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THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY

The Souvenir Card Collectors Society

Celebrating the Boston 2026 World Stamp Exposition

May 23-30, 2026



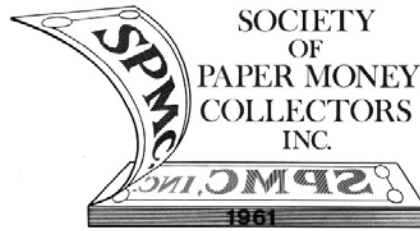
The Massachusetts state seal above (circa 1880) was intaglio printed from an historic steel die. It is flanked by promotional labels from the 1926 International Philatelic Exhibition, in their original colors. The dies were prepared for the American Bank Note Company by the most skilled security engravers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



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Second Quarter 2026, Volume 46, Number 2



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On the cover: Our 2026 SCCS annual card (N-40) celebrating the Boston 2026 International Philatelic Exposition.

Back cover: Vellum page from 1980 ABNC annual report, showing multicolor lathework rosettes and border segments.
See article on page 6.

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

Dear collector friends, I greet you as I am packing for my drive to Boston for BOSTON 2026, the great international stamp show that occurs once a decade. Your officers will be there. The annual meeting will have a spectacular annual card with a Boston theme. It will be an expensive show, but I've been planning for a decade that if I could still walk and have my senses at age 79, I would be there.



9/11 museum and one afternoon off for a Mets game. And for all these shows, I have first day ceremonial programs and philatelic passports to prove I was there.

Now it's off to Boston. **Greg Alexander** designed a private card for me, similar to the Metro Chapter's M-44 issued in 2006. These are not intaglio. I will have 100 to sell (\$2 apiece) that are suitable for the eight show cancellations or first days, or for whatever you will use them for.

At AMERIPEX '86 in Chicago, I met **Art Benjamin** in front of the SCCS table who invited me to Curt Radford's slide show of engravings on the life of William McKinley. At that meeting I began a 40-year journey in the SCCS. I thought, "these BEP cards just started in 1969, and they only cost \$6 new. Maybe I could have a 'complete' collection!" Today with nearly 1000 cards from all the galleries, I am still looking for "completion."

At PACIFIC 97 in San Francisco, my roommates were Art and **John Parker**. **Mike Bean** was pulling proofs for the BEP, and I made private cards with ticket stubs for my visit to the Oakland A's and a performance of Phantom of the Opera.

At CAPEX 96 in Toronto, Canada, the highlight was a Yankees/Blue Jays game with Mike, Art, and me. And, yes, a private card with a glue-sticked ticket stub.

For WASHINGTON 2006, Art and I "battled" to see who could come up with the most creative cancels on our M-44 souvenir card as we shared housing for half of the show. Mike Bean had prepared MB-22, 26, 28, and 36 for the show; that cost me a \$100 show membership. His press was featured on the floor.

For NEW YORK 2016, I stayed with Art in his Brooklyn apartment and enjoyed the eight-day show with one morning for a visit to the

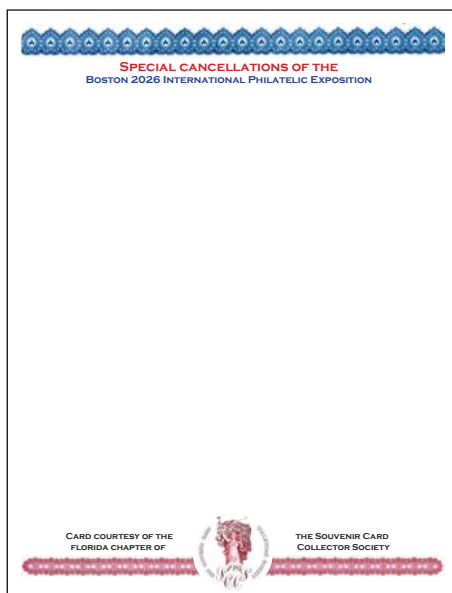
Martin Mörck, the celebrated master engraver, will be at the show with new engraved stamps from Denmark and Faroe Islands. Linn's Stamp magazine is sponsoring a new Mörck engraving depicting the USS Constitution under sail, by a noted Norwegian artist (\$100).

One disappointment is that Mike Bean was scheduled to bring his spider press to the show, but a recent health challenge has prevented him from attending.

On another note, Art Benjamin and I travelled to the home of member **Steve Costner** in Shelby, NC, to attend the April 11 memorial service for John Parker at Pisgah Forest, NC. It was a nice service at the local Baptist church. We miss John already. He, more than any other, serviced the most BEP spider press proofs for SCCS members over 30 years.

Last, I want to publicly welcome **Fred Geissler** to the SCCS Cataloging Committee, replacing **Harry Corrigan**. He lives in Northern Virginia and belonged to Chapter One. I may have met him 30 years ago at NAPEX, but look forward to reacquaintance in Boston. Maybe like the old Kingston Trio hit, we can ride the streets of Boston on the MTA!

Safe travel and good health to all!



We have one new member to welcome into our Society: **David DuBois** of East Falmouth, MA. David signed up just in time to receive the special Boston 2026 annual card (see cover). This should be inserted in the pages of this Journal, if you have a hard copy subscription. If not, then you will receive the card in a separate mailer shortly.

These multi-color cards took five passes through an intaglio die stamping machine. **Mike Bean** helped with the printing process at Capital City Engraving Co., our esteemed intaglio printer. The cards arrived just as I was finishing layout and they look *beautiful*! I'd like to thank **Paul Melnick** once again for lending us the steel dies used to print this card. Copies will also be available at the Boston show for \$15 apiece.

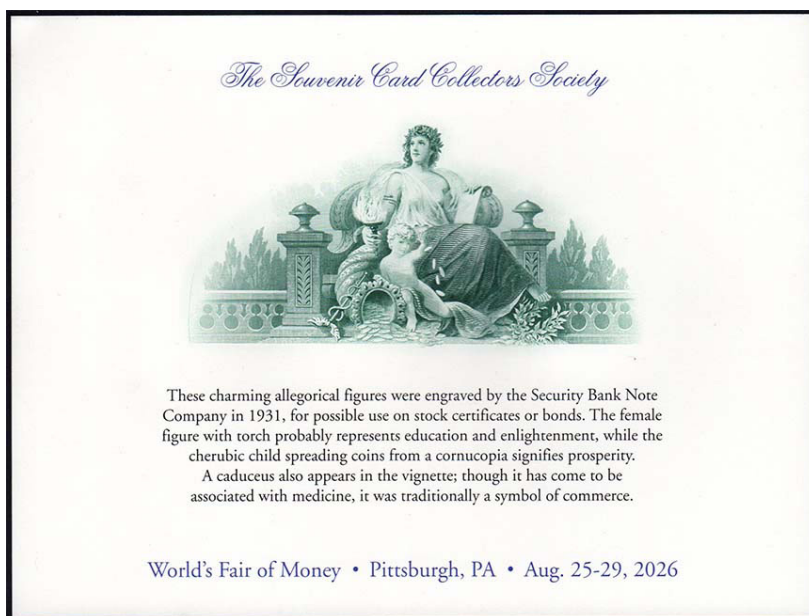
The final card in our subscription series (right) has also been completed, in advance of the August ANA show in Pittsburgh. We may have a few for members to view at our annual meeting in Boston, but it will have its official release this summer.

Steve Patrick has already enthused about Boston 2026 International Philatelic Exposition in his president's column, but I have to admit I'm getting a bit excited myself. These once-a-decade shows are always a big deal and they give stamp collectors a rare chance to bask in a little glory. My own stamp collection has languished for many years, but I'm sure I can find some items of interest at the show.

If you plan to attend, you'll find our Society table at **Booth 3A of the Americas Pavilion**. All members who make it to the show are encouraged to drop

by. We plan to hold our annual meeting on **Tuesday, May 26, from 2 to 3 p.m. in Meeting Room 159** (Level 1). We will be talking about next year's show schedule and I will bring a variety of vignette prints that we can consider for the 2027 subscription card series. I believe there will also be a presentation, but I don't have details on this at present.

The show won't take up all my time. I also plan to do some exploring in the Athens of America. I hope to get over to Harvard's Museum of Natural History to see their glass flowers exhibit. And there are so many



historic buildings on the Freedom Trail, many of which I know from engravings, but have never seen in person. After the show, I plan to spend a few days in NYC, where I'll get to visit with **Mark Tomasko** and **John Jackson**. It should be a great spring vacation and you'll get a full account in the next issue of the Journal.



Just as the Journal was about to go to press, word arrived that Mike Bean had passed away. His loss is a great blow to our Society and the larger collecting community. There will be more to report in our next issue. Our deep condolences go out to his wife, Pat, and the rest of his family.

AUCTION NO. 60 RESULTS

Vince Jones

Another productive auction was completed in May. This sale consisted primarily of consigned material from eight consignors and a couple donated lots. Again unsold lots were offered at 20% off minimum bid, which cleared out many leftovers. After shipping costs, a total of \$637.52 was submitted to the SCCS treasurer, most derived from the 15% sellers' fees.

Members who have surplus material they would like to consign for a future auction should contact **Greg Alexander** at SCCS1981@yahoo.com with a list of the cards you have available.

Lots offered	95
Number of bidders	20
Lots sold during auction	70 (74%)
Successful bidders	17
Lots sold during post-auction sale	14 (15%)
Successful post-auction buyers	4
One-bidder successful bids	41
Lots unsold	11 (11%)

Lot #	Price	Lot #	Price	Lot #	Price
1.....	203	33.....	unsold	65.....	10
2.....	25	34.....	unsold	66.....	275
3.....	9	35.....	20	67.....	55
4.....	6	36.....	15	68.....	8
5.....	unsold	37.....	15	69.....	15
6.....	5	38.....	13	70.....	117
7.....	35	39.....	13	71.....	18
8.....	28	40.....	18	72.....	unsold
9.....	40	41.....	4.80	73.....	unsold
10.....	68	42.....	8	74.....	165
11.....	40	43.....	8	75.....	10
12.....	28	44.....	6.40	76.....	8
13.....	15	45.....	12	77.....	20
14.....	18	46.....	14	78.....	20
15.....	35	47.....	18	79.....	19
16.....	20	48.....	38	80.....	83
17.....	4.80	49.....	18	81.....	15
18.....	6	50.....	80	82.....	18
19.....	8	51.....	12	83.....	11
20.....	12	52.....	unsold	84.....	6.40
21.....	20	53.....	149	85.....	13
22.....	17	54.....	10	86.....	5
23.....	unsold	55.....	18	87.....	7
24.....	19	56.....	18	88.....	8
25.....	15	57.....	63	89.....	18
26.....	19	58.....	66	90.....	15
27.....	15	59.....	116	91.....	5
28.....	15	60.....	10	92.....	unsold
29.....	18	61.....	unsold	93.....	20
30.....	20	62.....	unsold	94.....	12
31.....	18	63.....	30	95.....	unsold
32.....	15	64.....	15		

MEMBER PROFILE: TOM LYNCH

You've been a member since 2018 — tell us how you discovered the SCCS.

I'm a stamp collector (since I was 8) and a retired pharmacist. I would occasionally help the owner of Falmouth Stamp & Coin with some of the larger shows (FUN & Baltimore) and do projects in the shop in exchange for stamps I needed. Since I left pharmacy work in 2015, I've been working full-time at FSC. My main objective was to get their massive inventory of stamps and related items under control and add it to their website (coinsandstamps.com). In the process, I found the inventory of souvenir cards — boxes and boxes! I was familiar with them, but had no idea of the scope. I referenced the Scott Specialized and Brookman catalogs, but after working for weeks, I realized I was in deep ... trouble. That is when I found SCCS and am pleased to acknowledge the help I received from **Greg Alexander**. I should also give a shout-out to the detailed information found on **Ken Barr's** website.

The store is a little remote, but you seem to do a lot of business. Would you say there are more collectors in the vicinity of Boston?

We do have a good base group of customers in the southeast Massachusetts area that shop here regularly. Falmouth is a bit out of the way, but being on Cape Cod, we get a lot of tourist traffic and they comment how nice it is to be in an "Old Fashion Shop" like ours. We also ship all over the world.

In terms of the current market, are there any hot items at the moment?

I do not want to make a doomsday statement, but the last 20-30 years shown a steady decline in collecting. The younger generation in particular is not interested in collecting much of anything. Stamp collecting has been hit hard. Coin collecting has been a little better, but much of this is because the coins are still money.



Tom Lynch, SCCS #2137

Are you an active collector yourself? What do you focus on and how did you get started?

I've been a stamp collector since my grandparents sent me a First Day Cover of the Mackinac Bridge stamp. I collect U.S. and Canadian stamps up to 1976. I concentrate on the older issues and more unusual items.

While I love the souvenir cards, I only collect the SCCS annual cards that we get every year. I am still in awe of the cards we have at the shop.

The Boston 2026 International Philatelic Exposition is generating a lot of buzz among stamp collectors. What are you seeing in Falmouth? Are you planning to attend/participate?

We have considered having a booth at the Boston 2026 show, but the costs are too high to be practical for a small business like FSC. I do plan to spend a day or two on the floor.

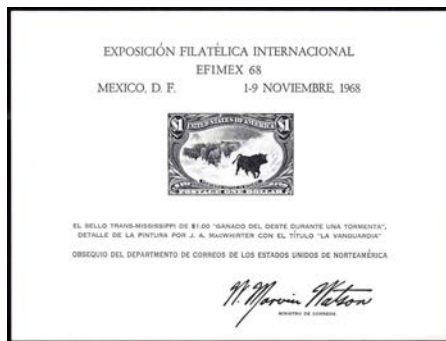
Do you attend other hobby shows; if so, which ones?

There was a time when Falmouth Stamp and Coin did all the major shows, but health concerns and security have pretty much ended that. With the inventory that we have, we are more productive when a customer or dealer visits the store.

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

My favorite philatelic card has to be PS-2, the 1968 EFIMEX card, with the Cattle in the Storm engraving. I love the card and am very pleased to have the stamp in my collection. For a general card, I like the SO-1 SIPEX 1966 card with the the gold miner having coffee with the burro in the background. Another good one is the SO-38 Bartholdi Statue of Liberty.

Finally, if you have not seen them, the ABNC Archive Series is just wonderful. The engravings are amazing.



As a reflection of their times, the content and format of the American Bank Note Company's (ABNC) annual reports transformed in response to developments in the security printing industry. Technological advancements during the 1970s caused sweeping changes as electronic data transfer, solid-state storage devices, and increasingly rapid communications took hold. In response, ABNC sought to increase production of other security products and rotate away from its fundamental base as a printer to focus more on the security aspects of the business. This transition allowed the company to survive tumultuous periods and continue today as American Banknote Corporation (ABCorp), an innovator in secure payment and authentication systems through both digital devices and physical cards.

A difficult realization for ABNC was that demand for its core business – the printing of stocks, bonds, and banknotes – was dwindling and no longer a reliable source of income. There was a push by the Depository Trust Company (DTC), the primary clearing house for the settlement of securities transactions, to transition to electronic data transfer and storage of information, eliminating paper stocks and bonds. The DTC also advocated that brokerage houses keep physical certificates in-house and not distribute them to clients to speed up the pace of transactions. The cost of storing and processing certificates was also a factor in the drive to convert to electronic operations.

The annual report for 1973 provides the first indication ABNC was trying to broaden its array of printed security products and reduce its dependence on stocks, bonds, and banknotes. This included collector products. One page promotes the first issue of the Historic American Currency series – a print of the Liberty Bank \$100 obsolete banknote, along

with its sterling silver counterpart produced by the International Silver Company. On the same page, it displays an American Commemorative Panel created for the United States Postal Service (USPS), an engraved album cover for the band Chicago, produced for Columbia Records, and a print for the 500th Anniversary of the Birth of Copernicus, done for IBM.

ABNC also publicized other printed security products, those that could not easily be replaced by electronic media, as a means of recovering its huge investment in printing presses and plants. The production of these supplemental items enabled ABNC to provide



Promotional images from the 1973 annual report for the Historic American Currency series joint issue with the International Silver Company (SCCS SOC-1), a USPS American Commemoratives Panel, and other products.

continued employment and retain its highly skilled personnel. The 1979 annual report displays a selection of these security products, such as birth certificates and automobile titles, which benefited from their anti-counterfeiting devices.

Although the emphasis had switched to promoting alternative security-printed products, ABNC continued to prominently display examples of its

stocks, bonds, and banknotes in the annual reports. ABNC had expanded its use of pictures in the annual reports as both a promotional and informational tool throughout the 1960s and 1970s (see article in previous SCJ). The 1960s reports primarily had black-and-white photos and prioritized the display of innovations and upgrades to printing presses and production facilities while the reports from the 1970s had color photos directed at advertising its products.

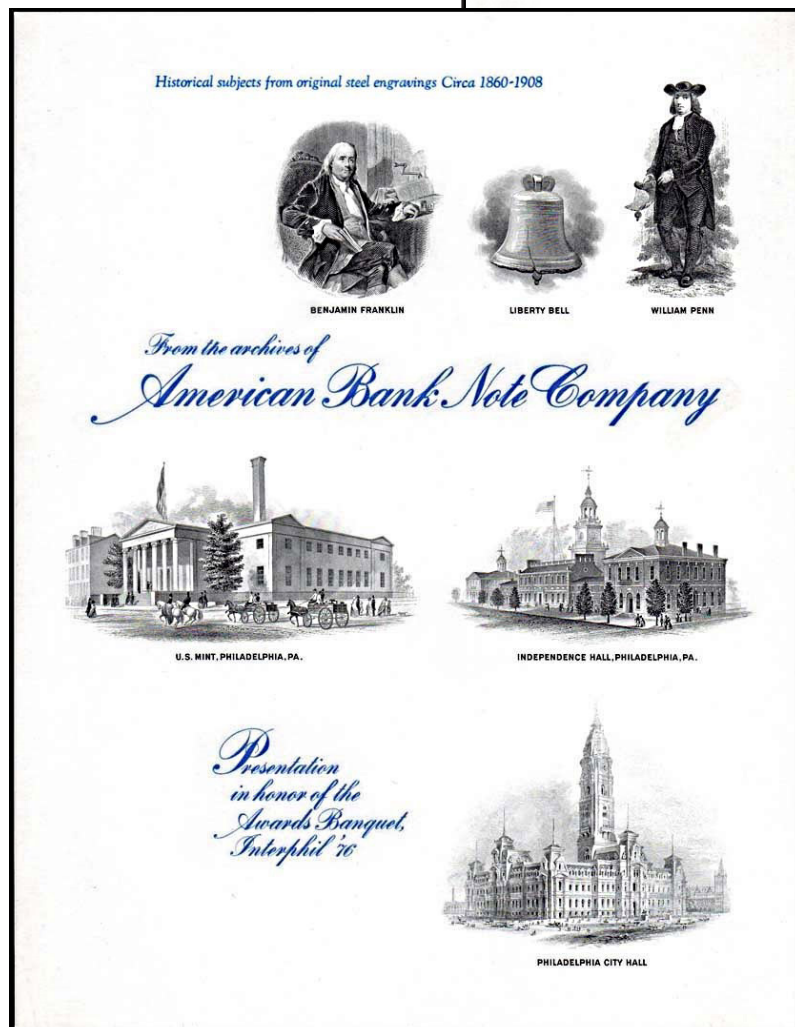
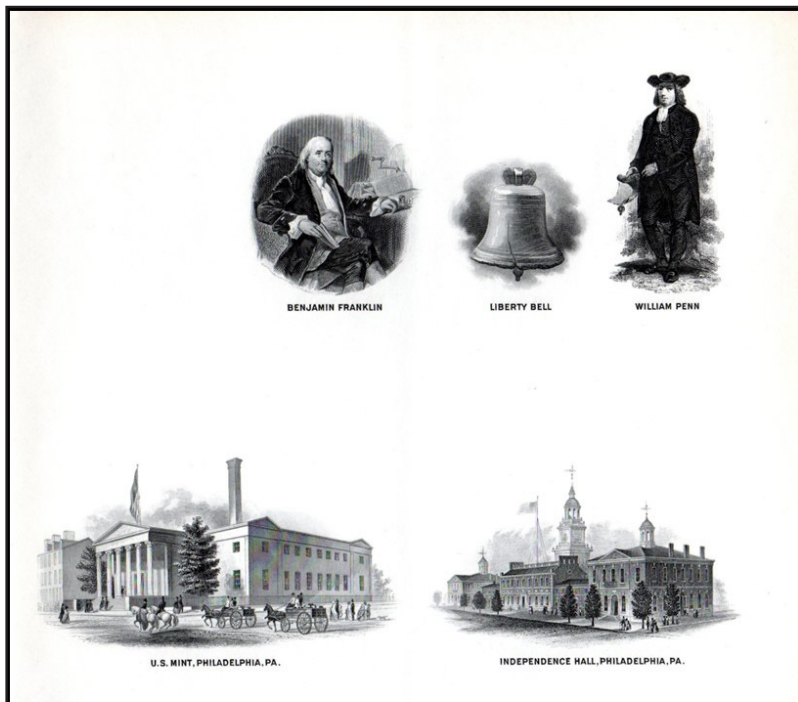


Above: The 1979 annual report publicized printed security alternatives like birth certificates, automobile titles, transit passes, coupons, and gift certificates.

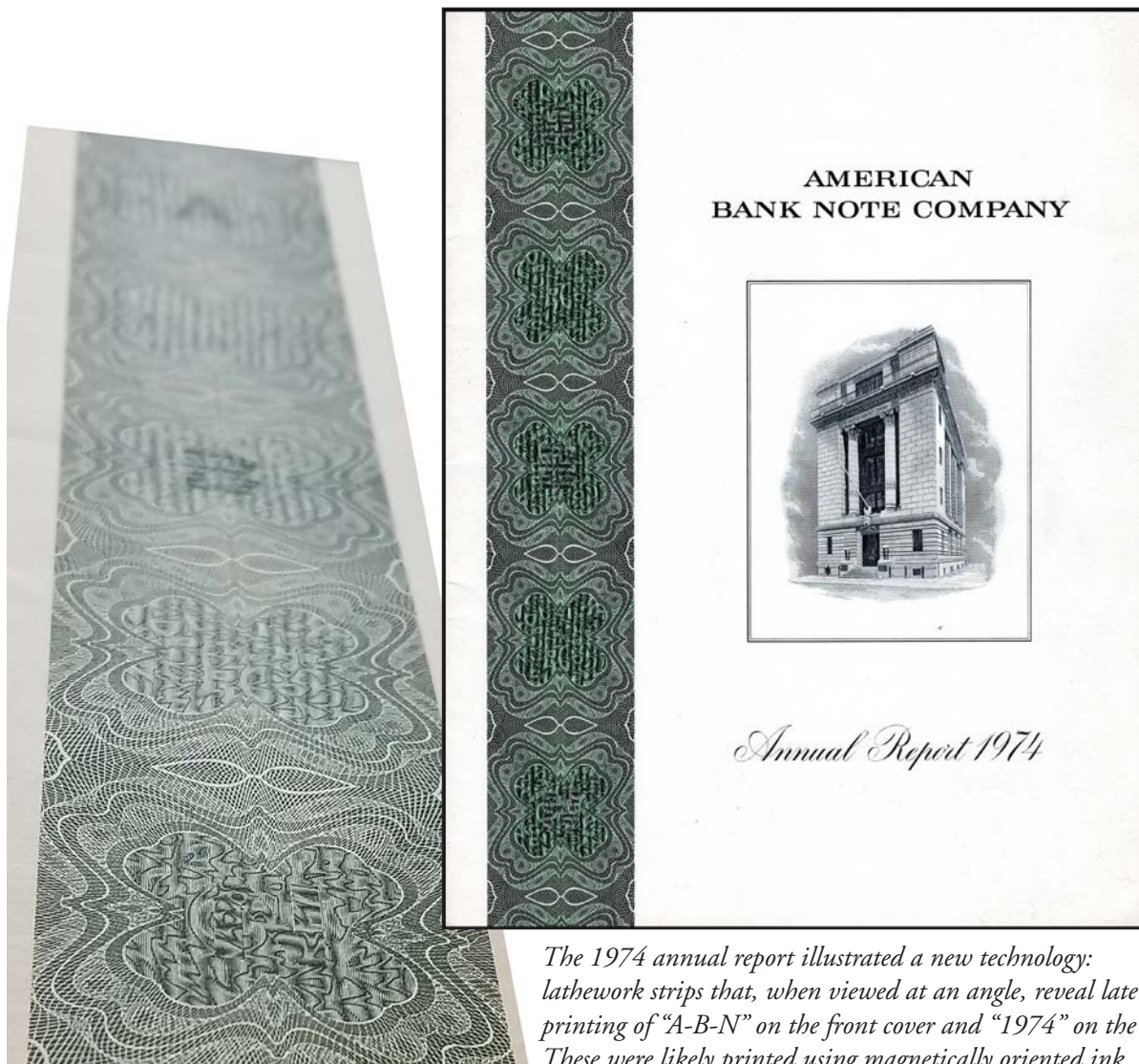
Below: Travelers' checks for American Express and banks like Lloyds and Barclays also added significantly to the company's bottom line.



Right: Philadelphia-themed vignettes from the 1973 report vellum depict Benjamin Franklin, the Liberty Bell, William Penn, the Philadelphia Mint, Independence Hall, and the Philadelphia City Hall. A World's Fair had been proposed for Philadelphia at the time to celebrate the American Bicentennial in 1976, but it never came to fruition.



Left: Instead of promoting their work at a World's Fair, ABNC settled for an International Philatelic Exhibition. The 1973 report vignettes were subsequently reproduced in an identical arrangement with blue text added on the SO-4 souvenir card for Interphil '76.



The 1974 annual report illustrated a new technology: lathework strips that, when viewed at an angle, reveal latent printing of “A-B-N” on the front cover and “1974” on the back. These were likely printed using magnetically oriented ink.

The vellum presented inside the 1974 annual report featured the well-known “Spirit of ’76” vignette. This design proved so popular that it was featured on souvenir cards SO-4, F-1977Bb, FSO-1975Ad, and FSO-1976Ad. An enlarged version is found on F-1997Bb.

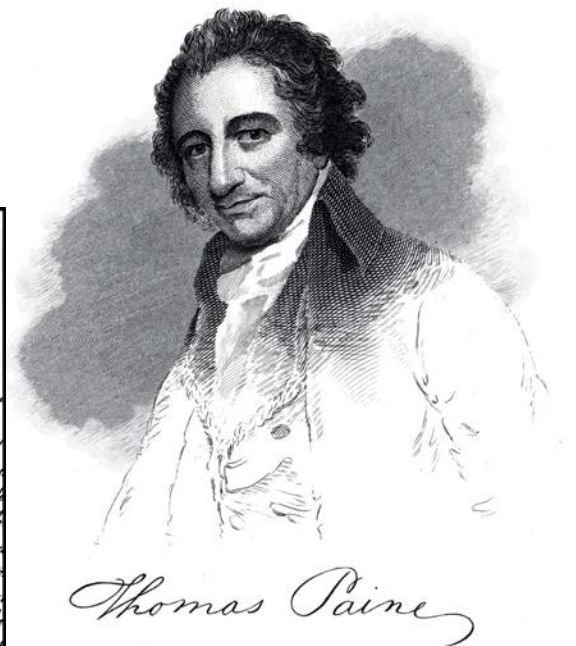
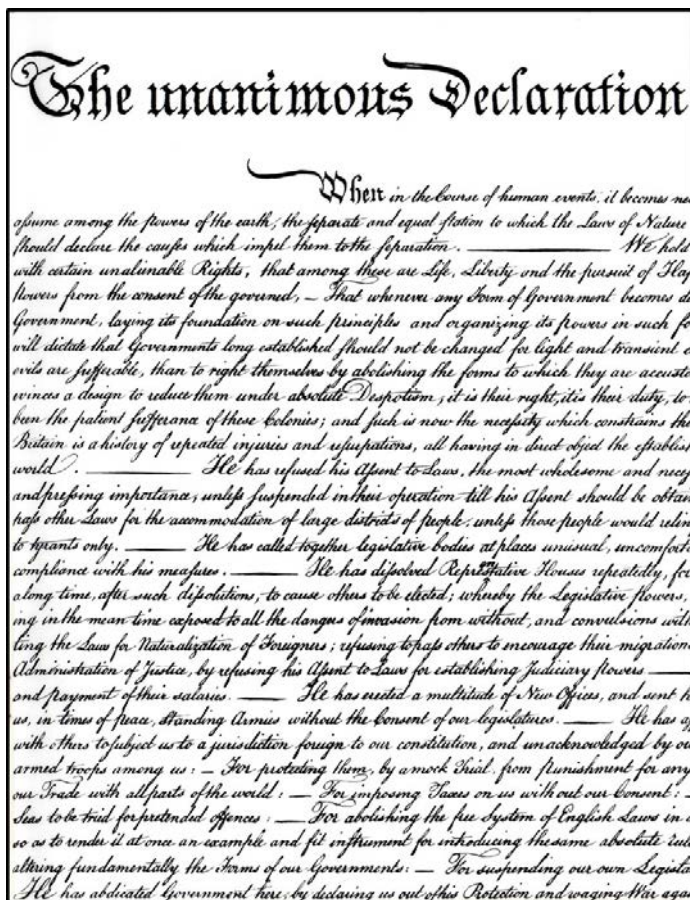


ABNC also demonstrated its engraving proficiency with the continued inclusion of vellum sheets in its annual reports. The difference, though, was each of the vellums was singularly themed with Americana subjects from 1973 through 1979. The final two reports, in 1980 and 1981, showed a multitude of small vignettes, cartouches, rosettes, and intricate lathework designs, encompassing ABNC's engraved works throughout its history.

No vignette better portrays Americana than the one presented in the 1974 report, which shows a rendition of the "American Spirit" vignette (often referred to as the "Spirit of '76") in green. This compelling scene was later used on multiple souvenir cards. The key feature of the 1974 report, however, is ABNC's display of its latent printing technology on the cover. The cover shows a green ornamental lathework strip on both the front and back. Though difficult to photograph, when viewed under strong light at the proper angle, these strips reveal hidden letters and numbers.

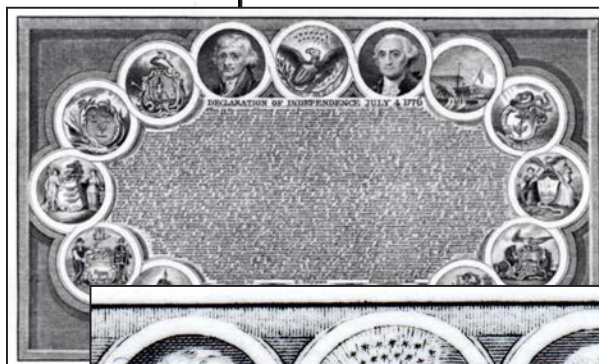
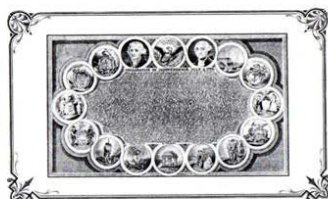
ABNC spared no effort in creating the vellum sheets for the 1975 annual report, circulated in 1976, dedicating the sheets to honoring the bicentennial of the United States. The report includes four vellums portraying a segment of the Declaration of Independence, the 1840 micro-printed Declaration by Charles Toppan, the Signing of the Declaration vignette, and portraits of key figures who contributed to the nation's independence. The report also emphasizes ABNC's increased movement towards the security end of its business with its development of electronic funds transfer systems.

A proof showing two pages from the 1975 report provides an opportunity to see how the vellum sheets were produced. The proof displays the miniature Dec-



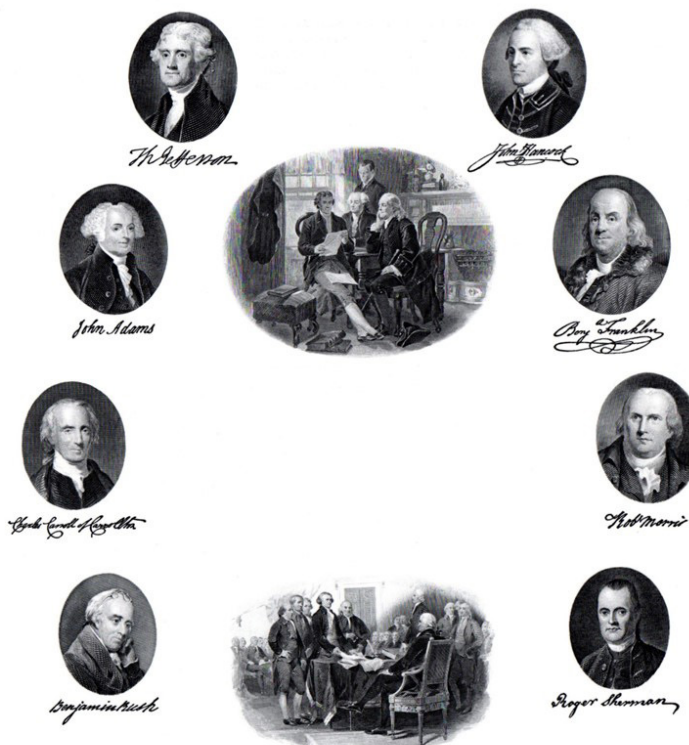
Four vellum sheets from the 1975 annual report honored the nation's bicentennial. They depict an incomplete portrait of Thomas Paine (above), a segment of the Declaration of Independence (left), Charles Toppan's 1840 micro-printed Declaration (upper right, showing enlargements of the micro-engraving), and an assortment of portraits and vignettes associated with the writing and signing of the Declaration (lower right).

The work of art below is the complete Declaration of Independence engraved in steel in 1840 by Charles Tappan and printed from plates in the archives of American Bank Note Company.

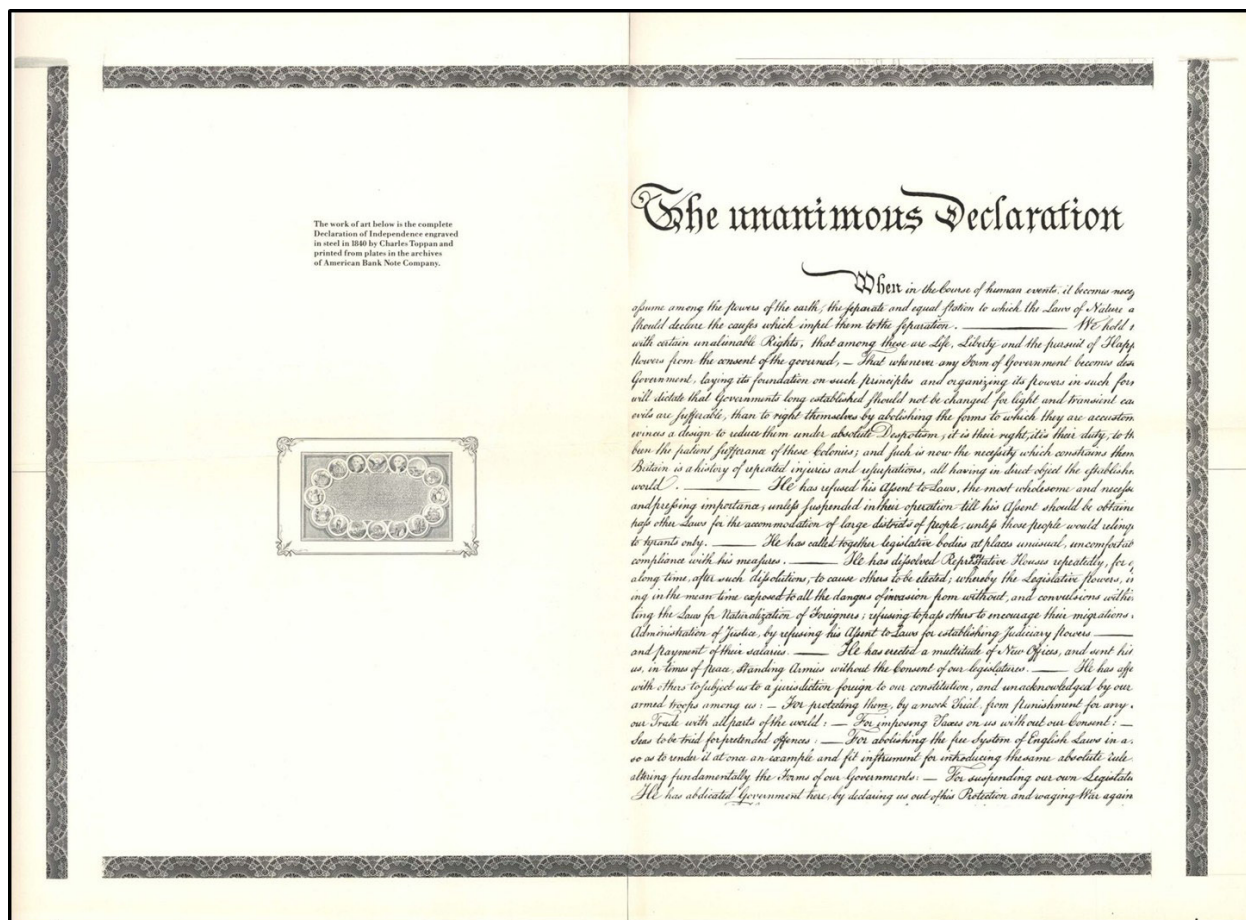


300% enlargement of micro-engraving.

The micro Declaration engraving above shows up on Union cards F-1975Fb and F-1995Cc. The "Signing" sheet was reproduced on FSO-1976Af (in black) and F-1983Bf (in blue).



Engravings from the archives of American Bank Note Company, which are more than 100 years old, were used in the printing of this page. The art work in the center depicts the reading and signing of the Declaration of Independence. The engraved portraits and signatures represent eight of the fifty-six signers of this historic document.



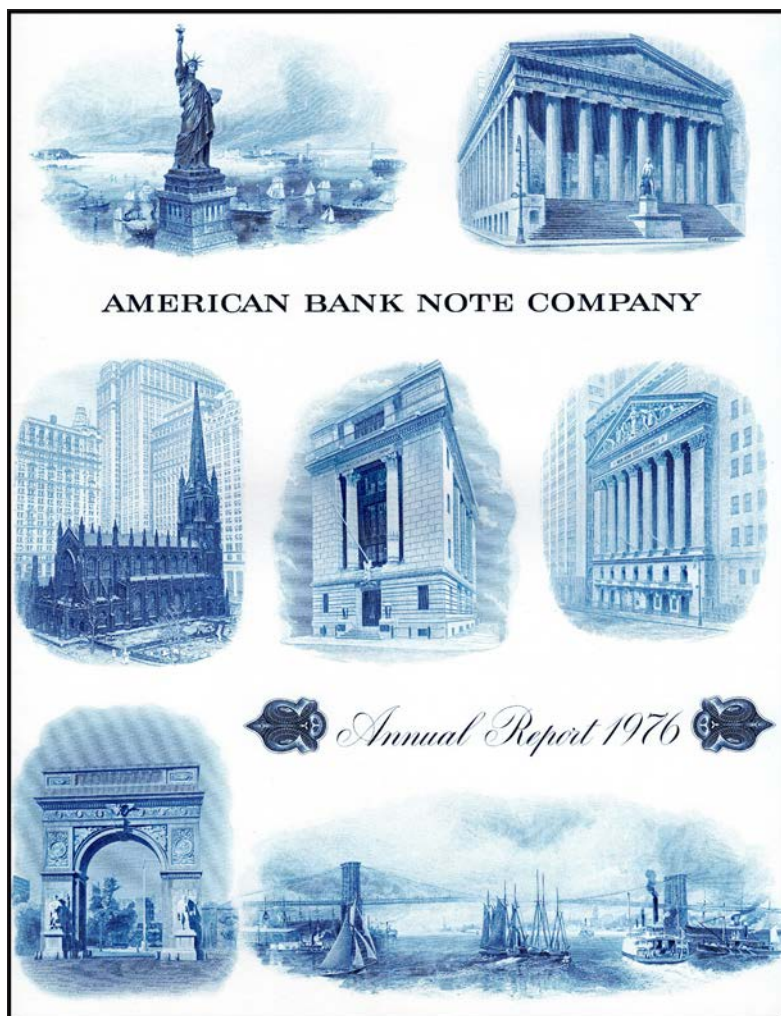
Above: Proof of 1975 vellum on proof paper measuring 16½" h x 21¾" w of Charles Toppan's 1840 micro-printed Declaration of Independence beside the full-size Declaration page. Vellum sheets were initially produced in this size with similar lathework borders, then cut down for the annual reports.

laration of Independence and full Declaration on a large sheet of proof paper. The full Declaration was too large for the annual report and was consequently cropped. The proof also includes a lathework border segment along each side within which the pages for the report were to be trimmed. The vellum sheets for all reports throughout the years were first printed in this format and then trimmed. ABNC was not overly careful in trimming the pages, so some vellum sheets include partial imprints of the borders.

Several changes were made to the format and appearance of both the cover and vellum sheets in the ABNC 1976 Annual Report. The front cover featured multiple engravings in blue of scenes from lower Manhattan and the financial district while the back cover displayed an eagle. This was the first time ABNC had shown a vignette on the back cover. The report also mentions ABNC's manufacturing of machines for

automated currency processing, a further example of its movement into the electronic securities market.

The substrate for engraved sheets was also changed to Tyvek in 1976. This was more transparent, more flexible, and thinner than the faux vellum previously used, which had a slightly milky white or opaline appearance. Two Tyvek sheets were included, both showing ornamental corners, counters, and elements from the 1850s, with the second one being the well-known A-B-N sheet. Both also displayed a single Americana-themed vignette, an allegory of Columbia on the first page, and the second showing a sailor and Native American reclining beside a shield — the official seal of New York City. The Columbia allegory was used as the frontispiece for **Mark Tomasko's** book, "The Feel of Steel" first published in 2009. The A-B-N sheet was later reproduced in blue as a souvenir card, F-1983Bg.



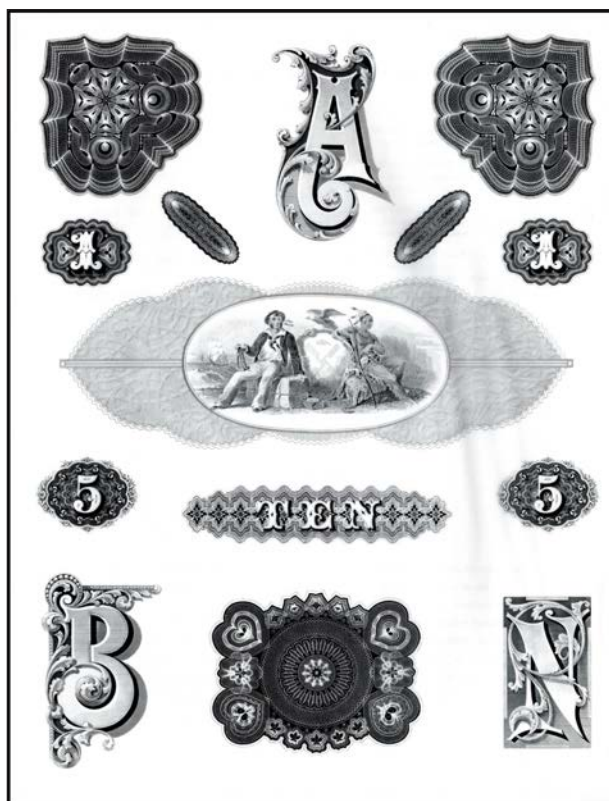
Above and below: The front and back covers of the 1976 annual report. The scenes of lower Manhattan and the financial district show ABNC's 70 Broad Street headquarters building, prominently positioned in the center, surrounded by the Statue of Liberty (later used on SO-38 and SO-43), Federal Hall, the NYSE Building, the Brooklyn Bridge (used on SO-82), Washington Arch, and Trinity Church. Many of these vignettes can also be found on USPS Commemorative Panels.



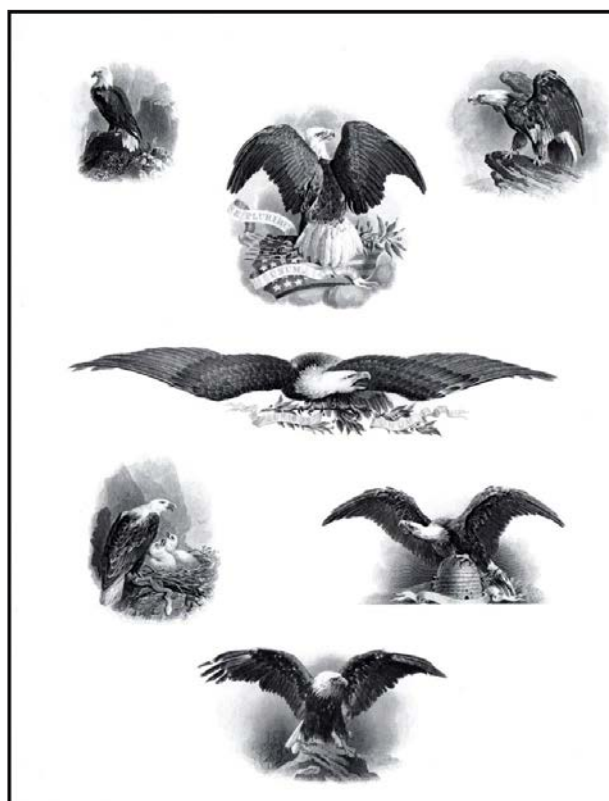
The signature ABNC "eagle on rock" vignette also appears on the 1981 annual report cover, the vellum from the 1977 report, the company's stock certificates, and at least four FSO cards, starting with FSO-1907B. In microprint along the bottom is an 1859 copyright statement.



AMERICAN BANK NOTE COMPANY



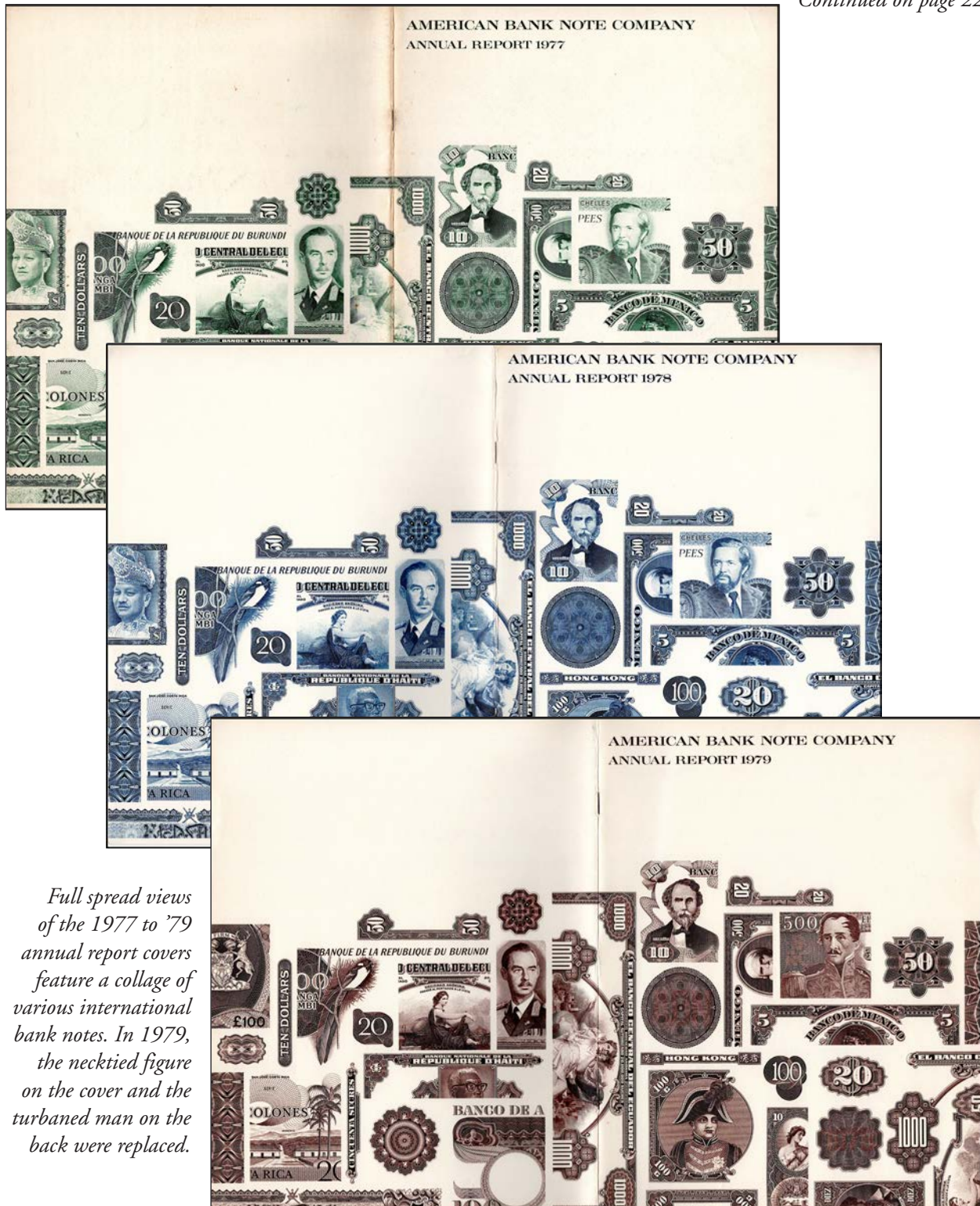
Above: The Columbia and A-B-N Tyvek sheets with various ornamental engravings from the 1976 annual report.
 Below: The 1977 Tyvek sheets featured a "convocation of eagles." The eagle sheets were later used on two slightly larger Union cards which included the bottom lathe bar — F-1983E (NAPEX '83) and F-1983G (BALPEX '83).



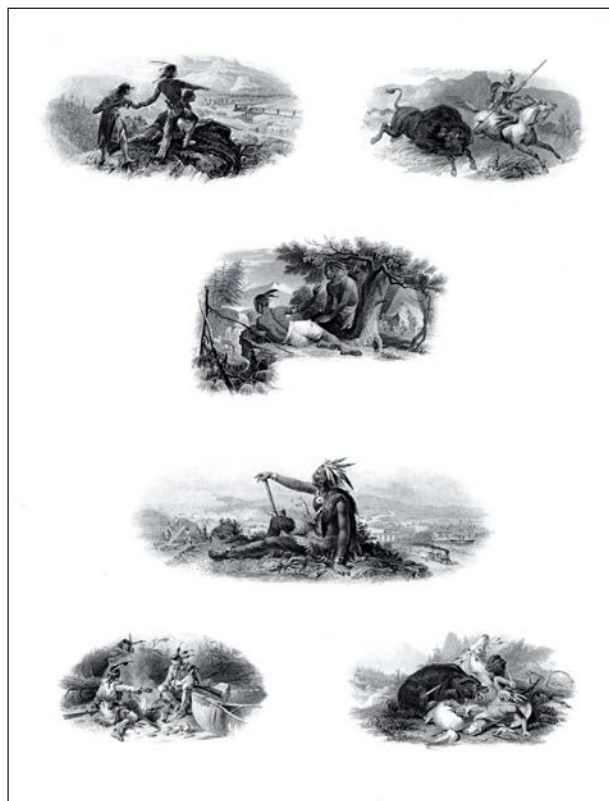
ABNC, once again, changed the report covers for the years 1977 through 1979. The first two covers present the same design as a continuous display on front and back of various segments from international bank notes, with the 1977 cover printed in green and the

1978 cover in blue. The brown 1979 cover slightly altered the design, replacing two cropped banknotes. A single roundel contains a latent image of "ABN" along with a single rosette containing the latent year date on each cover.

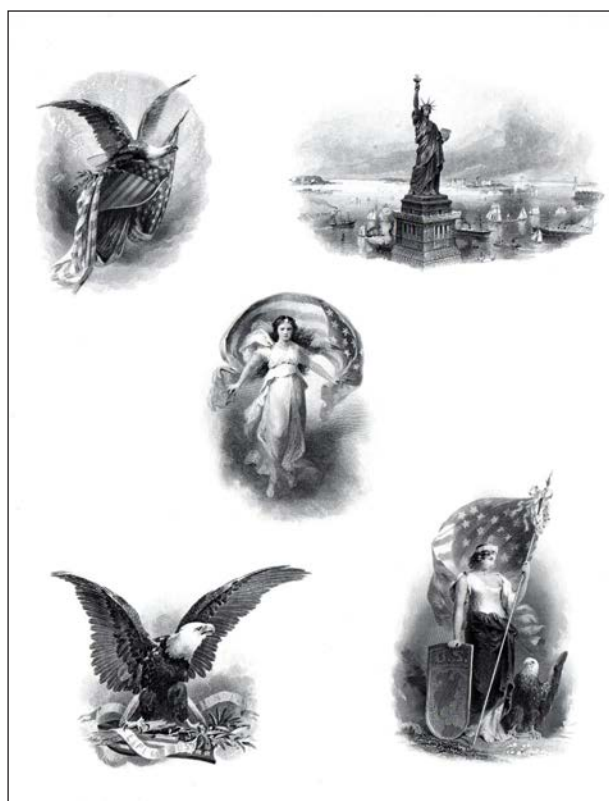
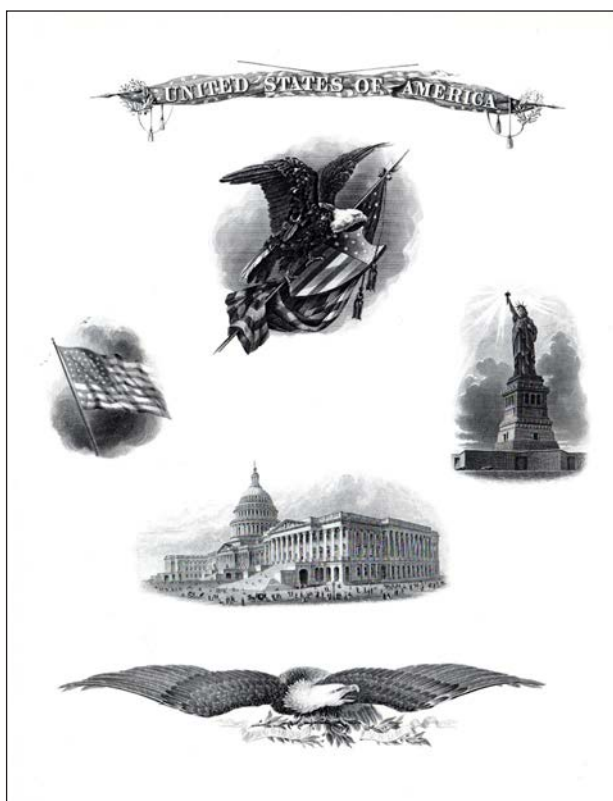
Continued on page 22



Full spread views of the 1977 to '79 annual report covers feature a collage of various international bank notes. In 1979, the necktied figure on the cover and the turbaned man on the back were replaced.



Above: The 1978 report contained two vellums showing Native American vignettes. The seated Native American to the right was depicted on a Mexican banknote reprinted on SO-112. Below: The vellums from the 1979 report show eagles, flags, the Statue of Liberty (twice), the U.S. Capitol, and other Americana allegoricals.



SCCS AUCTION NO. 61

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".

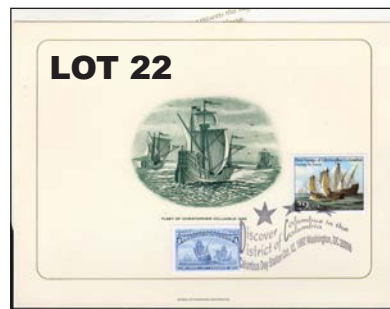
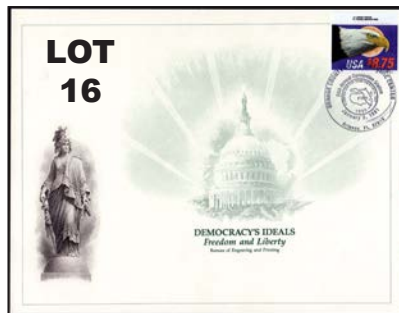
5. Only misdescribed lots are eligible for return; mistakes by the bidder are not sufficient cause. Returns must be made within 10 days of receipt. Please email gereb@aol.com **BEFORE** shipping.
6. Bids and/or questions should be emailed to vincekjones3@gmail.com (the quickest way) or by snail mail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

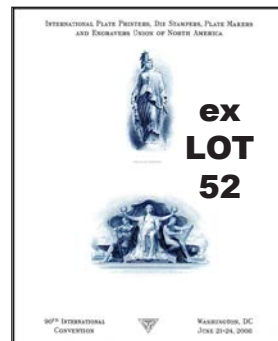
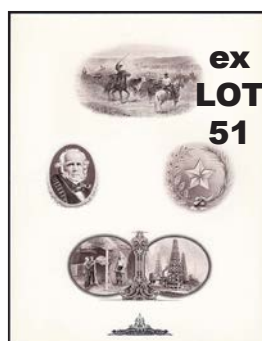
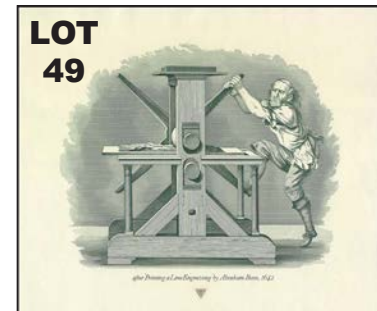
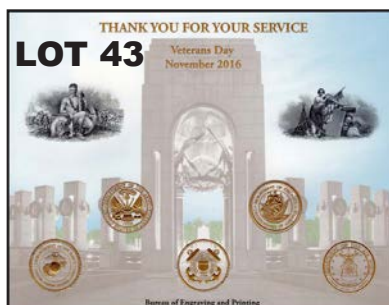
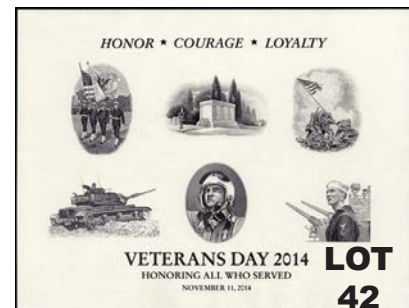
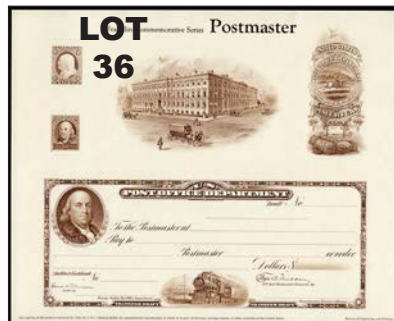
AUCTION 61 BIDDING PERIOD ENDS JUNE 14.



LOT	SCCS #	DESCRIPTION	MIN. BID
1.....	Silk hankie	1997 Pacific WPE, BEP handkerchief, matted & framed, same design as B-218 but multicolor	80
2.....	APS-F2	1974 APS/CPS 88th Anniv. - mint.....	5
3.....	ASDA-12	1976 LISDA, ShC	6
4.....	ASDA-17	1977 NATIONAL, w/ show rubber stamp (Zep)	5
5.....	ASDA-65	1984 Interpex, ShC	5
6.....	B-3	1969 Fresno Numismatic Fair - mint	80
7.....	B-104	1987 Dedication of WCF in Fort Worth - mint.....	8
8.....	B-109	1987 GENA State Shield intaglio print, brown - mint.....	15
9.....	B-113	1988 FUN State Shield intaglio print, green - mint.....	15
10....	B-117	1988 ANA State Shield intaglio print, blue - mint.....	15
11....	B-133	1990 FUN - mint	5
12....	B-134	1990 FUN intaglio eagle print, brown - mint	15
13....	B-135	1990 ANA San Diego - mint.....	5
14....	B-137	1990 CSNS intaglio eagle print, blue - mint	15
15....	B-141	1990 ANA intaglio eagle print, green - mint	15
16....	B-146	1991 FUN intaglio print, ShC w/ #2394 Express Mail stamp.....	30
17....	B-157	1992 WCSE, Columbus intaglio print, red, mint.....	12
18....	B-157A	1992 WCSE - Spider Press print #25, w/ 2 show cancels.....	130
19....	B-158	1992 IPMS - mint.....	6
20....	B-159	1992 ANA Orlando - mint.....	9
21....	B-160	1992 ANA, Columbus intaglio print, green, mint.....	12
22....	B-163	1992 Columbus intaglio print, w/ DC Columbus Day cancel & ShC evp	30
23....	B-185	1994 IPMS intaglio print - mint	20
24....	B-197	1995 Stamp Centennial, blue - mint	18
25....	B-220	1997 IPMS intaglio print - mint	20
26....	B-252A	2001 IPMS - No Title - mint	15
27....	B-253A	2001 IPMS - Spider Press print #91	90
28....	B-254A	2001 ANA - No Title - mint	15
29....	B-271	2004 BEP Western Currency Facility, Fort Worth - mint.....	10
30....	B-273	2005 FUN - mint	15
31....	B-273A	2005 FUN - Spider Press print #26	90
32....	B-274A	2005 Houston Money Show - Spider Press print #38	90
33....	B-275A	2005 Long Beach - Spider Press print #87	90
34....	B-282A	2006 Long Beach - Spider Press print #82	90
35....	B-298	2010 ANA Boston - mint	15
36....	B-301	Ben Franklin, Postmaster - mint	15
37....	B-326-328	2017 Constitution set (3) - mint	140
38....	B-329-331	2018 End of WWI Centennial set (3) - mint.....	140
39....	B-332-334	2019 Moon Landing set (3) - mint	150
40....	BV-4	2007 Veterans Day, eagle - with program	40
41....	BV-4	2007 Veterans Day, eagle - mint	25
42....	BV-10	2014 Veterans Day, six vignettes - mint	35
43....	BV-12	2016 Veterans Day, male and female - mint.....	25
44....	BV-14	2018 Veterans Day, woman and eagle - mint.....	25
45....	BV-15	2019 Veterans Day, serviceman and child - mint	25
46....	BV-16	2023 Veterans Day, eagle - mint	25
47....	F-1981B	1981 79th IPPDS&EU Convention, DC - mint.....	15

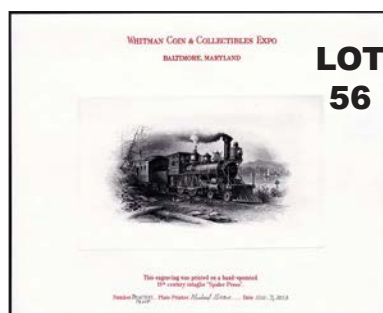
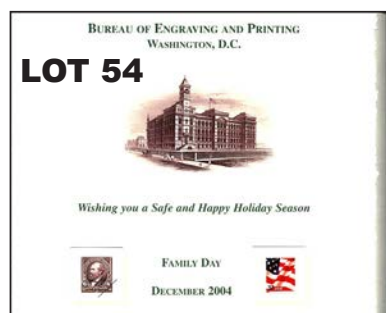


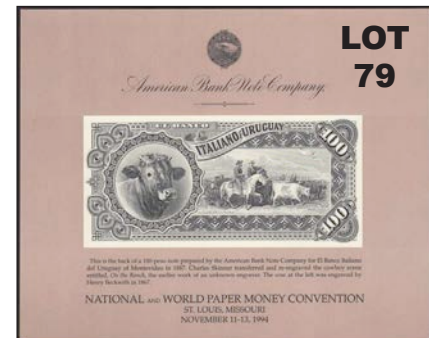
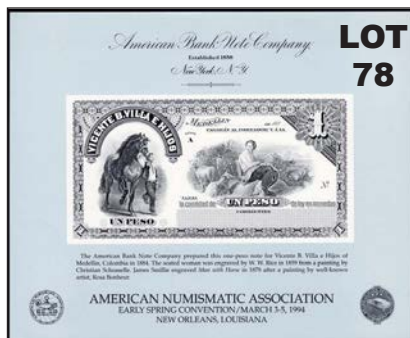
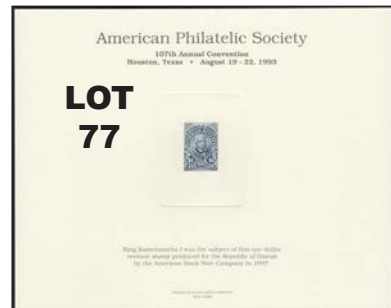
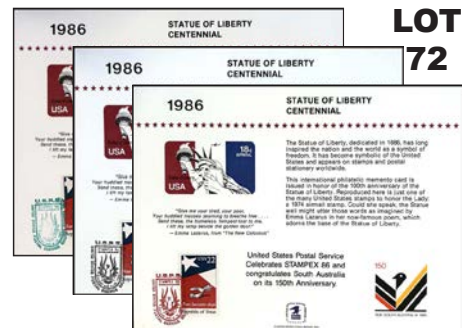
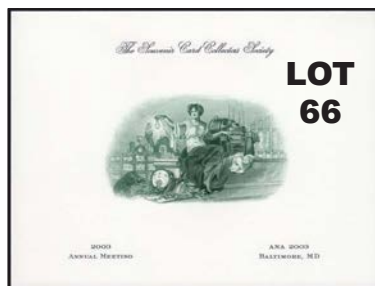
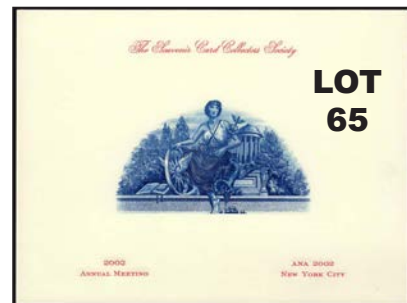
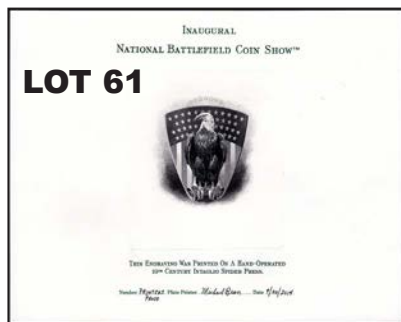
**LOT
24**

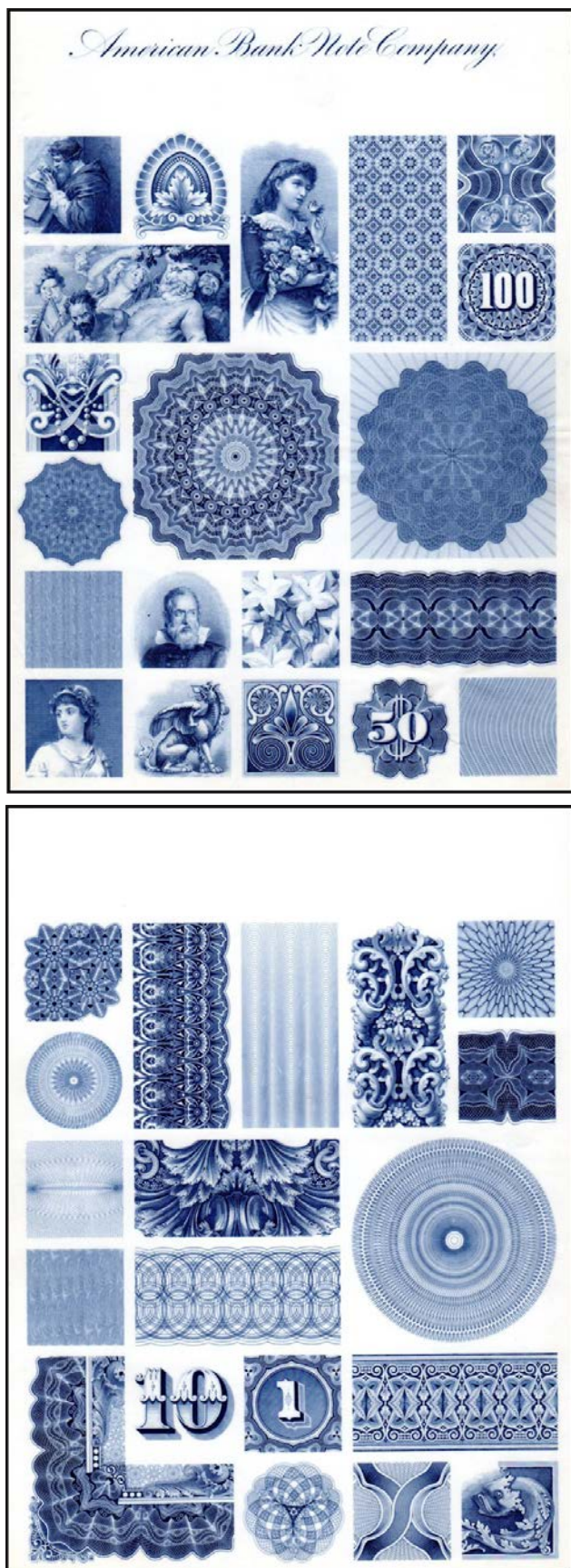


LOT	SCCS #	DESCRIPTION	MIN. BID
48....	F-1988C.....	1988 95th Anniversary of IPPDS&E Union - mint.....	25
49....	F-1989H.....	1981 Beech card in green - mint	20
50....	F-1997A	1997 87th IPPDS&EU Convention, Ft. Worth - mint	25
51....	F-1997Ba-d ...	1997 87th IPPDS&EU Convention, complete folder w 4 cards, plus banquet invite	100
52....	F-2006Aa-h ...	2006 90th IPPDSPM&EU Convention, complete folder w 8 cards.....	120
53....	F-2014Bc & e	2014 92nd IPPDSPM&EU Convention, 2 loose cards	25
54....	FB-2004A	2004 BEP Family Day folder - mint	25
55....	MB-52	2013 FUN, three locomotive vignettes in black - mint.....	20
56....	MB-58	2013 Whitman CCE, hand-pulled locomotive, printer's proof - mint.....	45
57....	MB-59	2014 FUN, three vignette w/ eagle in blue - mint	15
58....	MB-63	2014 CSNS, 3 vignettes in black and female in blue - mint	20
59....	MB-65	2014 Blue Ridge Numis. Assn., 4 vignette incl. blue steamboat - mint	20
60....	MB-68	2014 Nat. Battlefield Coin Show, Lincoln, Lee, soldier - mint.....	15
61....	MB-69	2014 NBCS, hand-pulled eagle on shield, printer's proof - mint	45
62....	MB-72	2017 FUN, framed vignettes and green lathework - mint.....	15
63....	MB-73	2017 FUN, hand-pulled eagle print, printer's proof - mint	45
64....	MB-74	2018 FUN, three vignettes in blue - mint.....	12
65....	N-14	2002 SCCS annual card, female, blue - mint	12
66....	N-15	2003 SCCS annual card, female, green - mint.....	12
67....	N-16	2004 SCCS annual card, female, black - mint	12
68....	N-17	2005 SCCS annual card, trolley, black - mint.....	12
69....	N-19	2008 SCCS appreciation card, SCCS logo, blue - mint	12
70....	N-20	2008 SCCS annual card, eagle and shield, black - mint	12
71....	PS-1	1960 Barcelona - mint	85
72....	PS-62A set	1986 Phil. Memento with Stampex ovpt, (3) ShC: black, green and red	60
73....	PS-71	1992 Barcelona Olympics - mint	35
74....	SO-87	1992 Interpex - mint	7
75....	SO-88	1992 WCSE - mint.....	10
76....	SO-108	1992 ASDA MegaShow, special print Columbus portrait - mint.....	35
77....	SO-119	1993 APS, special print Hawaiian revenue - mint	25
78....	SO-124	1994 ANA New Orleans - mint.....	14
79....	SO-137	1994 NWSPMC - mint.....	6
80....	SO-148	1995 Uncut sheet ABNC reprint, with folder	100
81....	Private.....	1979 Compex w/ Zeppelin stamps, (1) ShC, (1) mint	7
82....	Private.....	1977 Cenjex, #229, ShC	5

BIDDING CLOSSES AT MIDNIGHT ON SUNDAY, JUNE 14.







Continued from page 13

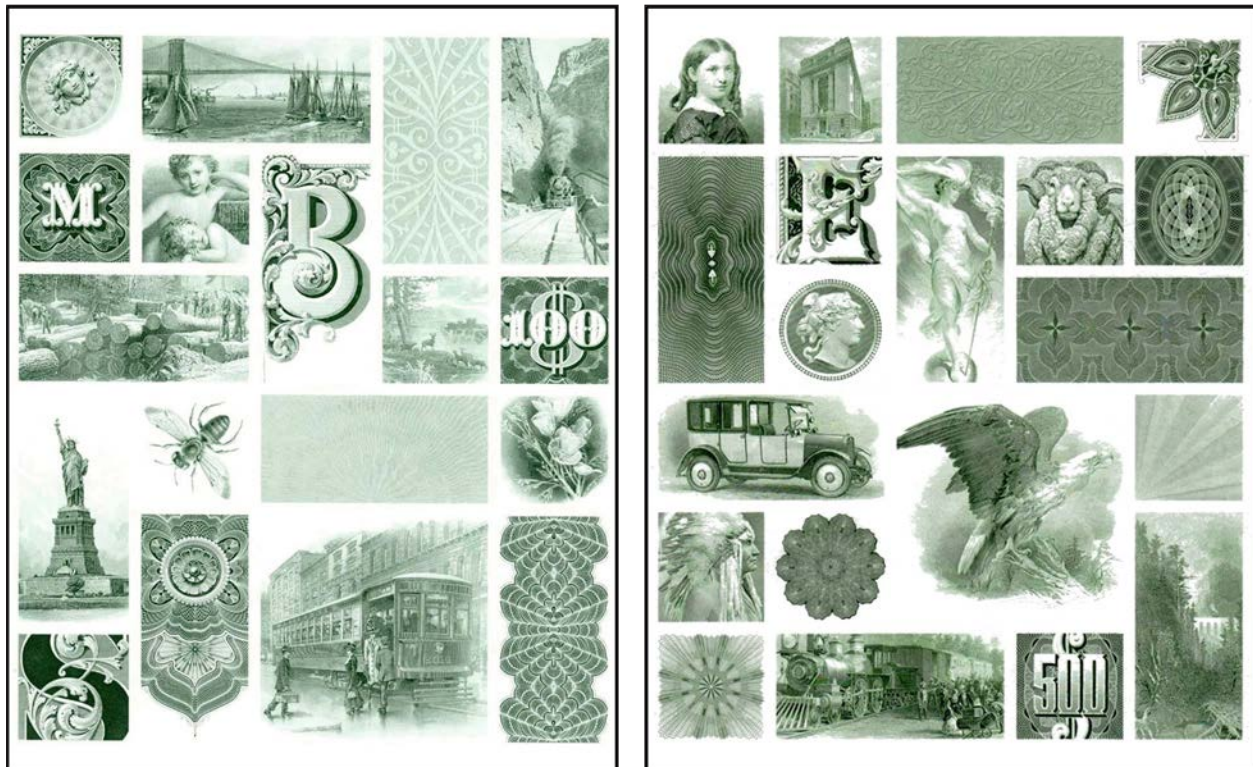
On the final two reports from ABNC (as American Bank Note Co.) for 1980 and 1981, wraparound Tyvek sheets were shifted to the covers, with ornamental cartouches, lathework border segments, rosettes, and vignettes. The 1980 report cover was printed by ABNC's British subsidiary, Bradbury, Wilkinson & Co., so it is taller and slightly less wide than previous reports, using standard European page sizes. The 1980 report also contained an internal sheet of multicolored lathework samples. It was presented as two pages, one being a mirror image of the other, and featured some elliptical geometric designs that became popular on foreign bank notes and test notes. These eye-catching designs (see back cover) were fostered for the purpose of thwarting counterfeit notes.

The history of ABNC after 1981 becomes somewhat perplexing as it changed parent companies and spun-off subsidiaries. Bradbury Wilkinson & Co. was sold to Thomas De La Rue in 1987. International Bank Note Company, which held a controlling interest in ABNC since 1972, merged in 1990 with the United States Banknote Corporation. In the process, ABNC's plant in Suffern, NY, was sold to a competitor to establish Banknote Corp. of America, Inc., as a way to create "competition" and avoid an antitrust challenge. In 1995, the company's bicentennial year, USBNC changed its name to American Banknote Corporation, retaining ABNC's brand and some of its production capacities. But the

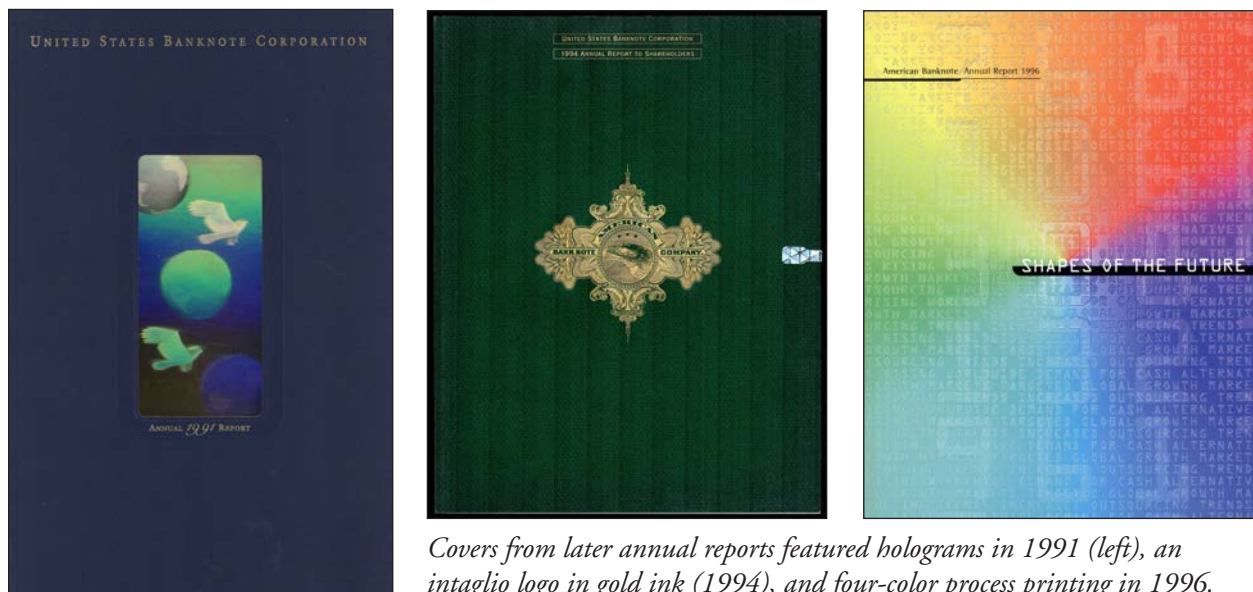
Left: Front and back of the Tyvek sheet forming the outer cover of the 1980 annual report. The sheet was created by ABNC subsidiary Bradbury, Wilkinson & Co. and features some of its vignettes and lathework designs, mostly used in foreign markets. Bradbury Wilkinson swapped out a few guillouches and later reused the sheet for its own promotional brochure. The 1980 and '81 report covers also included hidden latent images, but these were very hard to see.

company continued to lose money. American Bank Note Holographics was spun off in a 1998 IPO. The corporation sought bankruptcy protection in 1999 and re-emerged as ABCorp in 2002, with its sole business being electronic and digital security systems and the production of related plastic cards.

Only one of the annual reports after 1981 used intaglio printing and none contained historical graphics or engraved vignettes. The production values that spurred interest and made the earlier reports collectable ceased, with no likelihood they will return.



Above: The front and back of the 1981 report cover present ABNC's well-known "B" and "E" sheets in green on a single Tyvek wraparound. The cover displays various cartouches, counters, rosettes, and vignettes used on a variety of American products. No internal vellums were included in this report.



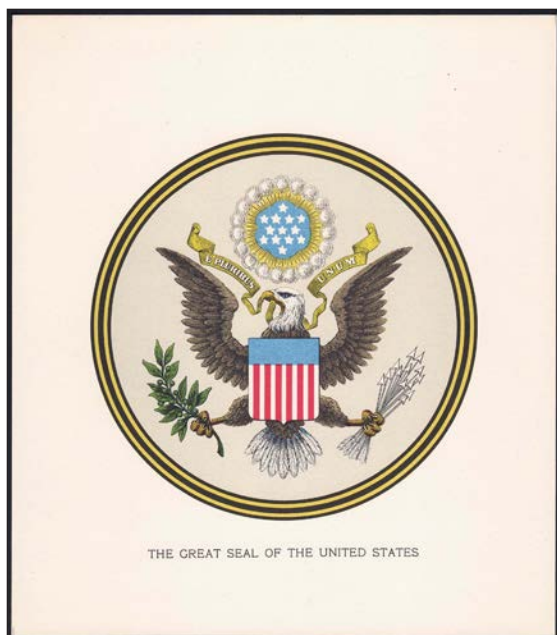
Covers from later annual reports featured holograms in 1991 (left), an intaglio logo in gold ink (1994), and four-color process printing in 1996.

NEW TO THE CATALOG

Greg Alexander

A wide variety of souvenir cards and BEP products have been assigned new numbers in the past few months. The majority of these are BEP Portrait-Vignette (PV) cards. Since the 1989 SCCS catalog and 1992 supplement were released, a number of additional cards have been issued or discovered. Now that the SCCS has posted galleries of these cards on the

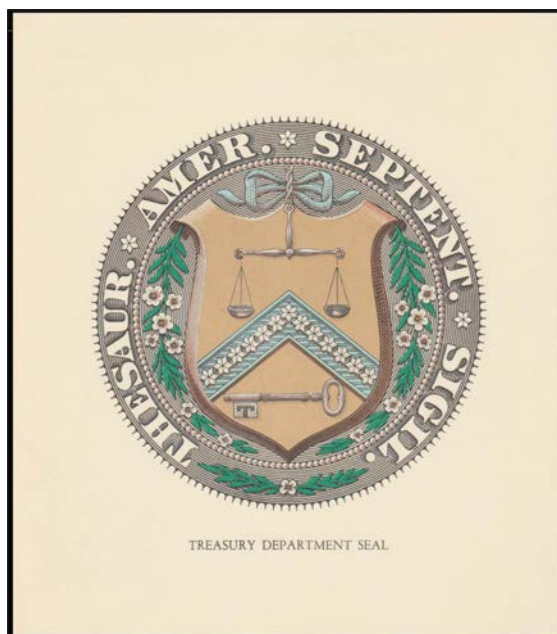
website under BEP Products, the time has come to update the listings. Most of the new PV cards fall into the government seals category. Many were featured in an article in the 2nd Quarter 2022 SC Journal, but additional varieties recently came to light courtesy of **Fred Geissler**. The new discoveries also led to some chronological reordering of the catalog numbers.



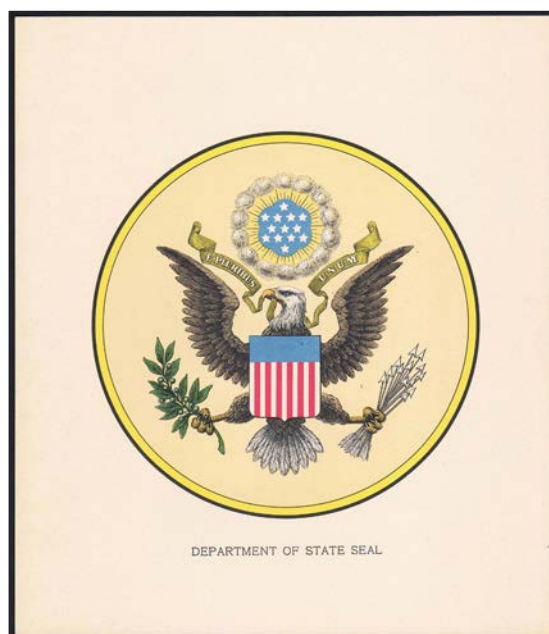
PV-400 - Great Seal, 1950s



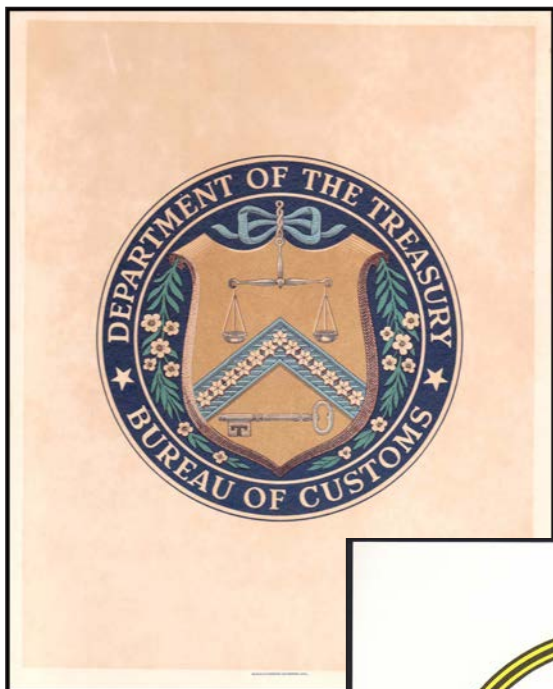
PV-401 - Presidential Seal, 1950s



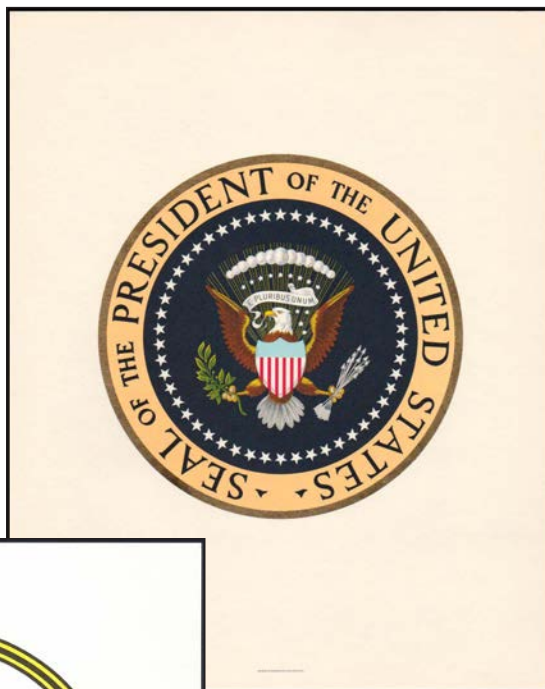
PV-402 - Treasury Seal, 1950s



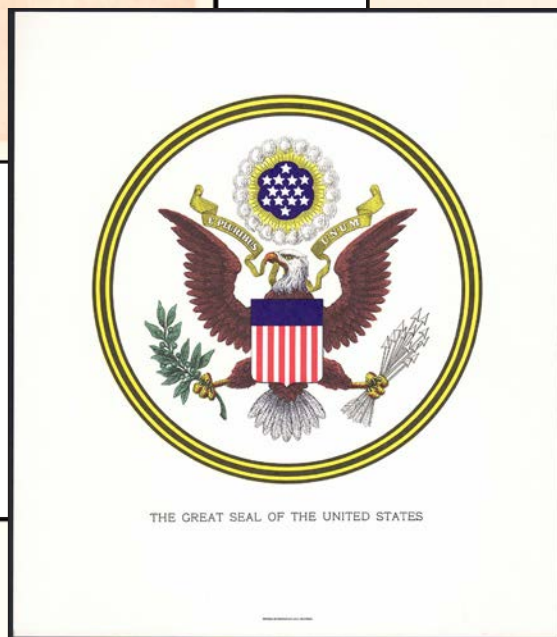
PV-403 - Dept. of State Seal (similar to PV-400)



*PV-404 - Customs
Bureau Seal*



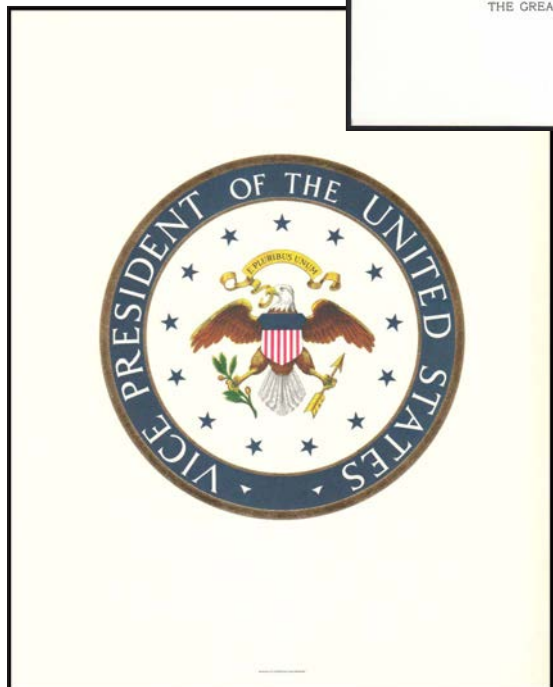
*PV-405 - Presidential Seal,
1970s*



PV-408 - Great Seal, 1970s

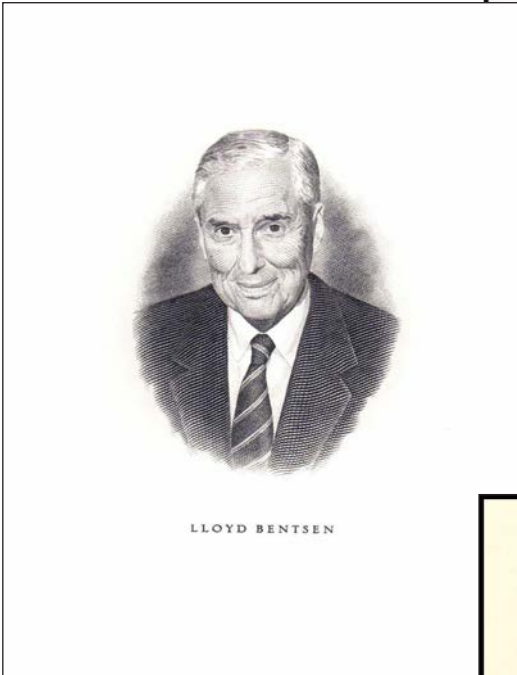
*PV-406 - Vice
Presidential Seal*

*PV-407 - Treasury Seal,
1970s*

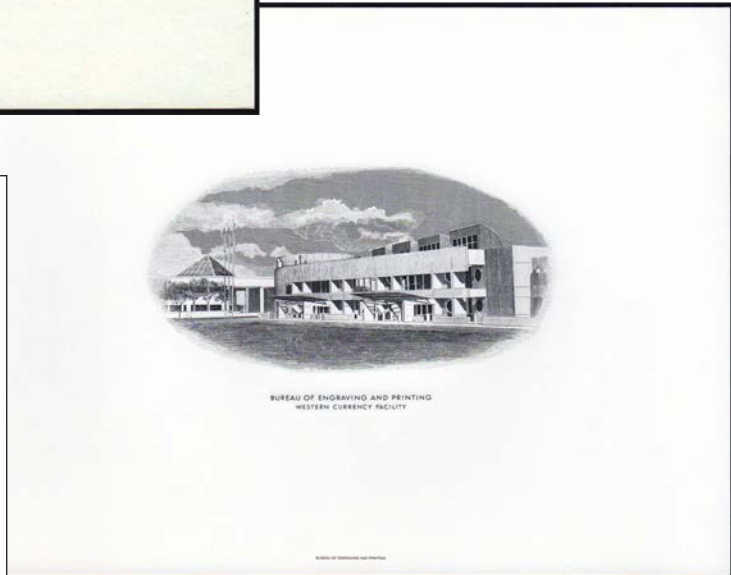




Two additional vignette cards have been cataloged, both depicting the BEP's Western Currency Facility in Fort Worth: **PV-323** (left) and **PV-324** (below).

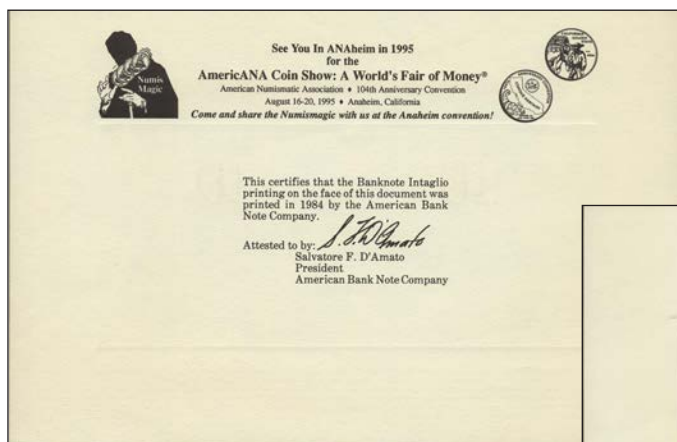


Above: A BEP portrait of Treasury Secretary Lloyd Bentsen has been cataloged as **PV-600**.

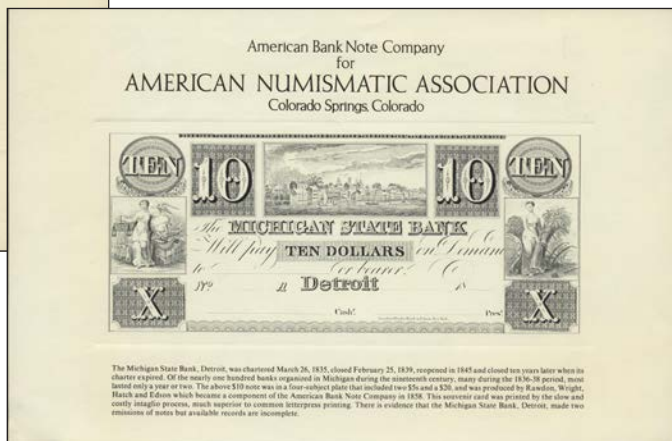


Right: The BEP continues its series of Veterans Day cards with **BV-18**, released with the ceremony program last November. Only the central vignette is intaglio.

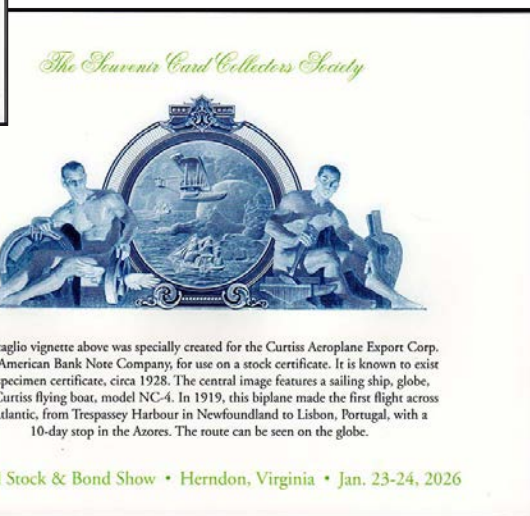
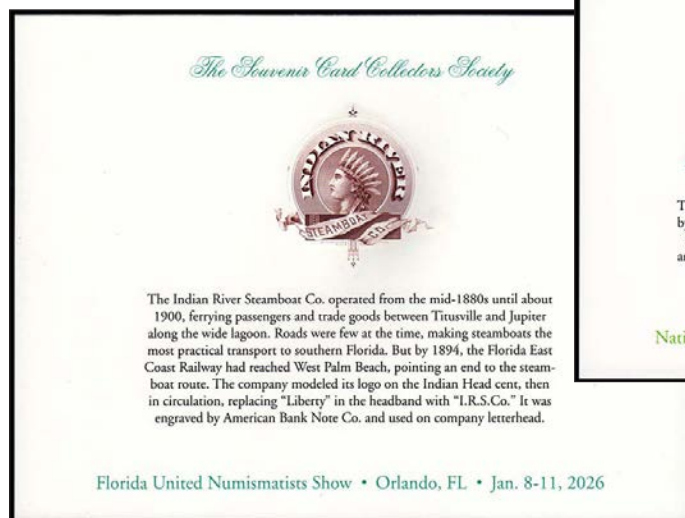


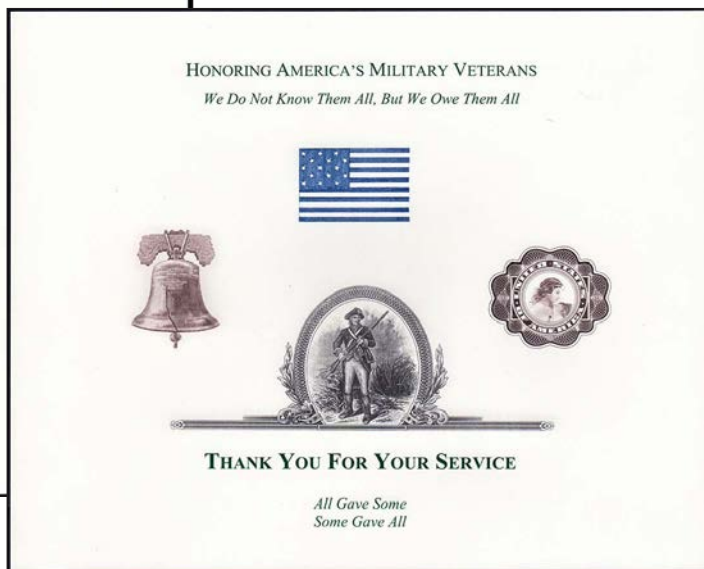
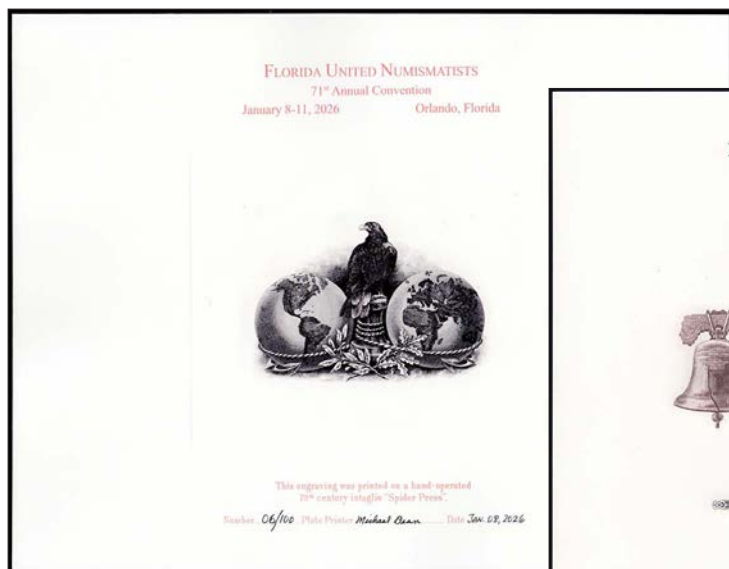


An unusual altered card recently surfaced, and has been cataloged SO-19d. The back, promoting the 1995 ANA Anaheim show is typically found on SO-34c, so this may be an error or essay.



We finally got around to numbering our own cards, starting with N-37 (left), the 2025 annual SCCS card. The first 2026 subscription card (lower left) was cataloged as N-38, followed by the second in the series (below) N-39. This year's annual card, shown on the cover, is numbered N-40 and the last series card coming in August will be N-41 (see page 3).

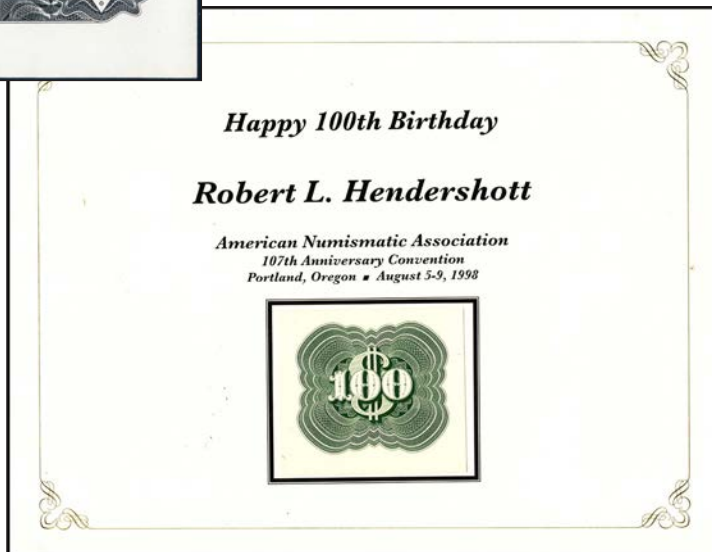




Above: Mike Bean released two cards in January at the FUN show in Orlando. His hand-pulled card, **MB-83**, featured an eagle and two globes. He also debuted a patriotic card honoring veterans, which is now cataloged **MB-84**.

Above: A previously unknown Union card for the 1993 centennial of the IPPDS&EU was spotted and cataloged as **F-1993M**. the extended upper margin implies that it may have been an essay intended for the bound centennial book.

Right: In 1998, the ANA hosted a special birthday celebration for Robert Hendershott, with about 100 special cards given out to attendees. Cataloged as **ANA-24**, the card uses the same intaglio "\$100" found on **ANA-11**.



HONEY, I SHRUNK THE TEXT

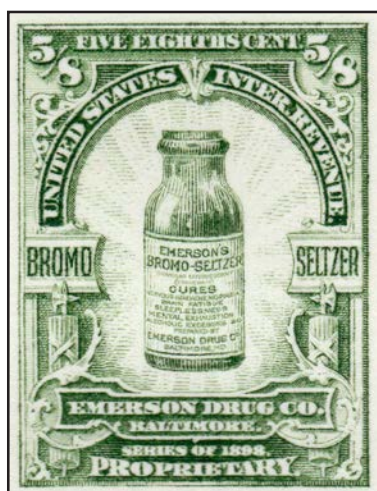
Greg Alexander

I've long had a special fascination with micro-lettering. This anti-counterfeiting measure goes back nearly 200 years. One of the best examples of this is the miniature reproduction of the entire Declaration of Independence done by Charles Toppan in 1840. He managed to hand engrave the entire document to fit within the space of a business card (see page 11).

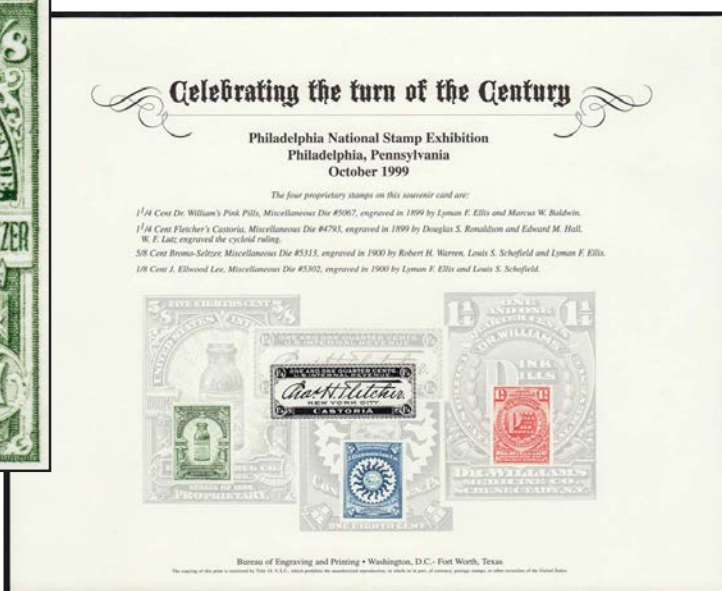
Over the decades, other engravers tried their hand at this, often by adding tiny signatures to their work. (I hope to compile an article about these in the near future.) Toppan's peers challenged his micro-lettering achievement on numerous occasions in the 19th century. Modern microprinting can be computer generated far smaller and is discreetly hidden on U.S. currency, only viewable after a careful search with a

high-powered magnifier. But my interest is chiefly in the tiny lettering done by the hand of an engraver. The skill required is mind boggling.

Stamps, already miniature works of the engraver's art, are not surprisingly the source of many examples of micro-lettering. On B-237, the 1999 Philadelphia National Stamp Exhibition souvenir card, the green 5/8¢ proprietary medicine stamp depicts a bottle of Bromo-Seltzer. Though the bottle is a mere 1/4 inch wide, it bears a label matching the original, with 12 lines of text. The revenue stamp was done in 1900 and the label was the work of letter engraver Lyman Ellis. According to the card's information sheet "The lettering on the Bromo-Seltzer Stamp is thought to be the smallest legible lettering completed by Bureau Engravers."



The lettering on this revenue stamp, found on B-237, started a long chase down a miniature rabbit hole.



Left: Scott #1 and 2, engraved and printed by Rawdon, Wright, Hatch & Edson of New York. Above: Enlargement of the company's initials on Scott #2.

That may have been accurate at the time it was engraved, but I had my doubts that it was still true. With my scanner at its highest resolution setting (1200 dpi), I set out to test my hypothesis. In the process, I uncovered another interesting story.

As many stamp collectors are aware, the first U.S. postage stamps, issued in 1847, were prepared by Rawdon, Wright, Hatch & Edson. The portraits of Franklin and Washington originated from engravings done many years earlier. These original portraits are featured on SO-133 and SO-136. When Rawdon created the stamps, they reengraved the portraits and cropped them into a smaller oval format. Because these were the first stamps printed for the government no established protocols existed regarding the design. As was the practice on banknotes and stock certificates, the security printer included its own imprint. The company name was too lengthy for a stamp, so its initials sufficed: RWH&E. This appears at the bottom of both stamps in micro-letters.

I knew of this tiny inscription, because these are the only examples of U.S. postage stamps which bear the initials of a private printing firm. Later issues included the name of the bank note company on the selvage, but not the stamps themselves. So, how small were these letters?

Scott #1 and #2 are expensive stamps and I don't own copies that I could examine closely. However, I did own affordable examples of a later issue. In 1947, the centennial of U.S. postage stamps, the post office had the BEP reprint the Franklin and Washington stamps on a souvenir sheet, Scott #948. These were printed in different colors, blue and orange.



Right: The 1947 souvenir sheet celebrating the Postage Stamp Centennial (#948).

Above: The subtle change of the printer's original initials (top) to those of the Bureau's.

When I had the reprints under my lens I discovered the ink colors weren't the only alteration. Rather than the expected initials, in their place were the Bureau's own: BE&P. These were hand engraved at exactly the same size!

It occurred to me that these stamps were also found on souvenir cards — enlarged versions on PS-26 and original sized on B-15, sans denominations. A quick check revealed that PS-26 kept the original RWH&E, while B-15 had BE&P. To my knowledge, the Bureau never revealed this minute change, but it must have been a quiet source of amusement to A.W. Christensen, who did the letter engraving.

I finally compared these tiny initials with the lettering found on the Bromo-Seltzer revenue. Side by side, I was surprised to see that smallest letters on the miniature bottle label were indeed smaller than BEP imprint. Case closed? Not quite.

There is yet a smaller version of the Franklin 5¢ stamp. Smaller than the *original stamp*? Yes, indeed. In 1972, the USPS paid tribute to the philatelists who had spent so much money on postal products over the years. They issued Scott #1474, titled simply "Stamp Collecting." A miniature version (in intaglio) of the 5¢ Franklin is depicted under a magnifying glass.

The miniature reprint was done by hand, not photographically, and studied up close it has a somewhat cartoonish appearance relative to the original stamp. Yet, true to the original design, the engraver included tiny letters along the bottom. But again, they were different!





The miniature reprint on Scott 1474 is a little less than half the size of the original stamp.

This time, instead of RWH&E or B.E.&P. the letters appear to be K&K AE. What could these mean?

The most likely possibility for AE is Edward Archer, the engraver of #1474. He just reversed the order of his initials. But K&K (if that's the correct interpretation) remains a mystery.



If you'd like to do your own inspection, an easier example can be found on B-90, which features an enlargement of #1474, though the Franklin stamp is still smaller than the original.

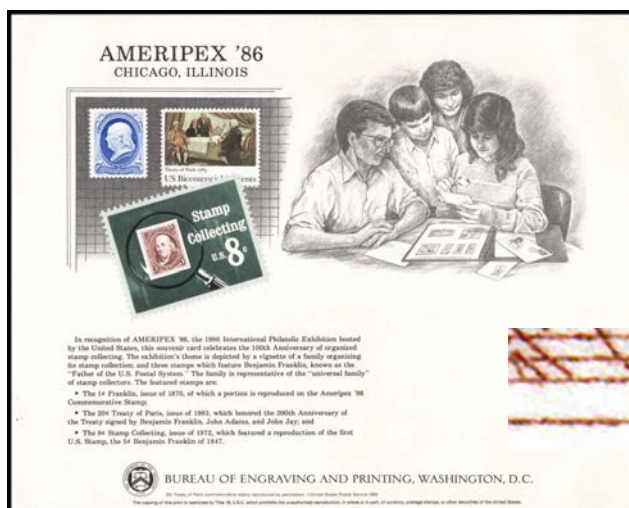
But are these miniature micro initials the smallest letters cut by a BEP engraver? The answer tested the limits of my scanner.

Placing the scans next to each other, I would have to say ... it's a toss-up. The A and E look nearly the exact same size. But, for legibility, I think Lyman Ellis still remains the king of tiny letters for his "Granular Effervescent" work on the Bromo-Seltzer stamp.

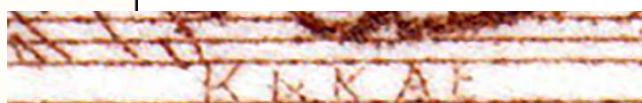
Even after 185 years, however, Charles Toppan's micro Declaration is still a close second.



Left: A comparison of the RWH&E initials from the original stamp, against the Bromo-Seltzer lettering. Bromo-Seltzer is the clear victor. Right: The micro-initials on the mini stamp are a close match in size.



Below, a closer look at the micro-lettering from the stamp on B-90, at left.



MEMBERS' EXCHANGE

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.

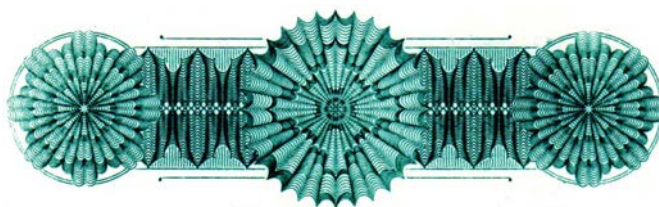
For Sale: Complete White Ace Album-mounted mint collection - BEP and USPS Souvenir Cards; various individual mint BEP Souvenir Cards (several duplicates). Complete White Ace Album-mounted mint and artist-signed US and PA Migratory Bird stamp collection, also various Duck Stamp cards. Contact John Remaley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

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: 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 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: **New cards are planned for the Boston**

2026 show (similar to CS-27/28) for \$10 per set.
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. 2026 cards should be released this spring and other cards remain on sale.

