



The Souvenir Card JOURNAL

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VOLUME 41 NUMBER 2

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY



Some very impressive material has been gaining visibility from the digital archives of the National Numismatic Collection. Below are some high resolution scans of items found among the BEP Certified Proofs, part of the NNC, recently made public online. Look for more on these in upcoming issues of the Journal.





The Souvenir Card JOURNAL

Second Quarter 2021, Volume 41, Number 2

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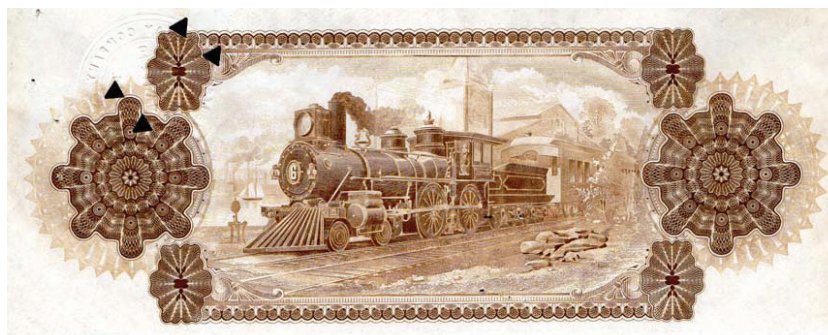
On the cover: 1873 Langdon
Mfg. textile label. (see pg. 5)

Back cover: Two previously
unlisted Mike Bean cards,
tentative numbers MB-9A
(Strasburg) and MB-21A.

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Submission deadlines for ads, articles, comments, etc. are: **Dec. 1** (First Quarter issue); **March 1** (Second Quarter); **June 1** (Third Quarter); and **Sept. 1** (Fourth Quarter). Your cooperation in meeting these goals is appreciated.

Membership information and Dues (\$25/yr.; \$45/2yrs.; \$65/3 yrs.); **please inquire with Greg Alexander (SCCS1981@yahoo.com) regarding renewals.** Requests for back issues and information concerning this Journal, including submission of articles and advertising inquiries, should be addressed to the **Interim Editor.** Thanks!

Visit the SCCS website at www.souvenircards.org

PRESIDENT'S MESSAGE

A. Stephen Patrick

Spring has sprung and things are inching back to normal. With little or no new souvenir cards in production, I have been reorganizing the cards I own according to the categories in our gallery on our web site. However, things are warming up for the summer.

Summer FUN will happen July 8 to 10 at the Orange County Convention Center in Orlando. John Parker and I will be manning the SCCS table, and will be selling a souvenir card depicting Robert E. Lee with a salute to the return of FUN. This will be a Q card. There will be an SCCS meeting and hopefully lots of fun! Let me know if you would like to help at the table.

The huge celebration will happen in Rosemont, IL, as the APS and ANA will hold national conventions at the same venue at the same time. Souvenir card collectors come from both stamp and currency collectors, so this is a rare opportunity to enjoy both hobbies. The ANA **World's Fair of Money** will meet August 10 to 14 at the Donald Stephens Convention Center. The APS **Great American Stamp Show** will meet August 12 -15 overlapping the dates.

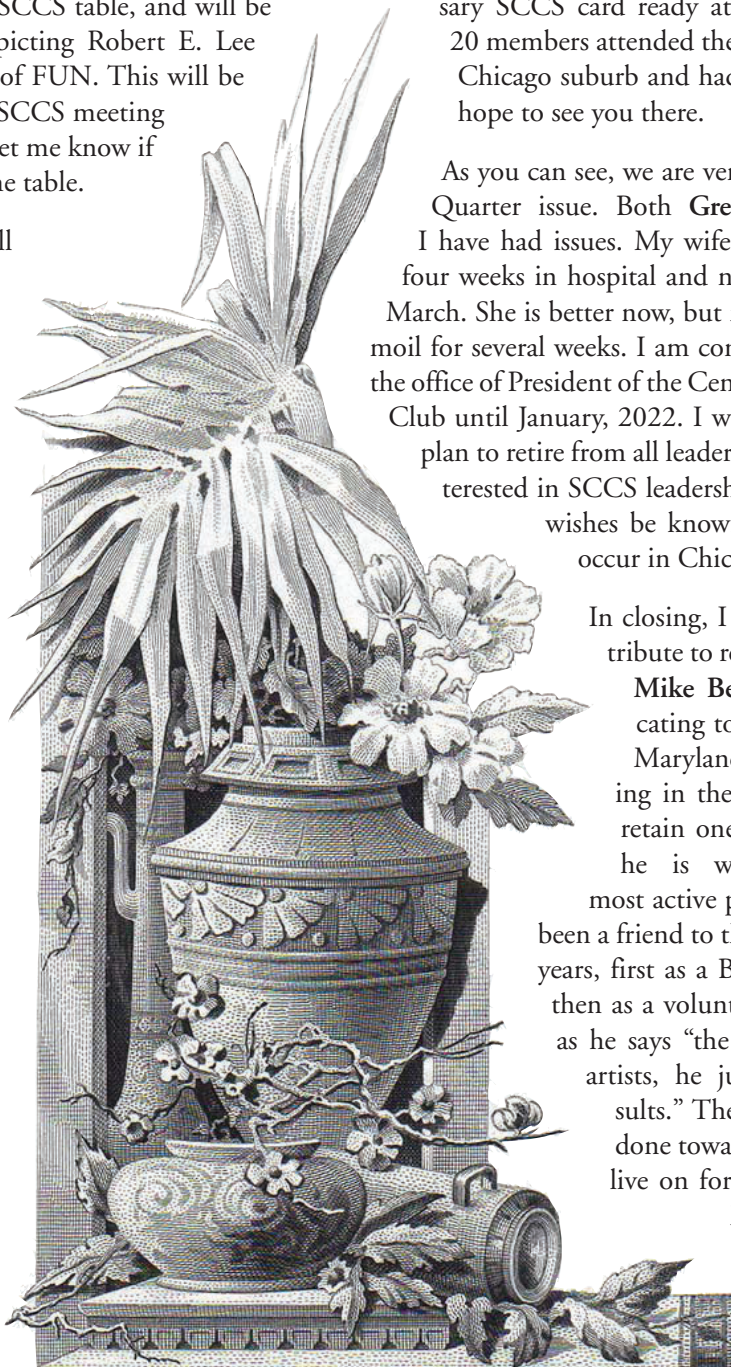
The SCCS will have booths at both shows. We have plenty of help to cover the ANA booth, but we still need volunteers to help on the stamp side. The APS has created stamp passports that require visits to show booths for a sticker. This brings lots of kids to the table, so we need

help to introduce newcomers to the hobby. Call or email me if you are available to help.

Lee Quast reports that in the absence of the BEP at shows this year, he will have a Q card available at his table at the ANA show. We will have a meeting at both shows with the ANA to be the annual meeting. We hope to have a nice 40th anniversary SCCS card ready at the show. About 20 members attended the 2019 show at the Chicago suburb and had a great time. We hope to see you there.

As you can see, we are very late on this 2nd Quarter issue. Both **Greg Alexander** and I have had issues. My wife Linda spent over four weeks in hospital and nursing facilities in March. She is better now, but my life was in turmoil for several weeks. I am concurrently holding the office of President of the Central Florida Stamp Club until January, 2022. I will then be 75 and plan to retire from all leadership. If you are interested in SCCS leadership, please let your wishes be known as changes may occur in Chicago.

In closing, I would like to pay tribute to retired plate printer **Mike Bean**. Mike is relocating to another house in Maryland and is downsizing in the process. He may retain one spider press, but he is withdrawing from most active printing. Mike has been a friend to the society of all 40 years, first as a BEP employee and then as a volunteer. He is modest as he says "the engravers are the artists, he just prints the results." The work that he has done towards our hobby will live on for decades. Thanks, Mike, for all you have done.



Well, after a year in the saddle as editor of the Journal, I guess I will take the “Interim” off my title. We are still hoping **Bill Kriebel** will be able to return to more active status this year and perhaps down the road, I can change my title to “Co-Editor.” Keep working at improving your mobility, Bill — we would all like to see you again at future shows.

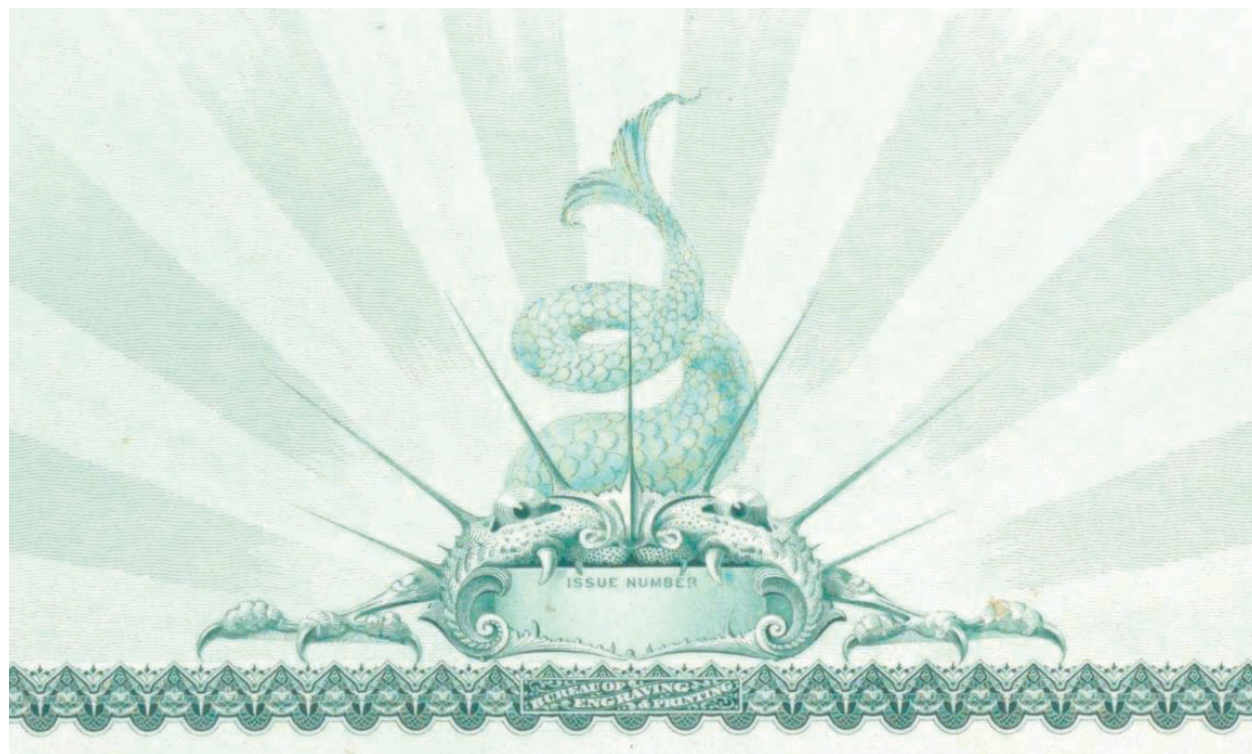
I have to apologize for the delay in getting this current issue out to the membership. Part of the reason has been waiting in hopes of solid confirmation that the APS will be holding their August show in Chicago. Although the ANA is fully committed, the APS has still been hedging. The organization has been pushing hard to reach a threshold of 75 stamp dealers and 500 frames of exhibits. They finally stated that a decision will be announced in mid-May, but I didn't want to wait any longer to release the Journal.

And, I must confess, Covid lethargy also played a part in my “getting around to it.” To combat this, we have finally planned a vacation! My wife and I depart shortly for Southeast Alaska for a brief visit to Skagway and Juneau. It will be nice to see some new scenery and old friends and, now that we're fully vaccinated, give them a hug.

For those SCCS members who frequent the online souvenir card sub-forum at PaperMoneyForum.com, you know how active things have been there lately. A great many discoveries of new cards and information related to security engravings have been posted in recent months. The majority of the articles in this Journal blossomed from connections made on the forum. I encourage everyone to regularly drop by online and make a comment or two, or post your latest acquisition. It's a good place to make some great friends and learn more about your hobby.

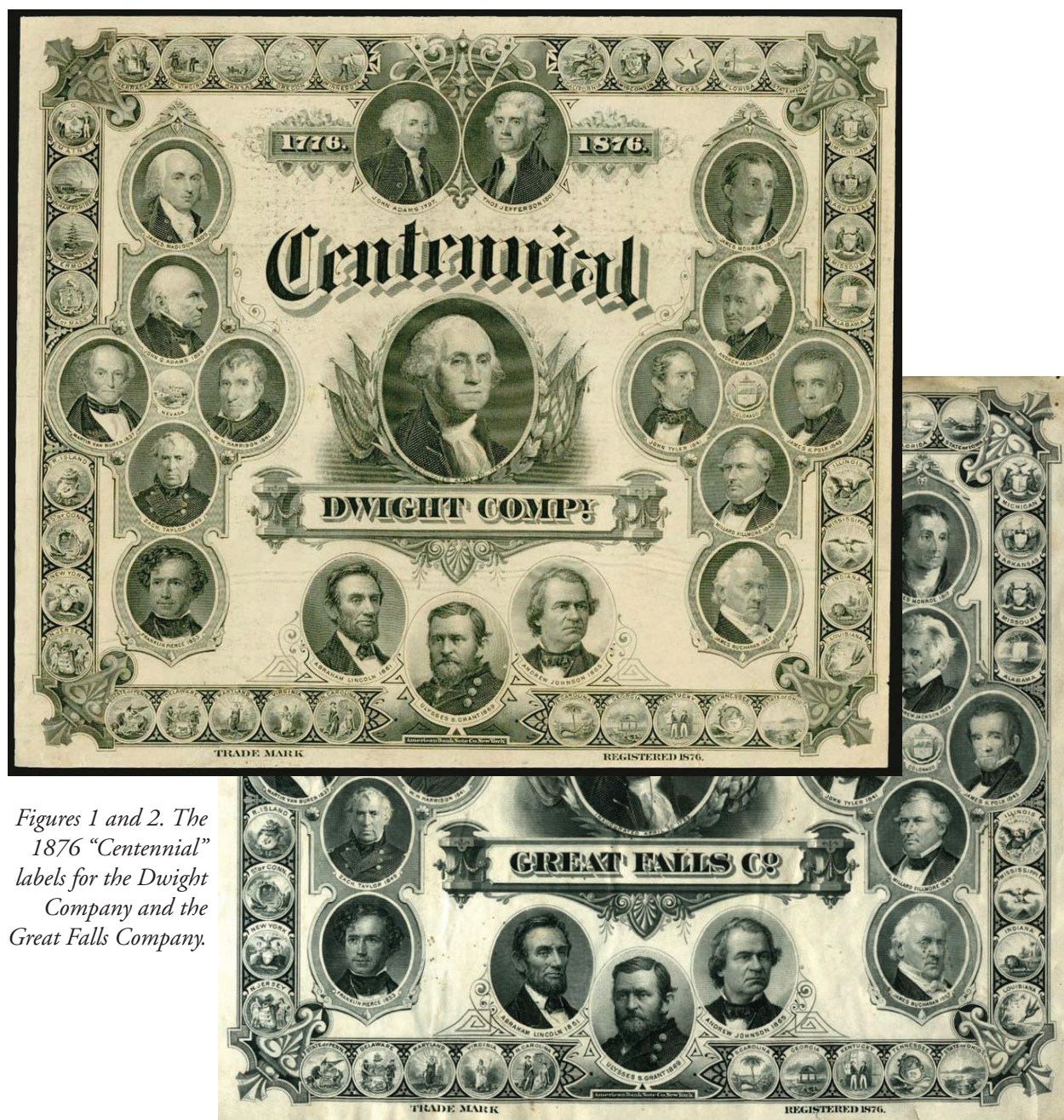
I'm still working on the 40th anniversary souvenir card, hoping to have it ready to roll out in August. Once we return from vacation I'll be putting more energy into that and should have more to report in the next Journal.

I hope to see many of you in Chicago this summer. As a greater number of collectors gain viral immunity, we should see more confidence in getting out and attending shows. Already, many of the shows in the East have restarted, albeit with restrictions. Let's cross our fingers that the momentum continues.



I've long been a fan of the 1876 "Centennial card" by American Bank Note Co., which I had long assumed was a souvenir of the Centennial International Exhibition. There were two versions of this — one with the framed title of "Dwight Comp'y." and another with the title "Great Falls Co." (Figures 1 and 2). It seems curious that these were never given FSO catalog numbers, but there was a good reason: despite their connection to the exhibition, they aren't souvenir cards.

Past auctions of Archives International identify these as "Centennial Labels." That got me wondering what type of labels they might be. As I researched these I found similar items, all roughly the same size and all with a common thread. Each acted as an advertisement for a textile mill. And after finding online images of a Centennial label attached to a piece of cloth, their actual purpose occurred to me. These labels were used to seal bolts of fabric. Many of these la-



Figures 1 and 2. The 1876 "Centennial" labels for the Dwight Company and the Great Falls Company.

bels are found in rough shape, with torn edges, missing chunks, and often glue residue on the back. This might be expected in the process of their removal.

All of the the labels I've found feature large and detailed engravings by ABNC. The Centennial labels showcase portraits of all the presidents up to 1876, along with all the state seals -- including Colorado, which joined the Union in August of that year. Great Falls Manufacturing Co. of Great Falls, NH, and Dwight Manufacturing Co. of Chicopee, MA, were both exhibitors and award winners in the Cotton Fabrics division of the 1876 fair.

Perhaps ABNC approached these two mills with the idea of a fancy, engraved fabric label that would remind customers of their patriotic participation in

the exhibition and might even be held as a keepsake (which they obviously were). It's hard to argue with the promotional value of these attractive pieces.

But the idea intaglio fabric labels may have pre-dated the Centennial. The Langdon Manufacturing Co. of Manchester, NH was granted a Medal of Merit at the 1873 Vienna Exposition for "Fine Shirting" (presumably material woven for shirts). They proudly promoted this award on their own label, which measures 9.5" x 8.5" — the same dimensions as the Centennial labels. Langdon was a major competitor of other large New England textile mills and the striking appearance of this label would not have gone unnoticed. This label appears to have been used over a period of time and had two versions, one with a shaded back-



Figure 3. This version of the Langdon Mfg. Co. textile label lacks the shaded background.



Figure 4. Armory Mfg. Co. highlighted their 1881 gold medal from the MCMA.

ground (shown on the front cover) and one with a plain background (Figure 3).

At their annual exposition in 1881, the venerable Massachusetts Charitable Mechanics Association bestowed a gold medal on the Armory Manufacturing Co. (of Manchester, NH) for Factory Fabrics. Like Langdon, Armory had ABNC engrave both sides of their medallion, along with “GOLD MEDAL” in large, arched lettering, in case you weren’t sure what it was. I have not seen a used version, but Archives International sold a specimen copy in 2015. The label measures 9.5 by 8 inches.

Another label surfaced on eBay last year for a mill in Pawtucket, RI — the Slater Cotton Company (Figure 5). Samuel Slater was a key figure in America’s Industrial Revolution, founding the first yarn spinning mill

in Pawtucket. While this label doesn’t boast of any awards, it features an impressive engraving of the factory buildings, framed with an elaborate border and a pair of gryphons at the bottom. It is slightly wider than the other labels, measuring about 10” x 7”.

What became of all these textile manufacturers? The New England mills, which relied on the water power of rivers to drive their machinery, were slowly out-competed by steam power and the industry moved South, closer to the cotton fields. The mills consolidated over time; by 1887, Langdon Mfg. had sold out to Armory, and others followed. Many mills failed and were eventually demolished, but some still stand. Part of the old Slater Mill has now been converted to luxury loft apartments (Figure 6), a testament to the old adage “adapt or perish.”



Figure 5. The Slater cotton mill complex was one of the earliest and largest textile factory in New England.

Figure 6. At least one of the historic Slater Mill structures remains standing today, now serving Pawtucket as a high-end apartment building.



The ongoing exploration of demonstration stamps concludes with a look at those produced by North American security printers other than the American Bank Note Company (ABNC), which were featured in the last two Journals. These include demonstration stamps of both early and modern private security printers from the U.S. and Canada, and even one from Cuba. Some of the earlier works are from printers that subsequently merged with ABNC but produced promotional stamps when they were still competitors. Demonstration stamps produced by modern security printers display a wide array of new techniques and materials that blend promotional aspects, design skills, and production elements into a single item. The goal of these stamps is always the same – to demonstrate the firm’s abilities, to promote the company’s name, and to impress prospective clients.

eral times. In 1984, it became a subsidiary of BCE, Inc., and was afterwards known as the BA Banknote Division of Quebecor Printing, Inc. In 1999, BA Banknote was acquired by Munich-based German banknote printer Giesecke & Devrient and operated as BA International. The firm ceased bank note production in 2012 and the Canadian Banknote Company acquired BA’s Ottawa building in 2013.

BABN’s most well-known demonstration stamps are promotional items associated with the anniversaries of the company. In 1936, its 70th anniversary, it produced a specimen stamp engraving with a pensive lady, looking to the left. For its 100th anniversary in 1966, it created the “Two Queens” stamp featuring portraits of Queen Victoria and Queen Elizabeth II. In 1986, its 120th anniversary, BABN issued a souvenir sheet on card featuring Leonardo Da Vinci and



Figure 1.

British American Bank Note Company

The most prolific creator of demonstration stamps in North America, other than ABNC, was the British American Bank Note Company (BABN), based in Canada. Emanating partly from the Smillie family of engravers, who were integral to the early successes of ABNC and the Bureau of Engraving & Printing (BEP), BABN was founded in 1866 and had offices in Ottawa, Toronto, and Quebec. BABN produced some banknotes for the Bank of Canada and was a competitor of both the Canadian Banknote Company and ABNC for security printing contracts in Canada.

The firm eventually acquired the Canada Bank Note Company (not the same as the Canadian Banknote Company) and the Dominion Bank Note Company prior to 1900. Later, BABN changed hands sev-

eral times. Also of note, BABN issued a booklet for its 90th anniversary in 1956, entitled “90 Years of Security Printing: The Story of British American Bank Note Company, Limited,” but it contained no demo stamps.

The 1936 “Pensive Lady” specimen stamp is shown in Figure 1. It is intaglio printed, with perforations and gum. The three stamps shown, in red, green, and brown, are thought to be from the initial printing in 1936. Other colors may exist from this printing, but are not currently known.

Imperforate versions of this stamp are known in different colors and bi-color, but are not believed to be contemporaneous to the original printing in 1936. They were printed by the German firm Goebel GmbH, a web-fed press maker, from engravings provided by BABN. A description from one sale of



Figure 2.

these types of stamps notes they were produced by line engraved intaglio and “were likely testing the feasibility of new types of inking-in rollers for multicolored intaglio stamps.” Colorful and desirable as they are, the stamps were produced for equipment testing purposes rather than promotional or in-house design purposes and are more appropriately classified as test stamps than demonstration stamps. Figure 2 shows examples of these stamps.

Familiar to many collectors are the “Two Queens” demonstration stamps, celebrating BABN’s 100th anniversary in 1966. Note the centennial stamps are intended for promotional and celebratory purposes only. The engraving lacks any indicia reading “speci-

men” or “experiment.” The stamps are produced on typical woven stamp paper, are perforated and gummed, and are printed in red, blue, green, and purple (see Figure 3).

According to a 1966 brochure issued by BABN, the engraving and stamp design are by George A. Gundersen, Art Director of BABN. The Queen Victoria engraving was executed in 1868 as a companion piece to a Prince Albert medallion, both by engraver Alfred Jones. The Queen Victoria engraving was also used on a company letterhead in 1870. The Queen Elizabeth II portrait is from an original drawing by George Fanais, based on news photographs taken in 1956.



Figure 3.

This stamp engraving was also used on a rare semi-official card, SO-29A, issued at the Canada '82 International Philatelic Youth Exhibition. The card is one of several different types printed at the show from original engraved plates; it shows the plate number (1242) near the top of the card. As cards and printing plates of different sizes were interchanged multiple times into a manually operated press, many of the images unfortunately were printed askew relative to the extents of the cards. Still, the engraved printings are detailed and exquisite.

The “Canada ’82 Toronto” and “British American Bank Note Inc.” text was pre-printed on the card in blue lithography and the plate was intaglio-printed in black. An example of the card and an enlarged scan of the stamp design are shown in Figure 4.

BABN also used the stamp design on one of its color charts. The chart (Figure 5) includes the demonstration stamp, several guilloches, a vignette of the “BABN Girl,” and a vignette of the allegorical “Diana, Goddess of the Moon” directing three dogs. The BABN Girl vignette was also used on one of the

souvenir cards produced for the Canada ’82 exhibition. It is attributed as BABC-132 in “The Catalog of Printers Promotional Sheets & Test Notes.” Note the British spelling of “colour” on the chart.

The last BABN promotional item issued for an anniversary celebrates the company’s 120th year in 1986 (Figure 6). This is attributed as BABC-161 in The Catalog of Printers Promotional Sheets & Test Notes. It is shown in Figure 6. Measuring 3-3/8” × 4½”, it features intaglio engravings of Leonardo Da Vinci and Alexander Graham Bell as perforated

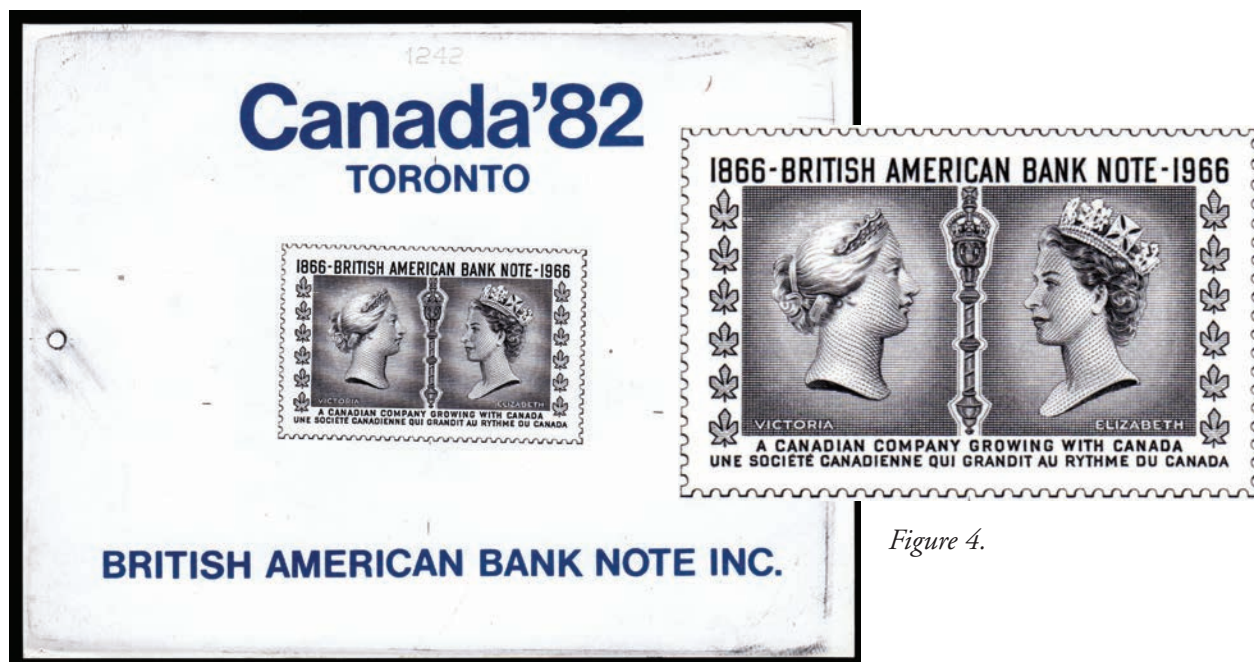


Figure 4.



Figure 5.

Two Queens
demo stamp
shown in
lower right

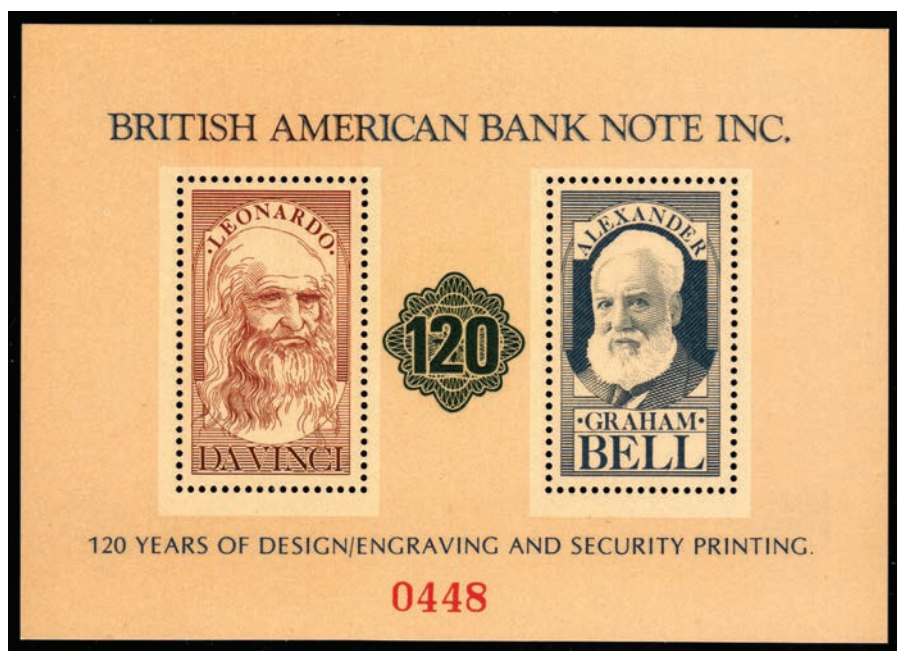


Figure 6.

stamp images on a lightweight card with a beige and tan lithograph-printed background. It also features a dark green guilloche with the number 120 on it. Both this and the black text are intaglio printed. As the item is printed on a card, not stamp paper, and lacks gum, it is more of a souvenir card than a souvenir sheet and may merit an SO catalog number, as it marks the occasion of an anniversary.

Two other stamp designs, one of a red-winged blackbird and one of a wood duck, were also produced by BABN, but do not celebrate any events. Both have the word “specimen” engraved in the frame of the stamp design and seem to be intended for typical demonstration purposes – design capabilities, in-house production, and company promotion. Neither stamp, however, is currently known to exist in perforated and gummed form.



Figure 7. (above), Figure 8. (below)



The red-winged blackbird specimen stamp was engraved by George Gundersen in 1958. It is a multicolored design and was probably produced to show BABN’s abilities to produce a stamp of this type. Until that time, most stamps in Canada and the United States were limited to one or two colors using “frame and vignette” printing techniques. The imperforate stamp design shown in Figure 7 is a die proof on thick woven paper. It’s uncertain whether this example was printed using lithographic or intaglio methods.

The wood duck specimen stamp is believed to have been created a little later, but not a lot is known about its provenance. Figure 8 shows a full-color imperforate proof version of the stamp. It was produced using six colors – dark blue, dark carmine, orange yellow, purple, yellow green, and aqua green.



Figure 9.

These colors are shown individually printed in Figure 9 using the die for the dark blue engraved portion of the stamp, which was the dominant color.

The complete engraving of the wood duck specimen stamp was also printed in black from the master die proof on another souvenir card from Canada '82, SO-29D. Again, many of the images were printed askew relative to the edges of the cards, due to the swapping of printing plates and cards on the press. A sample of the card and an enlarged scan of the stamp design are shown in Figure 10. Full-color examples of the stamp engraving are known on the Canada '82 card with each individual printing plate and its corresponding color printed one over the other. These show the plate numbers and registration marks printed over each other towards the top of the card.

Not to be deemed remiss in covering the specially produced stamps of BABN, we'll include the "Baby Sisters" or "Little Sisters" stamps, since they are popular and well known. They are not, however, demonstration stamps. Both BABN and ABNC engraved versions of this vignette, based on the 1823 painting "The Calmady Children" by Sir Thomas Lawrence.



Figure 10.



Figure 11.

The stamps were produced for a printing competition for the contract to produce stamp booklets for the centennial of the Canadian Confederation in 1967. They were used to test the ability of a new Goebel printing press to print booklets of multi-colored stamps in one operation. The stamps do not include the company name or the words “specimen” or “experiment” within their design. Accordingly, they are test stamps. The tests were successful, as BABN was awarded the contract to produce the stamp booklets.

The Baby Sisters stamps are lithographed, though they were initially engraved. They were produced in a variety of colors and many have vertical stripes of a different color than the main body of the stamp running down the center or along the sides. They are known perforated, imperforate, and partially perforated. Most were also produced with Davac gum, which is moisture resistant and appropriate for stamp panes in booklets. Examples of the multiple variations of the stamps are shown in Figure 11.

Columbian Bank Note Company

The original Columbian Bank Note Company was founded in 1871 and later acquired by ABNC. In 1904, a new and unrelated Columbian Bank Note Co. was formed in Chicago. It was founded by C.C. Cheney, former president of Western Bank Note Co., after ABNC bought out Western. In 1957, Columbian merged with Security Banknote Co. to become

the Security-Columbian Banknote Company and, in 1965, U.S. Banknote Corp.

A printing plate of a specimen demonstration stamp with the company name and a vignette of its headquarters is shown in Figure 12 — this is reversed to show how it would look when produced. The plate uses a dot pattern similar to newsprint, indicating it was created for offset printing. It is probably from the 1930s or '40s; a printed version of the stamp is not currently known.



Figure 12.

Security Banknote Company

The Security Banknote Company was formed by T.A. Bradley in 1884, consolidating into Security-Columbian Banknote Company in 1957, and eventually becoming U.S. Banknote Corporation in 1965. The company operated from offices in New York and in Hous-



Figure 13. (above)



Figure 14.

ton. It produced bank notes for China, Ethiopia, Indonesia, Laos, the Philippines, and South Vietnam. Figure 13 shows a perforated demonstration stamp produced by the firm in blue and red with a single-engine plane flying over a river with mountains in the background. Figure 14, of weak image quality, shows imperforate color variations.

Compañía P. Fernández, S.A.

Certainly part of North America but often overlooked is Cuba, where the Compañía P. Fernández, S.A., originates. The company, originally the printing firm of José López Rodríguez and later renamed Compañía P. Fernández, S.A., produced the first stamps printed inside Cuba in 1914. Prior to that, ABNC printed the stamps for the Republic of Cuba, starting with the issues of 1905.

ABNC began producing Cuba's stamps at that time due to a policy change which required the Bureau of Engraving and Printing (BEP) to suspend making stamps for Cuba, which it had previously done.

To demonstrate its ability to print stamps of sufficient quality within Cuba, the Compañía P. Fernández issued the two imperforate specimen stamps shown in Figure 15, one engraved, the other litho. If they look familiar it's because they are the same stamps created by the Security Banknote Company, but with the Fernández company name and the text in Spanish! How the company acquired the printing plate is unknown, but Fernández had a working relationship with Security, which likely supplied access to or a copy of the original plate.



Figure 15.



Figure 16 (image reversed, for readability)



Figure 17

Central Banknote Company

The Central Banknote Company was founded around 1920 in Philadelphia by a former employee of the Columbian Bank Note Co. It found a niche in printing real estate bonds. Around 1940, the E.A. Wright Bank Note Co., also of Philadelphia, acquired the Central's assets. It was eventually brought back into the fold of the Security-Columbian Banknote Company when it acquired E.A. Wright's assets.

Though only in existence for 20 years, the Central Banknote Co. produced two demonstration stamps. The first, featuring a scene of an old canal lock shown in Figure 16, is only known as a printing plate bearing the company's imprint. Actual stamps printed from this plate have yet to surface. The second example, Figure 17, is an imperforate proof in green of a ocean vessel.

Harry L. Peckmore

Harry L. Peckmore was an engraver whose work varied from etchings to stamps and cards of all types. He founded his own company in 1931 and often worked for Associated Etchers, a group formed by Harry L. Lindquist, editor and publisher of Stamps magazine. Peckmore's most recognized work for Lindquist were

a series of etchings similar to the 1934 U.S. National Parks issues. He also produced an etching of the Penny Black for the 1940 Postage Stamp Centennial.

Peckmore's specimen stamp featuring George Washington, shown in Figure 18, was engraved in 1920 and is typograph printed. The design is based on the U.S. 10c stamp from 1847 (Scott #2). It is believed Peckmore used these stamps to help secure a contract with the government of Liberia, for which he engraved several stamps between 1948 and 1953. He also engraved stamps for Haiti, the Dominican Republic, and the Republic of Guinea. A full imperforate sheet of the Washington specimen stamps in purple is shown on the following page (Figure 19). Images courtesy of the Siegel Auction Galleries archives.

rate sheet of the Washington specimen stamps in purple is shown on the following page (Figure 19). Images courtesy of the Siegel Auction Galleries archives.

Bureau of Engraving & Printing (BEP)

Little is known about the mystery stamp in Figure 20. It features a Jefferson Memorial vignette in red and black ink with a decorative dark blue frame. To the left are the words "Color Experimental Stamp" and the numeral "9". It is slightly larger than a typical U.S. commemorative stamp and the printing method is unknown, though it has the appearance of intaglio printing. Speculation is that



Figure 18



Figure 20. (above), Figure 21. (right)

it was produced in the early 1960s by the BEP, since it contains the text “United States of America” and has the Great Seal of the United States at the upper right. It was most likely used to test the capabilities of printing equipment, but since this is not confirmed, the stamp is shown here as a possible demonstration stamp.

[Editor’s Note: Since the submission of this article, another relevant stamp has been found in the Smithsonian’s collection of BEP certified proofs (Figure 21).



This stamp was among dozens of philatelic images on a large intaglio sheet that may have been produced as a test sheet. Dated 1953, the stamp has the BEP’s initials, along with “Proving” and “Experimental”. The Bureau produced a great many test stamps, though few had the BEP imprint, since they were not soliciting commercial business and had no need to promote themselves. This may be as close to a BEP demonstration stamp as we are likely to find.]



Figure 19

WHY “COPY” IS USED ON BEP CARDS

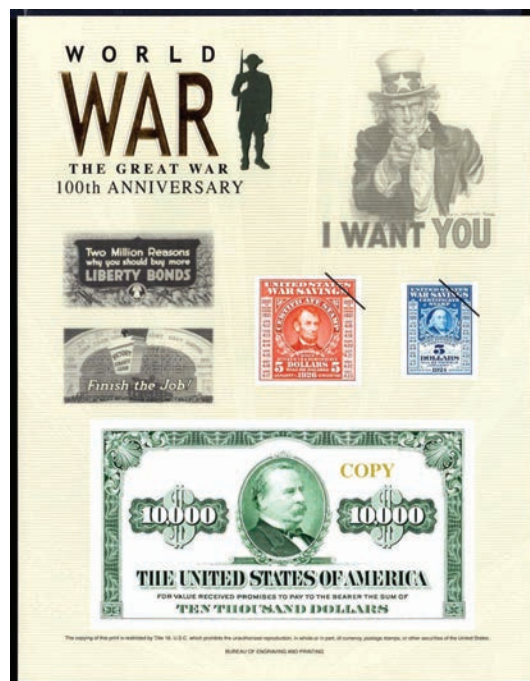
Greg Alexander

Not many collectors, myself included, are fond of the Bureau’s current practice of applying the word “COPY” in bold letters on souvenir cards with currency reprints. So why do they do it?

I believe I’ve identified the rationale behind the BEP’s decision in 2018 to use this overprint. It relates to the Hobby Protection Act and subsequent amendments in the Collectible Coin Protection Act of 2014. These are actually FTC regulations. Originally, these regulations were aimed primarily at political collectibles, such as campaign buttons, posters, and ephemera, but came to include numismatic items, such as “fantasy coins” or imitations which are reproductions, copies, or counterfeits of an original. The idea was to prevent restrikes and reprints from being passed off as the real thing. Apparently the Bureau was persuaded (most likely by a lawyer) that souvenir cards also fall into this realm.

According to the Act, an imitation numismatic item which is manufactured in the United States, or imported into the U.S., must be plainly and permanently marked “COPY” in English on the item. It should also be marked with the calendar year.

The Act states that “The word ‘COPY’ shall be marked upon the item legibly, conspicuously, non-deceptively” and that non-metallic items (such as paper) “shall be imprinted with the word ‘COPY’ in sans-serif letters having a vertical dimension of not less than two millimeters (2.0 mm) or not less than one-sixth of the diameter of the reproduction. The minimum total horizontal dimension of the word ‘COPY’ shall be six millimeters (6.0 mm) or not less than one-half of the diameter of the reproduction.”



Pretty specific, eh? Well, the Bureau already missed the target on a couple counts. While the type is certainly large enough to meet the requirements, the font used for “COPY” is a serif typestyle, not sans-serif (block letters), as called for. And nowhere could I find the calendar year noted on the 2018 cards, though they rectified that on the 2020 Mayflower card.

The Act also allows a little leeway on where to place the overprint: “The word “COPY” shall be marked on either the obverse or the reverse surface of the item.” So, if they chose to, the Bureau could have placed “COPY” on the back of the card where it would be far less of an eyesore.

But there is one key phrase at the beginning of the Act that the BEP seems to have overlooked. When referring to an imitation numismatic item, “The term shall not include any re-issue or re-strike of any original numismatic item by the United States or any foreign government.” And what is a souvenir card if not a re-issue, often reprinted by the Bureau (part of the U.S. government) from its original plates?

Armed with this information, I think an argument could be easily made for the Bureau to desist in the use of the “COPY” overprint on their intaglio prints, going forward. At the very least, the collector community could strongly encourage that it be banished to the back of the card. I recognize that this would incur the extra expense of an additional print run, but I’d be willing to pay a bit more for a more attractive product. What say you?



NEW FORERUNNER DISCOVERIES

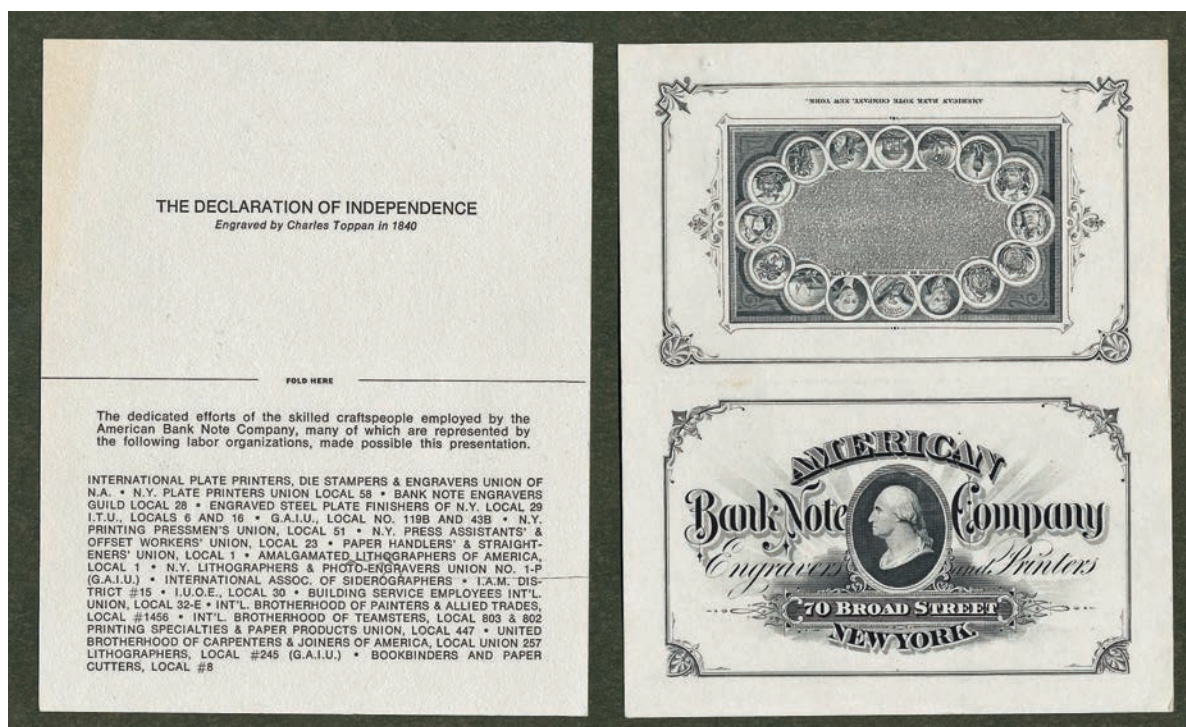
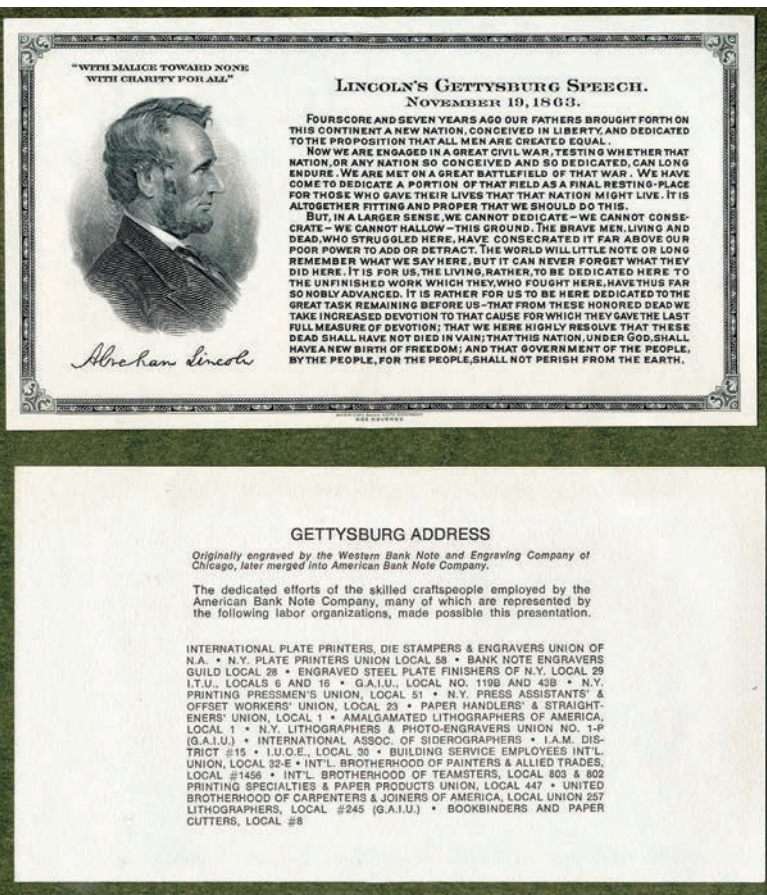
Greg Alexander

In the forerunner categories, unknown souvenir cards regularly appear in the collector market and come to the attention of the SCCS. In recent months, I've been stockpiling a lot of images found by myself and other members, but have been remiss in publishing them until now.

None of these have been reviewed by the Cataloging Committee, so they do not have official SCCS numbers, but I will assign them tentative numbers, which will be discussed.



Howard Bernett submitted these two small cards (both sides shown). These Union cards were apparently given to members at the 1965 convention. Tentative numbers: F-1965C (Lincoln) and F-1965D



Here's an interesting find from John Shue's collection, an engraved BEP invitation to the Centennial celebration of postage stamp production. Tentative number: FB-1994A



*The Director of the
Bureau of Engraving and Printing
cordially invites you to a
Celebration of 100 Years
of
Postage Stamp
Production
1894 - 1994*

July 1, 1994 at 10:00 a.m.

*Bureau of Engraving and Printing
14th and C Sts. S.W.
Washington, D. C. (14th Street Visitors Entrance)*

RSVP by June 27, 1994 (202) 874-3943

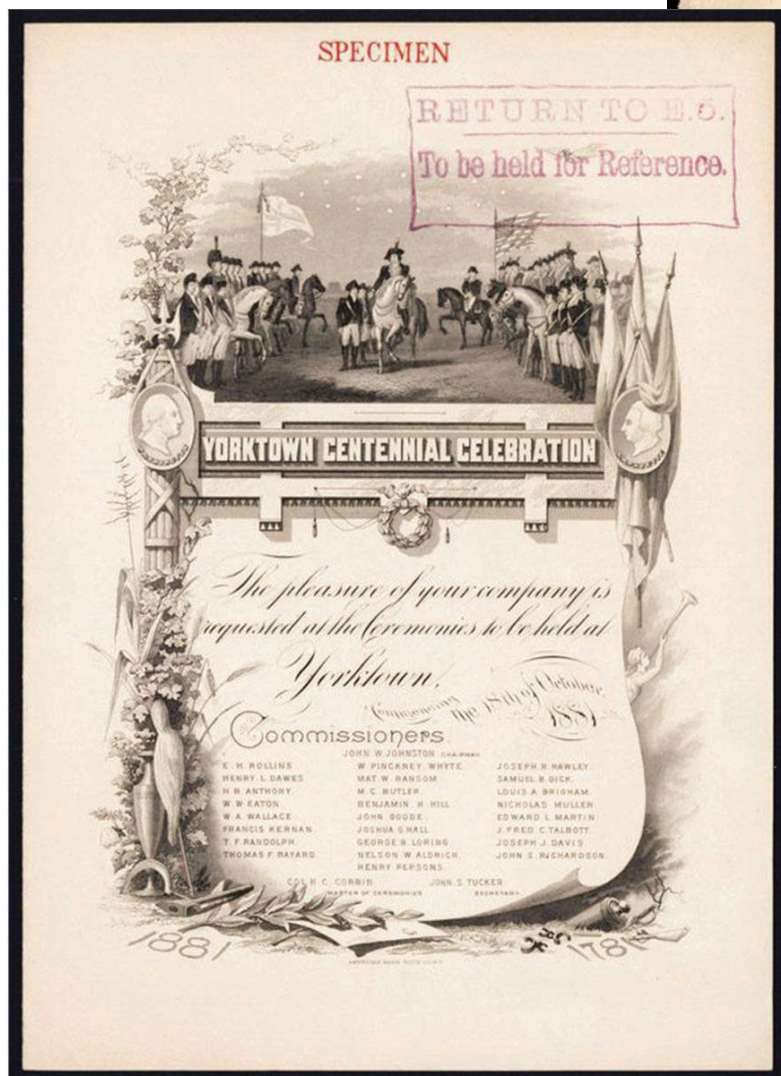
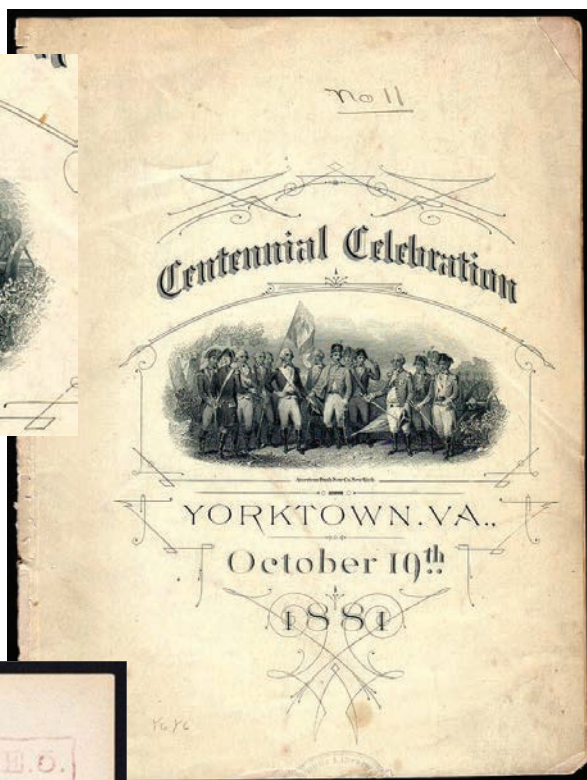
From Larry
Leyser's collection
comes this unissued
\$10 contribution
receipt for the
RNC, printed by
ABNC. Two similar
certificates have
been listed, but not
this one.

Tentative number:
FSO-1892G

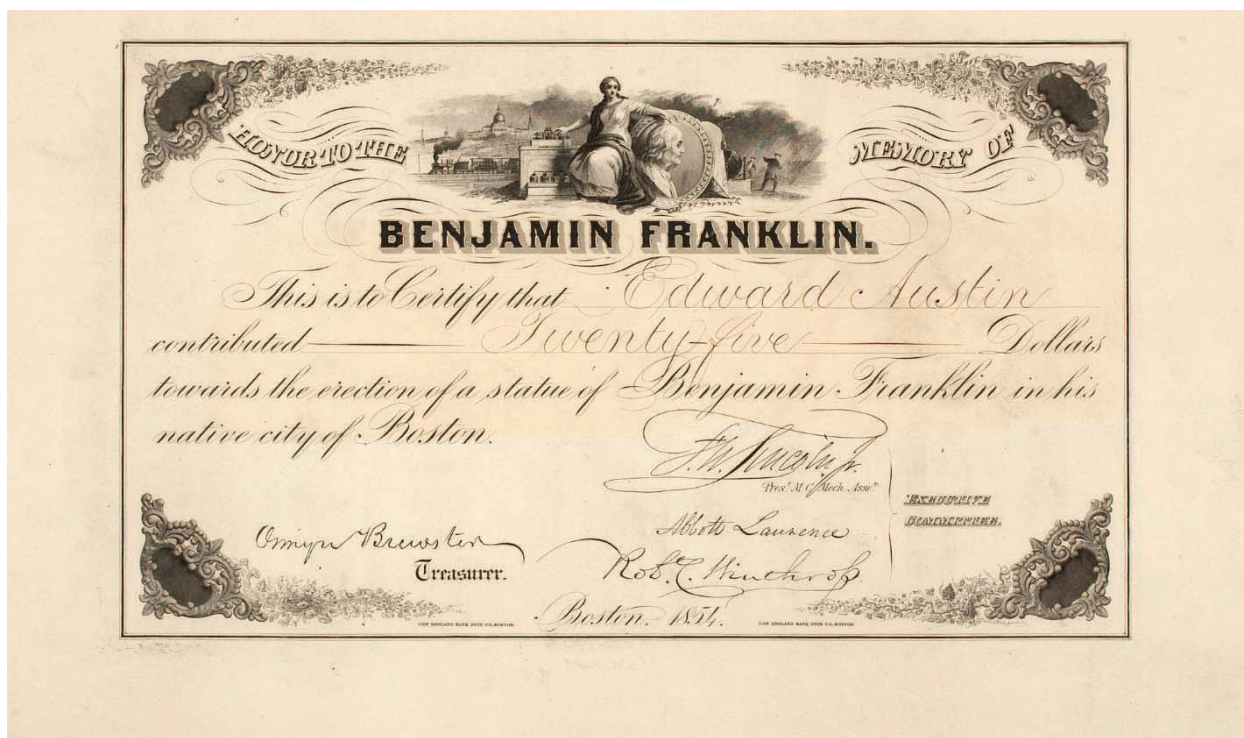




*This ABNC-printed booklet was issued as a centennial souvenir of Gen. Cornwallis' 1781 surrender to Washington in Yorktown, VA.
Tentative number: FSO-1881H*

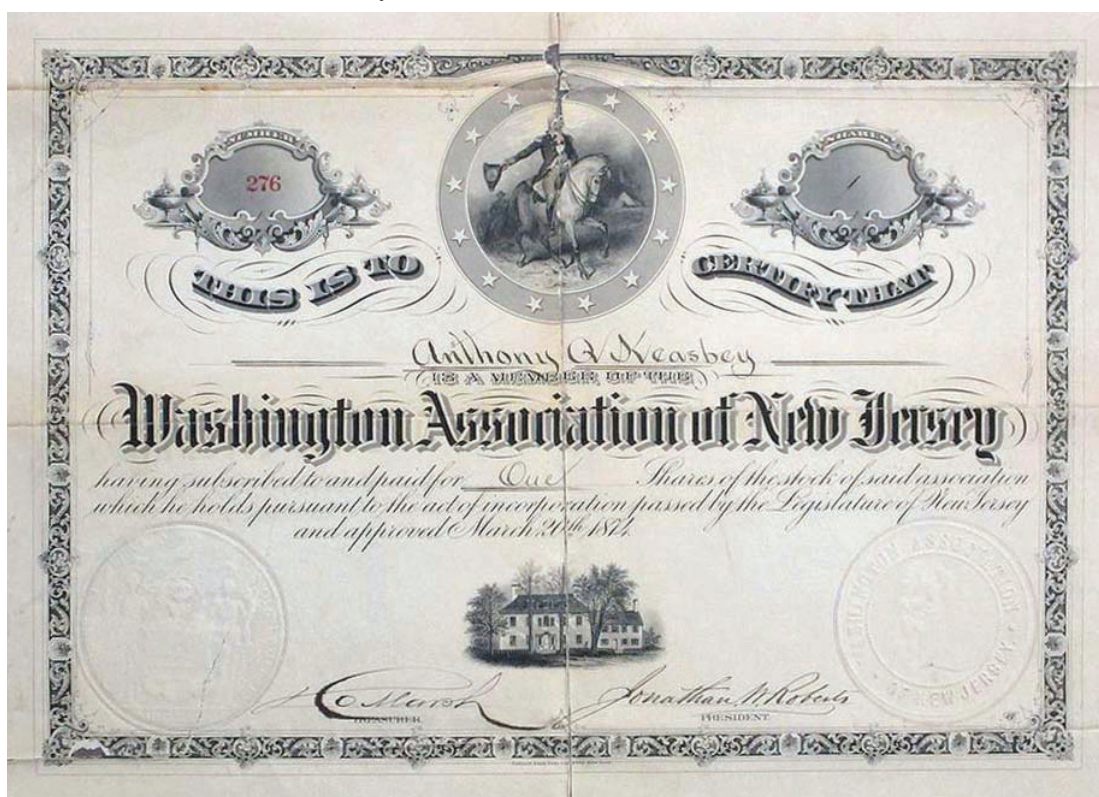


*ABNC also printed an invitation to the Yorktown celebration. A specimen was featured in an Archives International auction.
Tentative number: FSO-1881I*



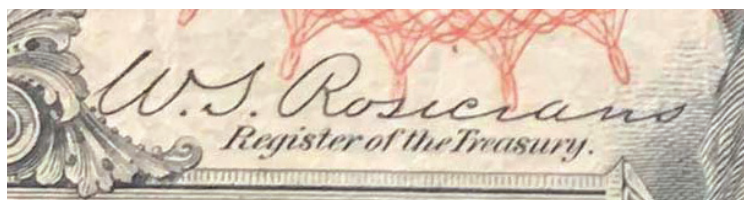
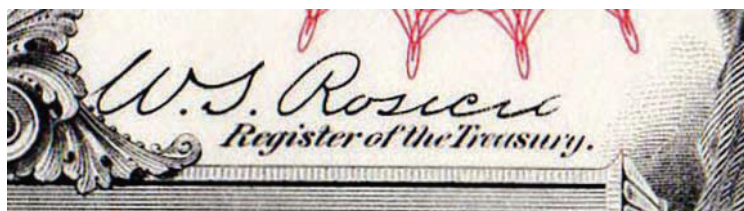
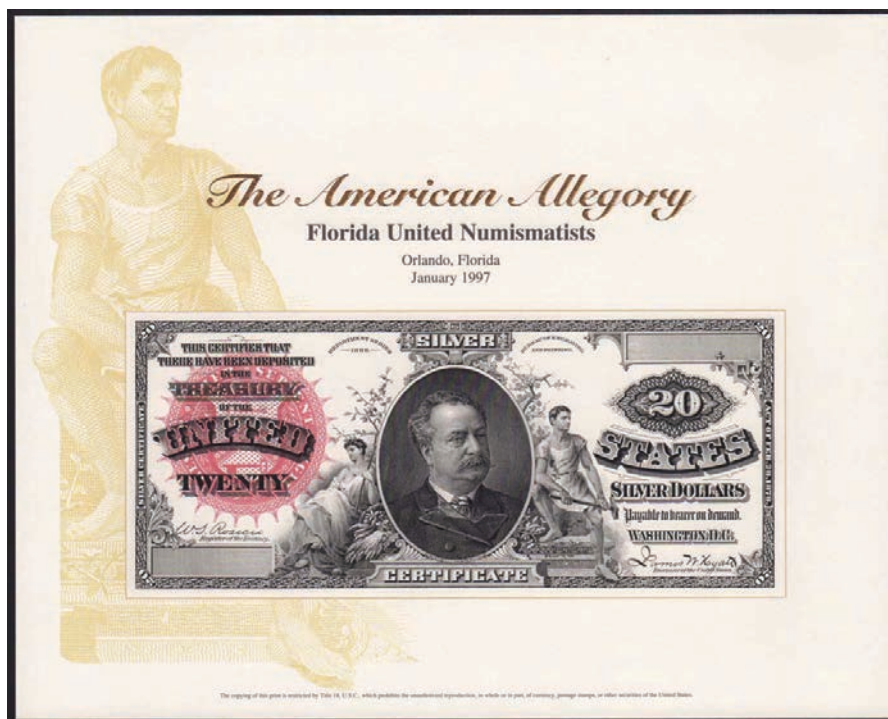
Above: An 1854 souvenir contribution receipt for donation towards a statue to honor Ben Franklin in Boston. Quite an early forerunner, printed by New England Bank Note Co. Tentative number: FSO-1854A

Below: This 1874 souvenir share indicates membership in the Washington Assn. of New Jersey. Printed by ABNC. Tentative number: FSO-1874A



This discovery illustrates the benefits of being an active member on collector forums. A sharp eyed member of the PaperMoneyForum.com, which hosts our souvenir card sub-forum, noticed something that had gone undetected for more than 20 years! He wondered why the signature on B-214 was incomplete.

Incomplete? I grabbed a magnifying glass and, sure enough, on the reprint of the Series 1886 \$20 silver certificate, the signature of William S. Rosecrans, Register of the Treasury, drops off after the “a” in his last name.



Incomplete Rosecrans signature from B-214 (above), compared to signature on issued currency (below).

This card was issued for the 1997 FUN show, which made me wonder whether it could have occurred on any other Bureau cards? I went through my entire collection — and found one more example!

On B-145, *both* signatures on the 1875 \$20 U.S. Note are impaired. On the right side, the sweeping “J” of Treasurer John C. New’s signature disappears at the top. Worse yet, on the Register of the Treasury’s

signature nearly all of John Allison’s first name is completely gone. I’ll include scans showing the signatures on the cards and those on actual currency, for comparison.

I also noticed the B-145 currency reprint isn’t quite accurate on the card. It is missing the circular “Series 1875” that should have appeared on all the notes with this signature combination. The red “1875” that runs along the right side of the actual note is also absent.

But how did these signature errors occur? After consulting both Peter Huntoon and Mike Bean, no one was entirely certain but we can make some educated guesses.

It seems most likely that it occurred during the siderography part of production, when the transfer roll was being used to create a new printing plate. It looks to me like the signatures were not impressed completely onto the plates. Transfer rolls made of hardened steel held protruding, positive images that a siderographer rolled carefully into a flat metal plate, using a transfer press that applied great pressure. The



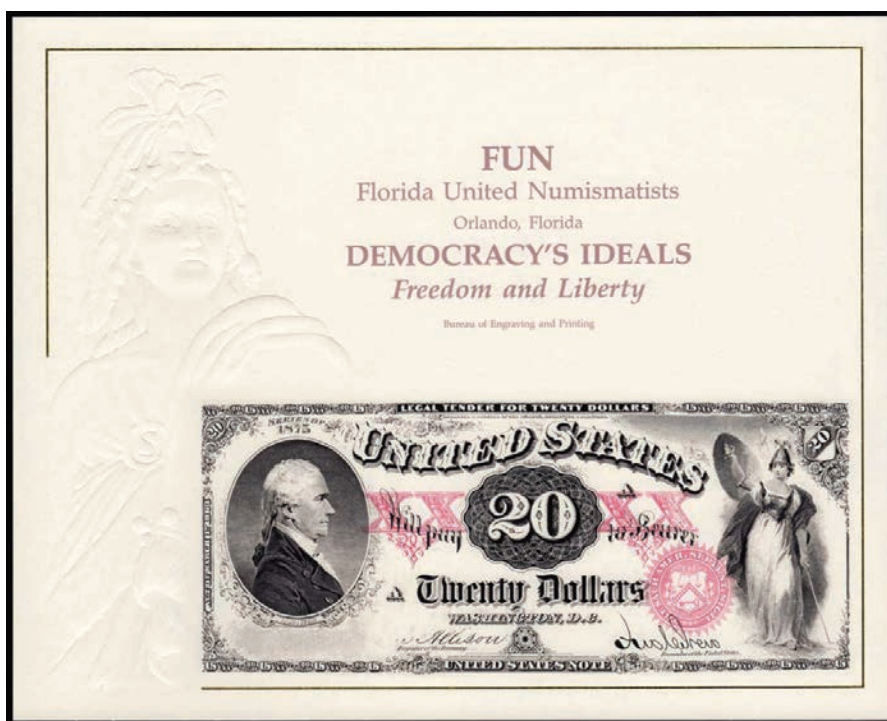
Incomplete signatures from B-145 (above), complete signatures on issued currency (below).

resulting grooves on the softer steel plate are what holds the ink for intaglio printing.

Signatures were one of the last elements to be “rolled on” to the master plate. Looking at the actual notes, the Rosecrans and Allison signatures both extend into shaded areas of engraving. On the cards, we are looking at the complete absence of parts of these signatures, even in the shading. That means the roll with the signature either stopped rolling at some point (that’s what it looks like with Rosecrans and New signatures) or the plate was warped and the roll did not produce an impression.

And there is one other possibility. The signatures may have been intentionally removed. In the 1870s, plates from one year series were often “erased” in specific areas and “re-entered” with a new year and new signatures. In theory, this saved time and materials.

But Mike Bean threw in a monkey wrench. By the 1990s, he pointed out, the plates used to print souvenir cards were created using an electrolytic process, similar to making a mold. To my understanding, there is no way these errors in very specific areas of the plates could have occurred during that process.



This means that the original plates pulled from the BEP vault had to be incomplete *before* they were replicated for the souvenir cards. The 19th century platemakers didn’t mark these plates as unfinished and the modern platemakers didn’t notice. Even if they had, it would have been a lot of work to fix the reprints in the 1990s, unless the transfer rolls with the specific signatures could be found.

To be fair, if it took the collector community more than two decades to spot these errors, it’s understandable how the BEP could have missed them!



MEMBERS' EXCHANGE

Membership

Wanted: Your free ad here! Contact the Editor at **SCCS1981@yahoo.com** or by snail mail (see Board of Directors, page 1). Ads will be repeated four times, unless you request otherwise. There is NO charge.

3

Want to Trade, Buy or Sell: Assorted ASDA issued souvenir cards mint, SC and FDI from 1974 to 2010. Contact: **hhweber@att.net** or **Hans Weber, 6555 Rycroft Dr., Riverside, CA 92506-5314, 951-318-8684.**

C

For Sale: Washington Chapter One is offering computer-generated color cards. Send a SASE (55¢) for the full-color list. **John Shue, P.O. Box 35, Brogue, PA 17309-0035**

C

BUYING selected BEP, ABNCo., USPS, Forerunner, and other souvenir cards. Please see the "Buying List" on my website ww.kenbarr.com or write for a hard

copy. (Selling, too!) **Ken Barr, P.O. Box 32541, San Jose, CA 95152.**

C

For Sale: SO-164 Gross Gallery Opening Souvenir Card, mint, \$4 ppd. Send Check to Lyle Boardman, 3916 Wyldwood Road, Austin, TX 78739-3005. For multiple copies contact **LCB1941@att.net**

C

Wanted: Philatelic Truck material wanted by exhibitor. Also: NPM Card (SO-164) signed and/or cancelled. Please contact: **Gregg A. Hopkins, Sr. at 602-954-8175** or **In1stPlace@cox.net**

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

A lack of shows translates to a lack of new souvenir cards, but there are some on the horizon, including Summer FUN and the ANA/APS Chicago show in August. Many generic cards and back issues from previous events remain available at original prices:

American Philatelic Society

stamps.org; search for "Souvenir"

Available back issues: Most cards issued from 2011 to 2017 (APS-44 to 57), including show-cancelled and sets, from \$2 to \$8.

Ameri-Show Cards

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

Available back issues: 30+ intaglio card varieties are still available from past shows at original prices, most \$5 to \$10. Downloadable list on SCCS website. A new card may be released at Summer FUN show.

Bureau of Engraving and Printing / U.S. Mint

catalog.usmint.gov/shop/engraved-prints

Available back issues: B-245 (MLK print) \$5/per card; B-279 (Cherry Blossom print) \$9.95/per card; B-320/324 (Defenders of Democracy) \$85/set of 5; \$20/per card. Many cards remain out of stock.

Christmas Seal & Charity Stamp Society

www.seal-society.org/literature

Available back issues: More than a dozen card varieties from past shows, ranging from \$2 to \$20. August 2020 APS cards remain available for \$10/set, \$3.25 shipping at https://bit.ly/2020_CS.

Duck Stamp Cards

2021 duck stamp cards have not been announced yet, but 2020 cards remain available. These can be found at www.duckstamp.com; Artist commemorative cards are at https://bit.ly/2020_Duck_Card.

NAPEX

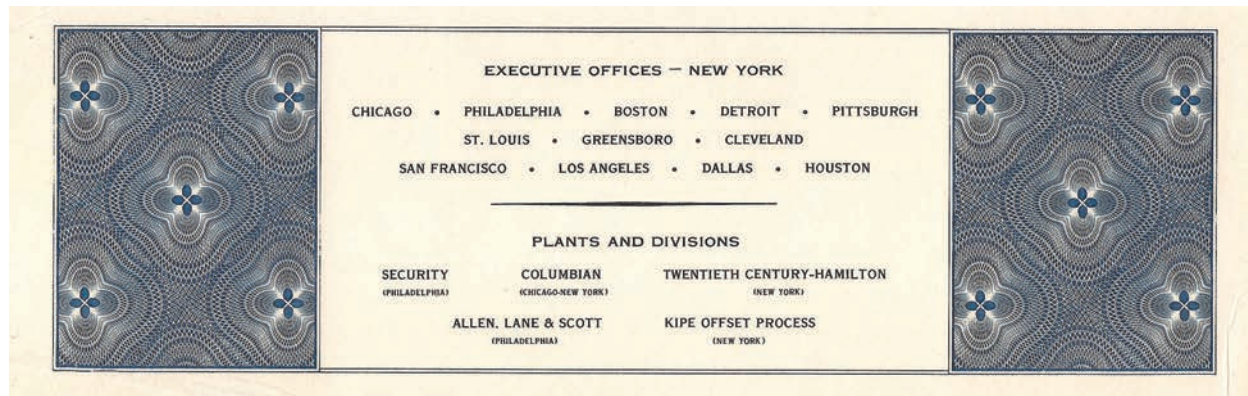
www.napex.org/souvenirs/

Available back issues: Several dozen card varieties from past philatelic shows, many intaglio and/or show cancelled, from \$5 to \$8 per card. 2020 cards were not issued; 2021 show will be held in October.

SCCS Washington Chapter #1

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

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



As author of the test note catalogs for Printers and ATMs, I attribute new “finds” nearly weekly. I researched, off and on for three months, one “Unknown Test Note” offered for sale on Delcampe. I finally bought the note from the Austrian seller, who offered no additional information. The “note” is shown above. When I received the fiscal paper I noted:

- heavy stock paper
- well engraved guilloché side borders
- 222mm x 64mm
- uniface

As is always the case, the tactile sense spurred me on to continue researching the note. With so many executive offices, the printer had to be a large firm I already had documented. The major problems are no firm name nor any date. The list of executive offices eliminated only the smaller printing firms. A search of the plants and divisions information yielded little as well, though Allen, Lane, & Scott are still active in Philadelphia, with a phone number, but no email or web presence.

The major breakthrough came from a single news source, the Warren County Observer, Philadelphia newspaper article dated February 17, 1962. Citing a UPI news release, the Kipe Offset Process firm was acquired by the Security-Columbian Banknote Company. So the printer is Security-Columbian! But no, this firm had far less executive offices.

In 1966, Security-Columbian changed its name to United States Banknote Corporation. The Security and Columbian plants/divisions has to relate to this fact. So, the paper is from United State Banknote Corporation, sometime after the Security-Columbi-

an rebranding in 1966. This was further reinforced by the Hamilton plant and division, since Hamilton Bank Note Printing and Engraving Company was acquired by Security Bank Note Company in 1951.

Could the approximate date be improved from 1966 forward? If you look at the paper, with only offices and plants/divisions listed, it doesn’t seem so. But the Los Angeles office turns out to provide the last clue. Again, one news source noted Jeffries Banknote Company of Los Angeles was acquired by United States Banknote Corporation in 1989. Before that date, I cannot find a record of a USBNC office in Los Angeles.

Does providing the provenance of an item usually add value? I tend to agree. Collectors of American printers’ and engravers’ ephemera will have an interest in the now attributed paper. In this case, the personal value for me is *The Hunt* to find out just what I had purchased.

There is one final point to note. Is the physical paper a test, advertising, or promotional note? I would say no. With no firm listed, there is no marketing value as a promotional note.

The last desired information I would love to learn is “What was the fiscal paper’s original use?” I love research, but have doubts I will ever learn this. At this point, my best guess is a trimmed portion of a larger piece. The dimensions are generally too narrow for the normal range of paper notes, with test notes exhibiting the same ratio as bank notes. Stock? Bond? Advertising sheet? Could another member have a clue?



