



The Souvenir Card JOURNAL

THIRD QUARTER 2021

VOLUME 41 NUMBER 3

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY



JAPAN'S TICC CARDS DISCONTINUED

Ron Betz

Each year since 1992, the Insatsu Choyokai Foundation has produced souvenir cards (the JA series) for the Tokyo International Coin Convention (TICC). These were engraved and printed by Japan's National Printing Bureau. The spring TICC show, unfortunately, was cancelled in 2020 and 2021 due to the pandemic, although cards were still prepared in advance.

In June, the foundation announced that the intaglio souvenir card program was ceasing production after the issuance of the card for the 32nd (2021) annual event. The banknotes used in the design of past TICC souvenir cards have all been used at least once, and the

Foundation did not want to use them a second time. Available Japanese banknotes which could have served in their place must now have the word "SPECIMEN" placed upon them in red ink if they are used according to new government regulations. This solution was not deemed appropriate by the TICC and was not accepted.

Since their beginning, the JA series of intaglio cards have provided beautiful reproductions of historical banknotes with explanations (in Japanese and English) of their development and etchings of participants which were involved. They will be missed!



The final two cards in the JA series can still be purchased by mail through Insatsu Choyokai Foundation at 1,300 yen each (about \$12), however, international shipping may not be available. They may also be sold at the next TICC show, presumably in 2022. More information can be found online at <https://bit.ly/TICCcards>, though Google Translate will be required unless you can read Japanese.





The Souvenir Card JOURNAL

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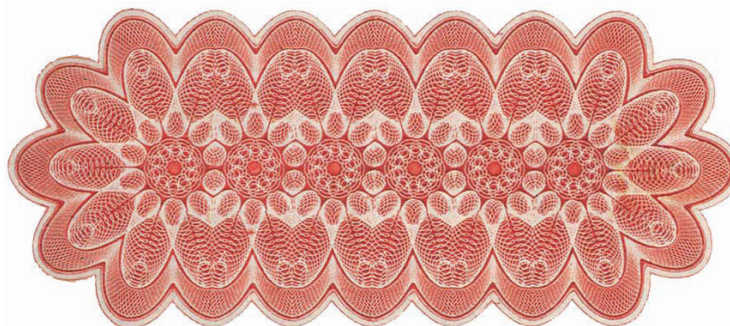
On the cover: Certified BEP
proof of 1890s license for
Steamship Pilot and Engineer
(see page 22).

Back cover: 2021 duck stamp
cards, recently released.

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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 **Editor.** Thanks!

Visit the SCCS website at www.souvenircards.org

PRESIDENT'S MESSAGE

A. Stephen Patrick

Happy summer to my collecting friends. The best news is the return of shows. The SCCS had a table at the Summer FUN show in Orlando on July 8-10. I was assisted by members **John Parker** and **Carlos Guffain**, and needed their help. For the first time we were involved with the youth scavenger hunt, with kids finding answers to a page full of questions to get a prize. We had well over 100 kids visit the table during the three days. First, we had them look through the magnifying glass at the two square inch 1840 engraving of the Declaration of Independence found on F-1975A(b). Then they viewed the full-scale replica of the Declaration (B-267), displayed on an easel. After they learned a bit about security engraving, they were given a private FLOREX card from my collection. This was the largest Summer FUN show ever, in dealers and attendance. Thursday saw 1,275 people come through the doors. We welcomed one new member **John R. Petrow** of St. Augustine, FL. Other members seen at the show were **Mark Trout**, **Barry Krein**, **Phil Cambers**, and **Mark Gereb**, to name a few.

We will have an ambitious presence at two shows at Rosemont, IL, with two club tables. One will be the World's Fair of Money from Aug. 10-14 at the Stephens Convention Center on the first floor, and the other at the Great American Stamp Show Aug. 12-15 on the second floor. There will be an annual meeting at the ANA with a presentation of "Currency You Can't Spend" and another seminar, "What is A Souvenir Card?", at the APS show. We hope to see you there and we still need volunteers for the stamp side.

Another note regarding the APS show is the new issue of some souvenir sheets from three Scandinavian countries, honoring the 100th anniversary of the birth of engraver Czeslaw Slania. There will also be a new U.N. stamp honoring Mother Teresa. All of these are engraved by Martin Morck who will be at the show to autograph souvenirs.

New cards this summer includes Q-51, prepared for the Summer FUN show, with an engraved portrait of Robert E. Lee that previously appeared on Q-41. I sold out 35 copies at FUN, but **Lee Quast** will have 35 more for sale in Chicago at \$5 each. Lee is also

preparing 75 similar cards honoring the ANA show, designated Q-52. And if things work, out there may be a third form of the card done for the APS show.

The big news is that **Greg Alexander** is working hard to have our annual card for our 40th anniversary ready in time for the Chicago shows. **Paul Melnick** is letting us use four of his dies for the card, which will be die stamped in five colors. This will be N-33 and will sell to the public for \$25 — or free, with a year's SCCS membership dues. I believe all our members will be excited to get this new card as a benefit.

We will look for input at our Rosemont meeting for help with the leadership of the SCCS. **Bill Kriebel** is still listed as Secretary and Treasurer, however, he has been limited in his service due to limited mobility and inability to access his library and collection. He still controls our treasury of about \$8,700, but has let us know it might be time for someone new to take the reins. **Greg Alexander**, who has been editing our Journal since last summer, has agreed to continue, as well as hold down the position of VP. We need a Membership Secretary and I hope to step down as President after three years of service, so we are looking for a new leader.

I would also like to give a shout out to our Cataloging Committee. Working behind the scenes, this group of five have been adding new numbers and realigning old cards for the SCCS numbering system, as represented on our website image galleries. **Greg Alexander** is the chairman, and the others are **Harry Corrigan**, **Ken Barr**, **Bill Kriebel**, and me. A report on the committee's progress can be found on page 6.

Your membership is vital to the continuation of our hobby. Without our formal organization, souvenir cards would just be a colorful curiosity. Remember that when you renew your dues.

We hope to see you in Rosemont, but if not, we will mail your annual card and give a report of the show in the next issue of the Journal. Happy collecting!



*Steve Patrick and John Parker
man the SCCS table at the
Summer FUN show in July.*



*Below, visitors had a chance
to study a microprint version
of the Declaration of Indepen-
dence, with a framed, full-sized
engraving to compare.*



*Steve presented a talk on "Currency You
Can't Spend," which will be repeated at
the ANA show in Chicago.*



*More than 100 youngsters
dropped by the SCCS table at
FUN, as part of a scavenger
hunt that had them scrambling
around the bourse.*

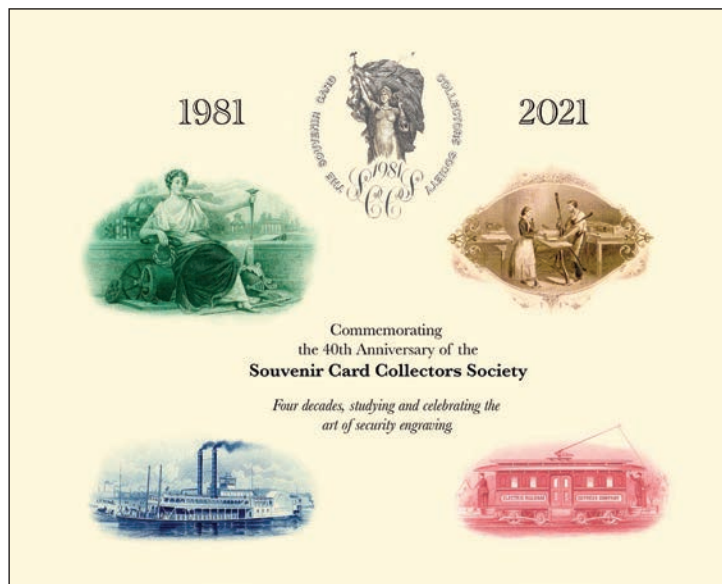


Lots of activity going on in preparation for the ANA/APS shows in Chicago next month! As Steve mentioned, I have been working to get a souvenir card ready, celebrating the 40th anniversary of the Society. In the First Quarter issue, we featured one of the vignettes that will be used, a design by National Bank Note Co. found on several

early Plate Printers Union invitations. **Paul Melnick** graciously allowed us to borrow this plate and three others from his collection.

Because **Mike Bean** was unable to print for us this year, I went with the next best thing — the shop he uses for many of his intaglio print jobs. Capital City Engraving Co. in Rockville, MD, is run by Ken Sholes (a good friend of Mike), who agreed to take on the job after I provided an explanation and design mock-up. Ken has been in the business for many decades and Mike has used their die-stamping equipment for many of our previous annual cards.

Hand-pulling all the cards on a spider press was impractical and too time-consuming, so these will be die-stamped, a faster process. I've been learning a lot about the differences between these types of intaglio printing, including the inks used. A spider press requires ink the consistency of peanut butter, while die-



stamping uses ink that is far more fluid.

After a number of design changes necessitated by the difficulty of finding certain ink colors, we settled on a five-color card, with six print runs. Shown is my Photoshopped approximation of the final design. Our SCCS logo will run in black at the top center, and a second plate, with the dates and text, will run

in black, as well. (I've also learned a bit about 21st century computer engraving from the company's engraver, Tom Frantz.)

The other four colors will be green, blue, red, and brown. Each of these needs time to dry between runs, and we had to factor in time for shipping, with the Aug. 10 show deadline looming. For this reason, we opted for a small print run of less than 250 cards.

We expect this to be a very attractive and popular card, though it will be expensive. But as **Bill Kriebel** put it, "You're only 40 once!" All members will get a copy and the remainder will be offered at \$25 each. We are hoping this will serve as an incentive to attract new SCCS members, who can rationalize it as either a free membership with the card or vice versa.



CALL TO ACTION

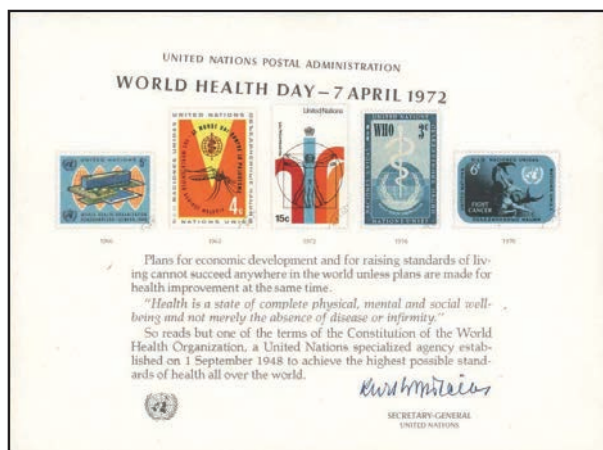
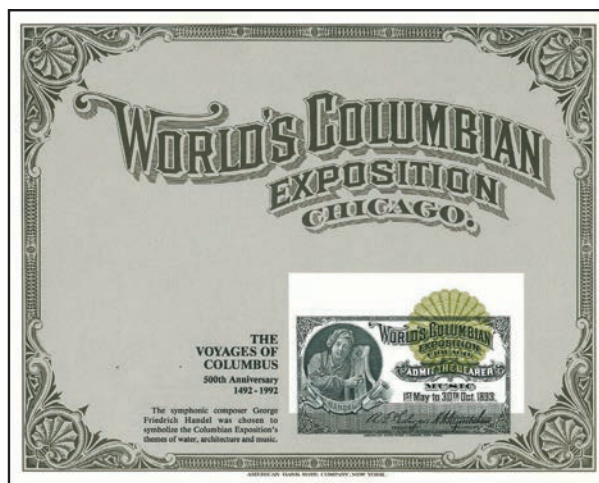
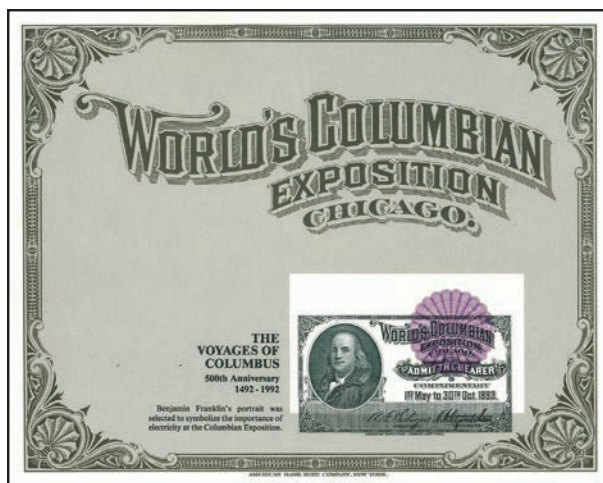
I hate to keep ringing the same bell, but we need volunteers at the overlapping APS and ANA shows in Chicago at the Rosemont convention center, starting August 10. Because each show is in a separate exhibition hall, we will have two club tables, requiring twice the manpower to staff. This will be an excellent opportunity to showcase our hobby and encourage potential new members to join. If you plan to attend and can spare a few hours or more to help out, please contact Steve Patrick at spatrick3@cfl.rr.com or 407-889-0528.

ERROR CARDS SPOTTED

Greg Alexander

Souvenir card errors are still found occasionally, though less often, as fewer cards are being issued these days. Here are several that have shown up recently on Ebay and in auctions.

This downward shift of the black plate on B-138 is about 3mm. A correctly centered vignette is shown below.



Far more significant shifts of about 15mm are shown above on SO-95 and SO-96, which appeared in an Archives International sale. The gold stickers to the left of the tickets are also missing, so these may actually be rescued printer's waste.

This copy of UN-1, shows the title text shifted to the left and running downhill. The error also illustrates that the upper plate was run separately from the black text under the stamps.

Over the years, there have been a number of “orphan” cards that seemingly should have been added to the SCCS numbering system but for whatever reason they missed out. Many of these have been featured in past Journals. I recently made it a point to compile these and put them up for consideration by the Cataloging Committee. As a result, we now have the first new additions to the Semi-Official (SO) category in eight years! All told, seven new SO numbers have been added to the catalog and online image gallery:

SO-165 - British American Bank Note Company’s 120th anniversary, 1986. At first, this small Canadian card was considered a promotional item, but despite its small size, it fits all the criteria as a souvenir card for an occasion, so it has been included.

SO-166 (formerly SO-107A) and **SO-167** (formerly SO-107B) - 500th anniversary of Columbus landing (WWCI), 1992. These discovery cards were given “A/B” numbers in 2018. To avoid using suffixes that could be confused with spider press cards, it was decided that they should get individual numbers, even though it puts them out of sequence.

SO-168 - Royal 98, 1998. Another small Canadian card, printed by Canadian Bank Note Co., that meets all the standards for inclusion.

SO-169 - Cincinnati Numismatic Association’s 70th anniversary, 2000. This was the last intaglio card printed by American Bank Note Co.

SO-170 - Millenium 2000. Another new discovery from Canada, printed by Ashton-Potter.

SO-171 - World Philatelic Exhibition (Washington), 2006. This small card is something of a promotional item for Ashton-Potter, but it still meets the criteria of a show souvenir.

You’ll notice that these new numbers are out of chronological order with previous SO cards, the last being SO-164 in 2013. However, we kept the numbering in year order within this block of new cards.

The new forerunner cards listed in the previous issue of the Journal have officially been assigned their tentative numbers. These can now be found in their various image galleries on the website.



FPS-1904A

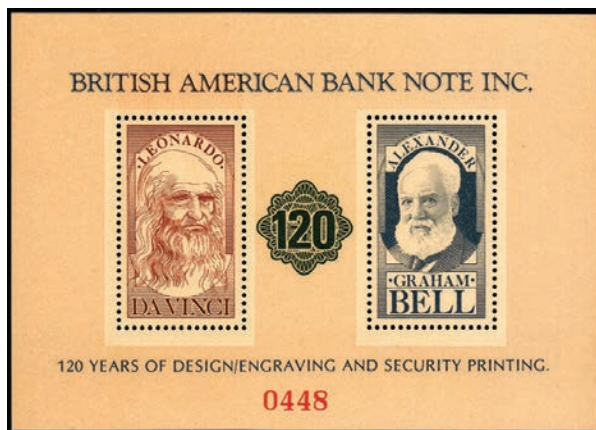
We also have one new addition to the Postal Service forerunners (FPS). It was assigned the number FPS-1904A. This very non-descript card looks much like a postcard, but bears a special cancellation from the Post Office Department exhibit at the 1904 World’s Fair in St. Louis. Like FPS-1901A, this card was unmailable and was given out only on a hand-back basis as a souvenir of a visit to the POD exhibit. Though it may look mundane, less than 30 cards are known and it most recently brought \$180 at auction.

Lastly, we have a considerable number of previously unlisted ASDA cards. **Hans Webber** has been hard at work scanning and compiling data for this category, for which we hope to create a new gallery shortly. In the process, Hans discovered a batch of 23 cards that had never been cataloged, starting in 2008.

We have assigned numbers ASDA-299 through 309, and tentative numbers through ASDA-321x. There are several gaps where cards might be expected, such as spring shows in 2010 and 2014, with no cards at all in 2013. (The ASDA stopped issuing cards after its 100th anniversary in 2014.) If any member can supply scans that would help us fill these holes, it would be greatly appreciated.

To provide some closure on the ASDA category, I’ve revived **Bill Kriebel’s** Visual Reference format, with two full pages of images that can be added to the VR binder.

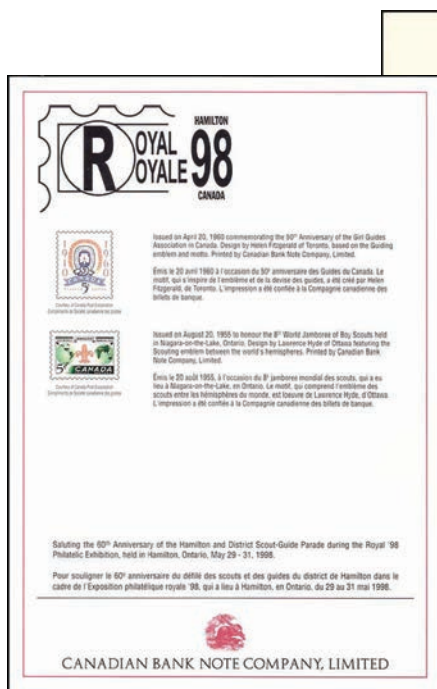




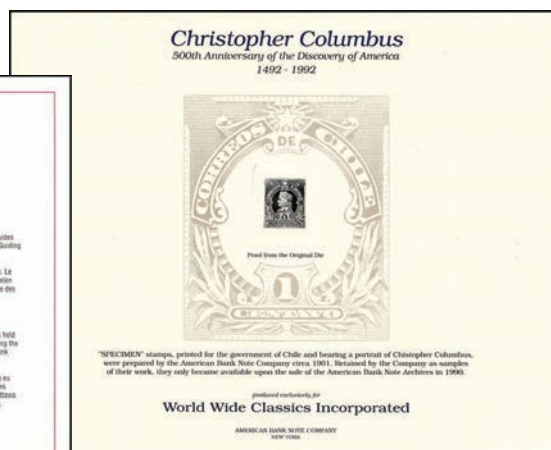
SO-165



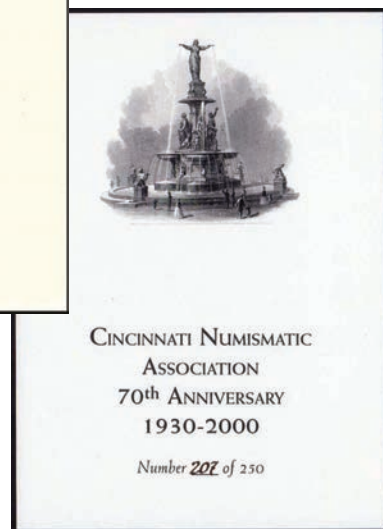
SO-166



SO-168



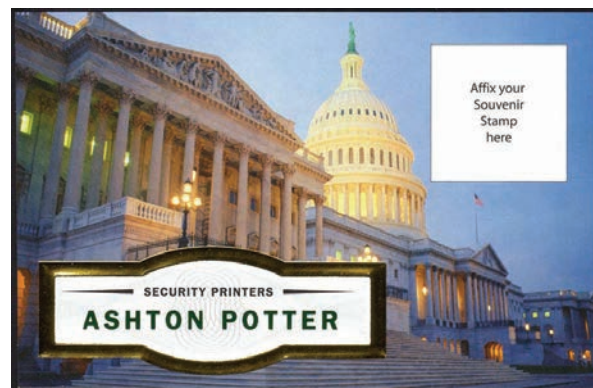
SO-167



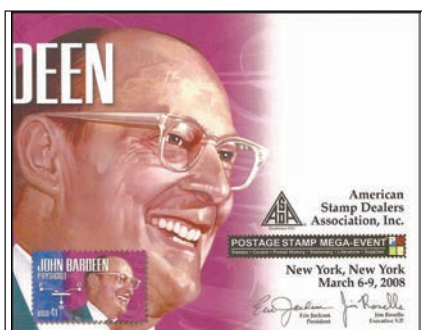
SO-169



SO-170



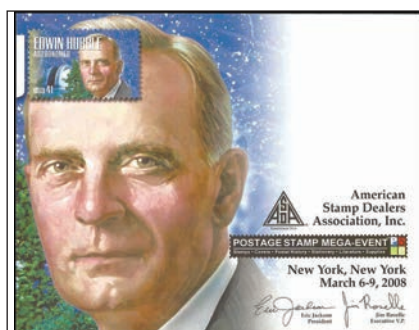
SO-171



ASDA-299 MEGA 2008-03-06
Spring Mega-Event - Bardeen
New York, NY 7.675" x 6"



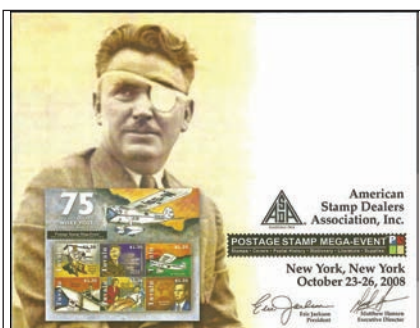
ASDA-300 MEGA 2008-03-06
Spring Mega-Event - Cori
New York, NY 7.675" x 6"



ASDA-301 MEGA 2008-03-06
Spring Mega-Event - Hubble
New York, NY 7.675" x 6"



ASDA-302 MEGA 2008-03-06
Spring Mega-Event - Pauling
New York, NY 7.675" x 6"



ASDA-303 MEGA 2008-10-23
Fall Mega-Event - Wiley Post
New York, NY 7.675" x 6"



ASDA-304 MEGA 2008-10-23
Fall Mega-Event - Madonna
New York, NY 7.675" x 6"



ASDA-305 MEGA 2008-10-23
Fall Mega-Event - Nutcrackers
New York, NY 7.675" x 6"



ASDA-306 MEGA 2009-04-16
Spring Postage Stamp Mega-Event
New York, NY 7.675" x 6"



ASDA-307 MEGA 2009-10-08
Fall Mega-Event - Christmas
New York, NY 7.675" x 6"



ASDA-308 MEGA 2009-10-08
Fall Mega-Event - Hanukkah
New York, NY 7.675" x 6"



ASDA-309 MEGA 2009-10-08
Fall Mega-Event - Kwanzaa
New York, NY 7.675" x 6"



ASDA-310x NATIONAL 2010-10-21
Nat. Postage Stamp Show - Pine Cone
New York, NY 7.675" x 6"



ASDA-311x NATIONAL 2010-10-21
Nat. Postage Stamp Show - Angel w/lute
New York, NY 7.675" x 6"



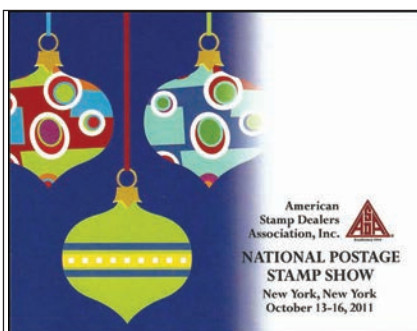
ASDA-312x SPRING 2011-04-07
Spring Postage Stamp Show - St. of Lib.
New York, NY 7.675" x 6"



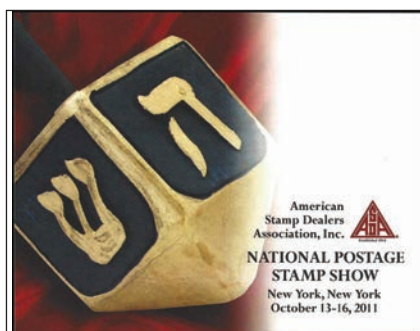
ASDA-313x SPRING 2011-04-07
Spring Postage Stamp Show - Mortar
New York, NY 7.675" x 6"



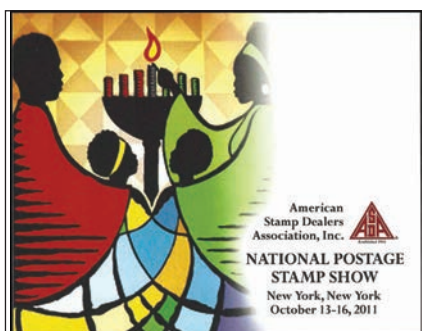
ASDA-314x NATIONAL 2011-10-13
Nat. Postage Stamp Show - Madonna
New York, NY 7.675" x 6"



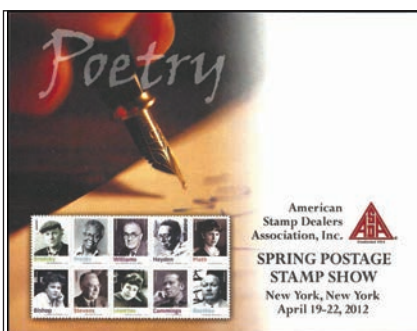
ASDA-315x NATIONAL 2011-10-13
Nat. Postage Stamp Show - Ornaments
New York, NY 7.675" x 6"



ASDA-316x NATIONAL 2011-10-13
Nat. Postage Stamp Show - Dreidel
New York, NY 7.675" x 6"



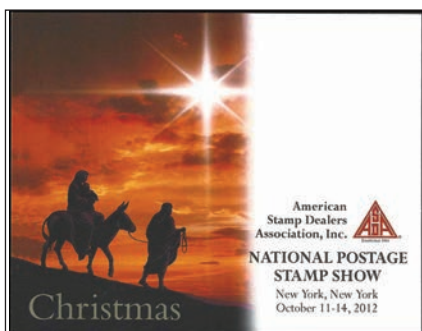
ASDA-317x NATIONAL 2011-10-13
Nat. Postage Stamp Show - Kwanzaa
New York, NY 7.675" x 6"



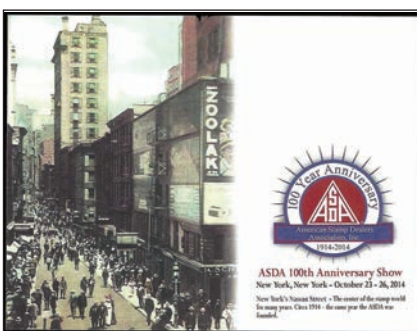
ASDA-318x SPRING 2012-04-19
Spring Postage Stamp Show - Poetry
New York, NY 7.675" x 6"



ASDA-319x NATIONAL 2012-10-11
Nat. Postage Stamp Show - Santa
New York, NY 7.675" x 6"



ASDA-320x NATIONAL 2012-10-11
Nat. Postage Stamp Show - Christmas
New York, NY 7.675" x 6"



ASDA-321x CENTENARY 2014-10-23
ASDA 100th Anniversary Show
New York, NY 7.675" x 6"

A TALE OF TWO EDISON NOTES

Roland Rollins

The portraits on banknotes are usually political personages, heroes, artists, musicians, authors, and even sports figures. Another type represented is inventors. The great inventor Nikola Tesla rightfully appears on many Yugoslavia and later Serbia notes.

The famous inventor, Thomas Alva Edison, appears on an unissued Series 701 \$5 Military Payment Certificate (Figure 1) and a 1947 U.S. 3-cent stamp. He also graces stamps from Hungary, Cambodia, Vanuatu, Guinea-Bissau, and one of the seven emirates of the U.A.E.

He is also the subject on a pair of test notes from two security printers – American Bank Note Company and Ashton-Potter. Most paper money collectors are quite familiar with American Bank Note, but probably know less of the Ashton-Potter firm unless they are also philatelists or souvenir card collectors. Ashton-Potter was founded in 1925 in Canada. It completed its first stamp project for Canada Post in 1970. The firm moved to Williamsville, New York in 1990. Among its current products are postage stamps and postal stationery for the United States Postal Service, and tax stamps for

other government agencies. They are now one of the largest stamp producers in the world.

While attributing these test notes, I was struck by the close similarities between the two portraits of Thomas Edison for these two firms. Both show a white-haired front view of the inventor in a dark suit with a dark bow tie and white dress shirt. The bow tie is even off tilted the same direction. The only difference observed, the Ashton-Potter note shows Edison more close-up.

Acquiring issue dates for test notes is harder than banknotes. Nevertheless, a best guess for the ABNC test note (ABNC-271, Figure 2) is 1933 or later. [Catalog numbers noted are from “North American Print-



Figure 1 – Series 701 \$5 MPC



Figure 2 -
ABNC-271
20 Units



Figure 3 - AP-101 No Units

ers Promotional Sheets & Test Notes.”]

The Ashton-Potter I own is intaglio printed on watermarked paper. According to Kelly Smith, senior vice-president at Ashton-Potter, this test note, catalog number AP-101a (Figure 3) was produced at the AP plant in Williamsville, NY in the 1990s. There is an offset printing background version (AP-101b) and the total produced is a few thousand. These were produced to demonstrate their intaglio printing capabilities. There is no information on the engraver or source of the Edison image.

Could the same engraver be responsible for both works? Or could both firms have ever shared work? I asked ABNC expert and author Mark Tomasko these exact questions. He was unaware of any connection between the companies, but could not rule out Ashton-Potter taking over some engraving work from ABNC.

I then opined they were both engraved from the same commercially available portrait of Thomas Edison. Since then, I have

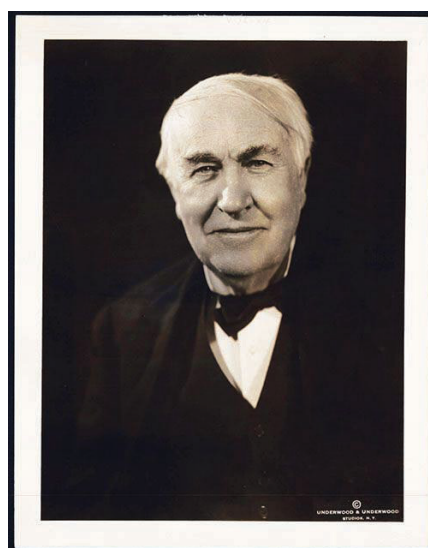
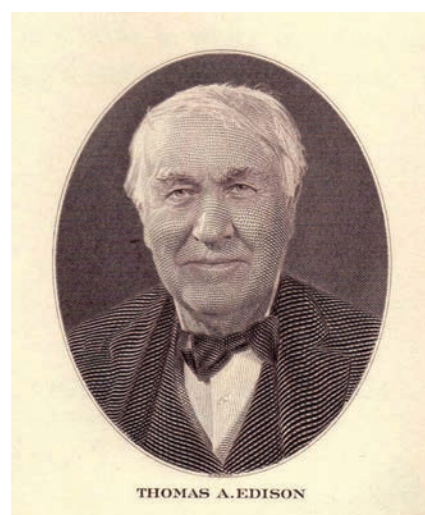


Figure 4 (above) - studio photograph

Figure 5 (below) - ABNC portrait



searched through many portraits of Edison. It turns out many of these portraits are almost as similar as the two engravings! Edison had a propensity for being photographed in a dark suit, always with a white or light dress shirt with a bow tie. All photos were black and white, making any dark suit appear similar. He also preferred the stern look common for photography poses of the period. In fact, the only smiling image I found of a mature Edison was painted, not a photograph.

The photograph in the ABNC archives used for their engraving is an 8x10 headshot, dated 1933. The photography firm is known: Underwood & Underwood Studio of New York.

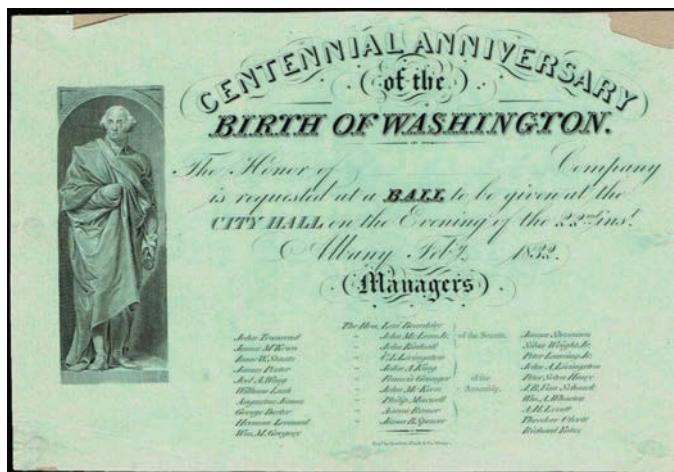
Finally, Figure 5 shows the ABNC vignette from their vast archives, which appears in the book “The Story of American Bank Note Company,” by William H. Griffiths. The same intaglio vignette appeared on a panel from the ABN Archives Series, released in 1988. The SCCS has attributed this sheet as SOA-1988i.



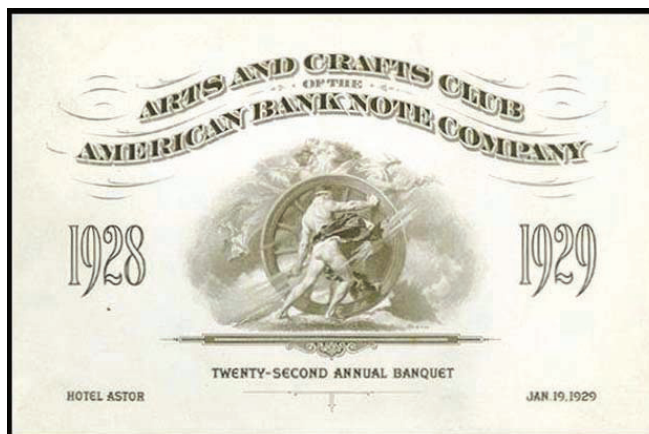
After a long hiatus, we recently added a significant number of new images to the forerunner galleries. Some of these are new listings, some are images that have finally been obtained to illustrate previously cataloged cards.

Most of these new images can be found in the FSO category, including what is now the earliest recorded forerunner, FSO-1832, an intaglio invitation to a ball celebrating the centennial of George Washington's birth, engraved by ABNC predecessor Rawdon, Clark & Co. Several others are presented here.

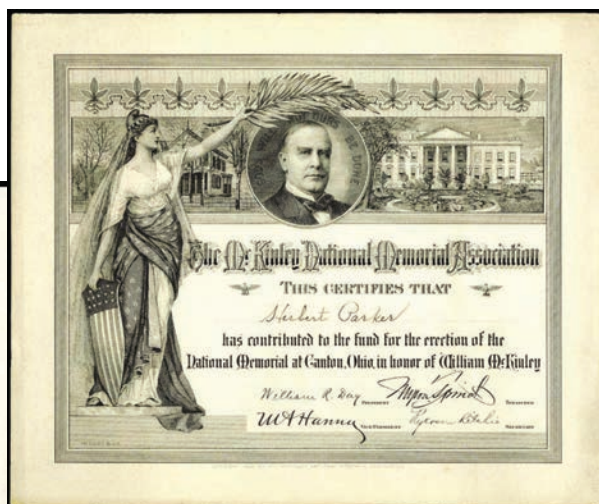
Members are encouraged to visit the various forerunner galleries on the SCCS website to view the new additions. We expect a large number of images in the F category (Union cards) to be the next major expansion, some time in the near future.



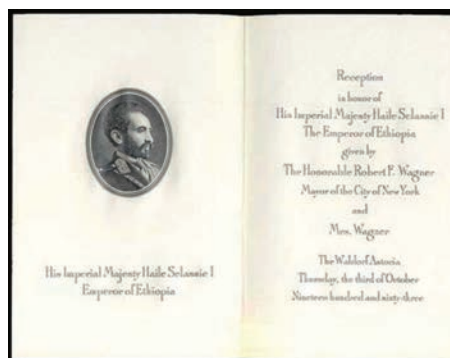
FSO-1832A



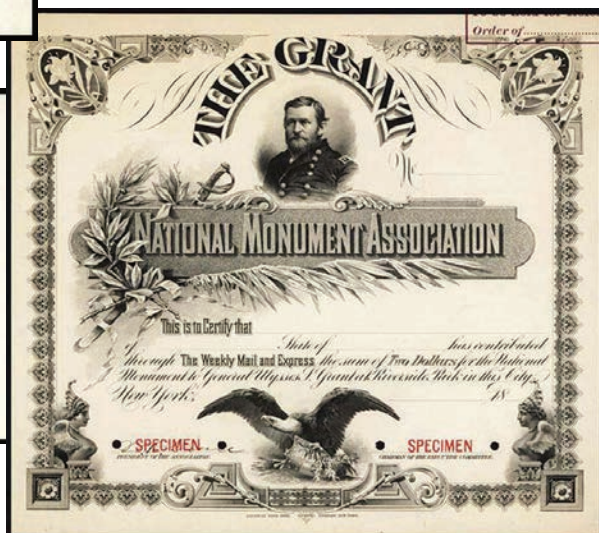
FSO-1929A



FSO-1902A



FSO-1963A



FSO-1886C

DOUBLE EAGLE Q CARD MYSTERY

Lee Quast

In 2005, I put out a souvenir card for the CPMX show in Chicago. Sixteen years after issuing this card a mystery has arisen. Recently, while going through my stock, I discovered two separate varieties of this card. Both cards feature the well-known “eagle on rock” vignette. They are similar, but distinctly different.

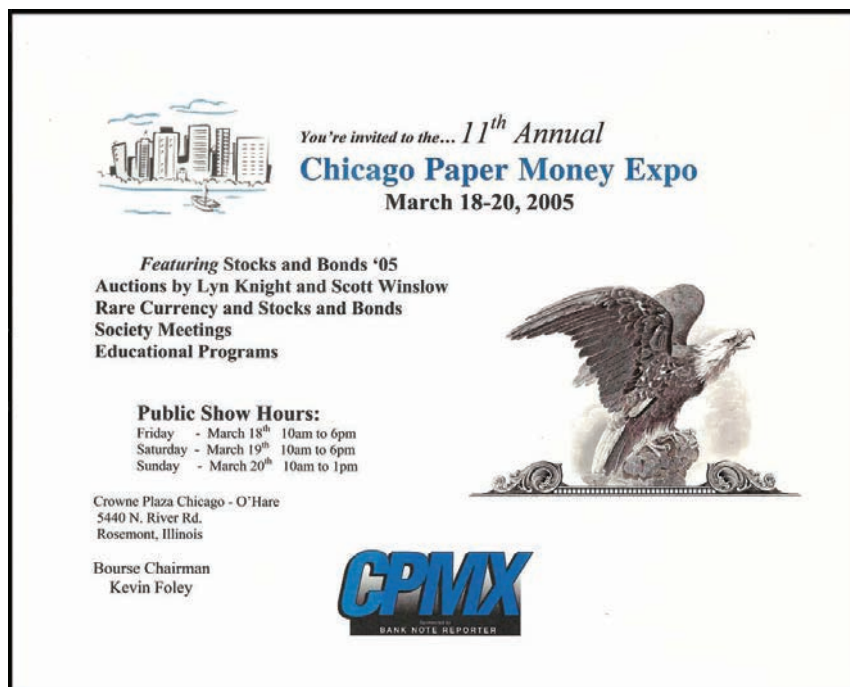
The card cataloged by the SCCS as Q-40 had been the only card variety I thought was printed and, I believe, the one primarily marketed. It has an eagle standing on a rock, with an ornamental base below that. I will refer to this one as Q-40A. The “discovery” card has a slightly smaller eagle on a rock, but without the flat base. We will call this one Q-40B.

The mystery is how this came about! While I sometimes like to see different varieties in cards, I can't recall that I did this on purpose. If I had, I surely would have

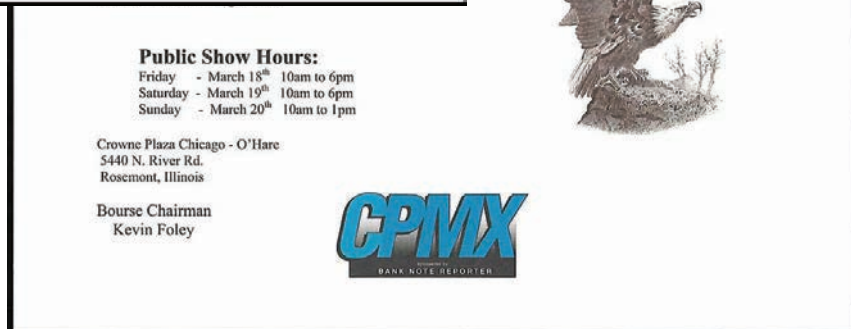
marketed them both. Mike Bean, who did the intaglio printing, also has no idea how this happened. 200 cards were issued and a substantial number, possible half, were printed with the second eagle.

For members who acquired this card, if you write to me and advise which variety you have, I will send the other variety for the price of postage (\$3.50). I will also include free a third variety — the card without any vignette. These were extras of the first printing (offset), before Mike added the engraved eagle.

[Editor's Note: Lee reported this discovery to the Cataloging Committee, which has agreed that both varieties should be listed. They will be designated Q-40A (formerly Q-40) and Q-40B (discovery card).]



To the left, the initial version of Q-40 (A) and the discovery version (B), below.



In the 4th Quarter 2020 issue of the *Souvenir Card Journal*, Greg Alexander highlighted a large, engraved Declaration of Independence print from 1819. In 1776, few copies of the actual Declaration were circulated. There was however, a great surge of patriotism following the War of 1812, during which the White House and the Capitol were heavily damaged in 1814. John Trumbull was commissioned by Congress in 1817 to paint the "Declaration of Independence" in oil on canvas, which was purchased in 1819 and placed in the Capitol Rotunda in 1826. In addition, this patriotic fervor led to the creation of several engraved tributes to the Declaration of Independence, created for sale to the public. There was competition to see who could engrave the Declaration of Independence first and get the blessing of some of the nation's founders, including Thomas Jefferson, who drafted the Declaration.

The engraving featured in Alexander's article was the very large print created by John Binns. This is an amazing engraving, containing not only the full Declaration of Independence, but also 17 other vignettes and portraits. A number of artists helped to create this masterpiece, which was primarily engraved by John Valance. It was printed on woven paper and measured 27" x 36".

Alexander's article provides a lengthy description of the engravings on the Binns print. At the bottom appears an endorsement by Secretary of State John Quincy Adams, which reads, "Department of State, 19th, April 1819. I certify, that this is a Correct copy of the original Declaration of Independence, deposited at this Department; and that I have compared all the signatures of the original, and found them Exact Imitations." The "Port Folio" magazine (Philadelphia) for January 1819 reports, "We have at length been gratified with the sight of a proof-sheet of the splendid copy of the 'Declaration of Independence;' and we declare that it deserves the most liberal support ..." The writer goes on to mention that Binns' print prompted a rash of inferior imitations.

Also winding along the bottom, in smaller print: "Originally designed by John Binns. Ornamental part drawn by Geo. Bridport. Arms of the United States, and the Thirteen States drawn from Official Docu-

ments by Thos. Sully. Portrait of Genl. Washington, painted in 1795 by Stuart. Portrait of Thomas Jefferson, painted in 1816 by Otis. Portrait of John Hancock, painted in 1765 by Copley. Ornamental Part, Arms of the United States, and the Thirteen States, engraved by Geo. Murray. The writing designed and engraved by C.H. Parker. Portraits engraved by J.B. Longacre. Printed by James Porter." The sheet was trimmed to plate marks at the top and sides.

An estimated 100 copies were printed. The one pictured in Alexander's article was from the Declaration House in Philadelphia and is in poor condition. However, the print can be found beautifully framed and in excellent condition at Monticello today. Binns may have sent Jefferson a copy of the print, hoping for an endorsement (which was not given).

Most of the following information was taken from the Monticello website:

Jefferson kept his rough draft of the Declaration of Independence, "scored and scratched like a school-boy's exercise," at Monticello all his life. He counted his authorship of what he called "an expression of the American mind" first among the achievements for which he wished to be remembered. An engraving of John Trumbull's "Declaration of Independence" hung in Monticello's Entrance Hall. One visitor reported that Jefferson used the print to illustrate a discussion of the historic event. He also owned at least three different prints of the document itself.

The five prints in this article were published many years after the original, the first four during a time of fierce nationalism following the War of 1812. Although the first published copy of the Declaration was made on the evening of July 4, 1776, by the Philadelphian John Dunlap, it was the 1818 Tyler Declaration of Independence print that allowed Americans to see the text in intaglio (engraved) print as opposed to letterpress.

A virtual war ensued between rival printers John Binns and Benjamin Owen Tyler to be the first to publish and garner Jefferson's endorsement. Binns was the publisher of the Republican Philadelphia newspaper *The Democratic Press*. In June 1816, Binns

began taking subscriptions for his print of the Declaration, which was to be surrounded by portraits of John Hancock, George Washington, and Jefferson, and the seals of all thirteen states, but he failed to produce the work until 1819. It cost him an astounding \$9,000 to publish.

Tyler's 1818 engraving of the Declaration was the first such decorative print with facsimiles of the signatures, based on the original manuscript. Tyler, a penmanship professor, copied the signatures by hand. The exactness of his work is particularly impressive given the limitations of copying them freehand. Richard Rush, son



The 1819 John Binn Declaration of Independence print at Monticello.

of the signer Benjamin Rush, and acting Secretary of State in 1817, gave his endorsement which is printed on the bottom left corner: "The foregoing copy of the Declaration of Independence has been collated with the original instrument and found correct. I have myself examined the signatures to each. Those executed by Mr. Tyler are curiously exact imitations, so much so, that it would be difficult, if not impossible, for the

closest scrutiny to distinguish them, were it not for the hand of time, from the originals." More importantly, Tyler also won the endorsement of the author of the Declaration, Thomas Jefferson, to whom his edition is dedicated.

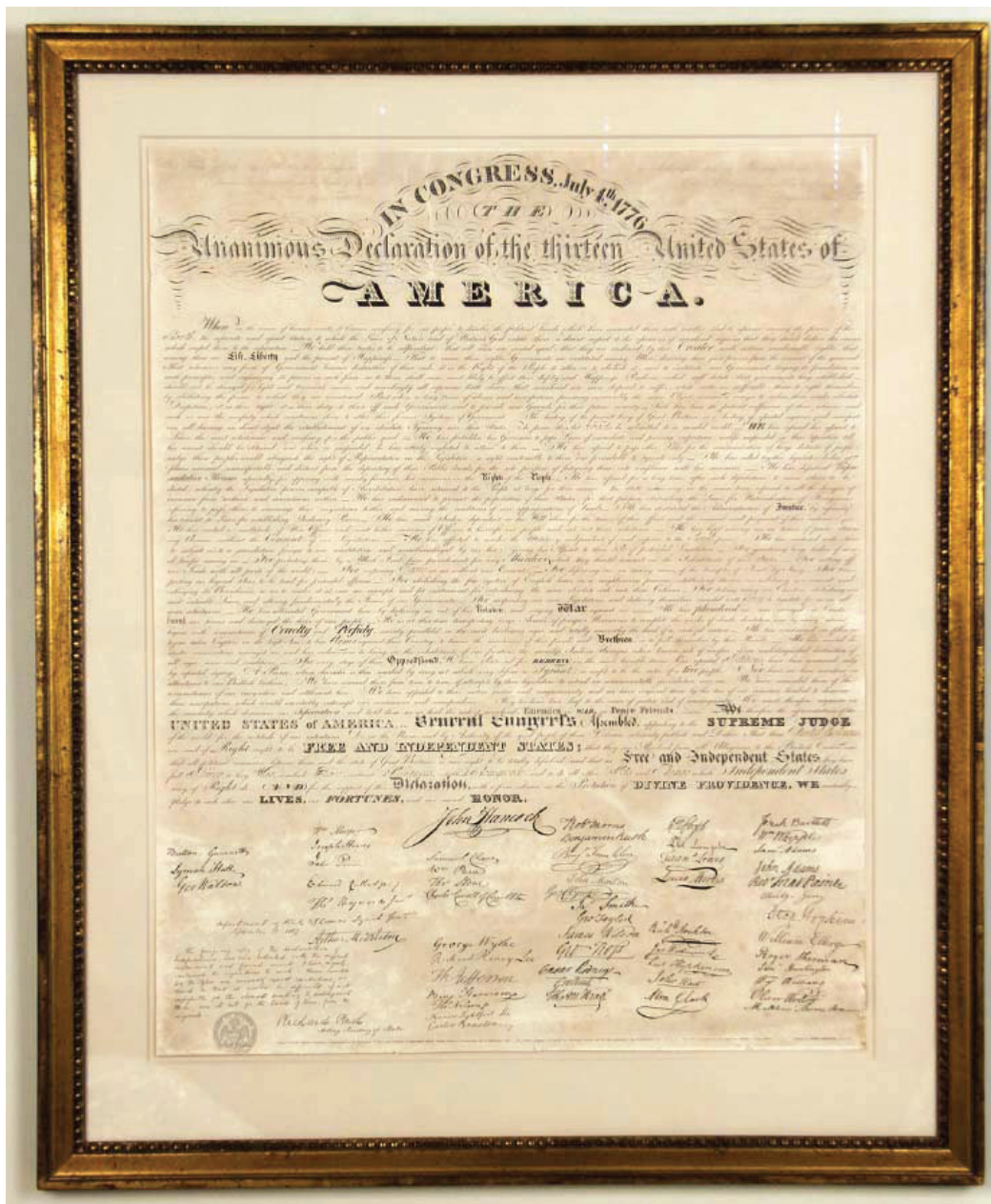
The Albert and Shirley Small Special Collections Library of the University of Virginia provides the following background on the Tyler printing:



A progressive proof of the Binns print, from the Library of Congress, minus the Declaration of Independence text and five of the vignettes.

In 1815, the United States concluded its second war with Britain, the War of 1812, and American nationalism blossomed in its wake. Reinforcing this renewed patriotism, the passing of the signers generation created a passionate interest in all things associated with the nation's founding. Several entrepreneurs sought to capitalize on this demand by rushing to produce the first facsimile printings of the Declaration of Independence — offering the American public its very first look at the document.

In 1818, Benjamin Owen Tyler produced the first facsimile of the Declaration, an elaborate, painstakingly hand-copied engraving. The book which Tyler used to take orders for his facsimile survives, in the Albert H. Small Declaration of Independence Collection. Thomas Jefferson, James Madison, John Quincy Adams, and other notables were among those who signed the book. We count roughly 1694 copies sold on paper, 40 on vellum, and 3 on silk and 3 on linen. Tyler's business rival, John Binns, had started more



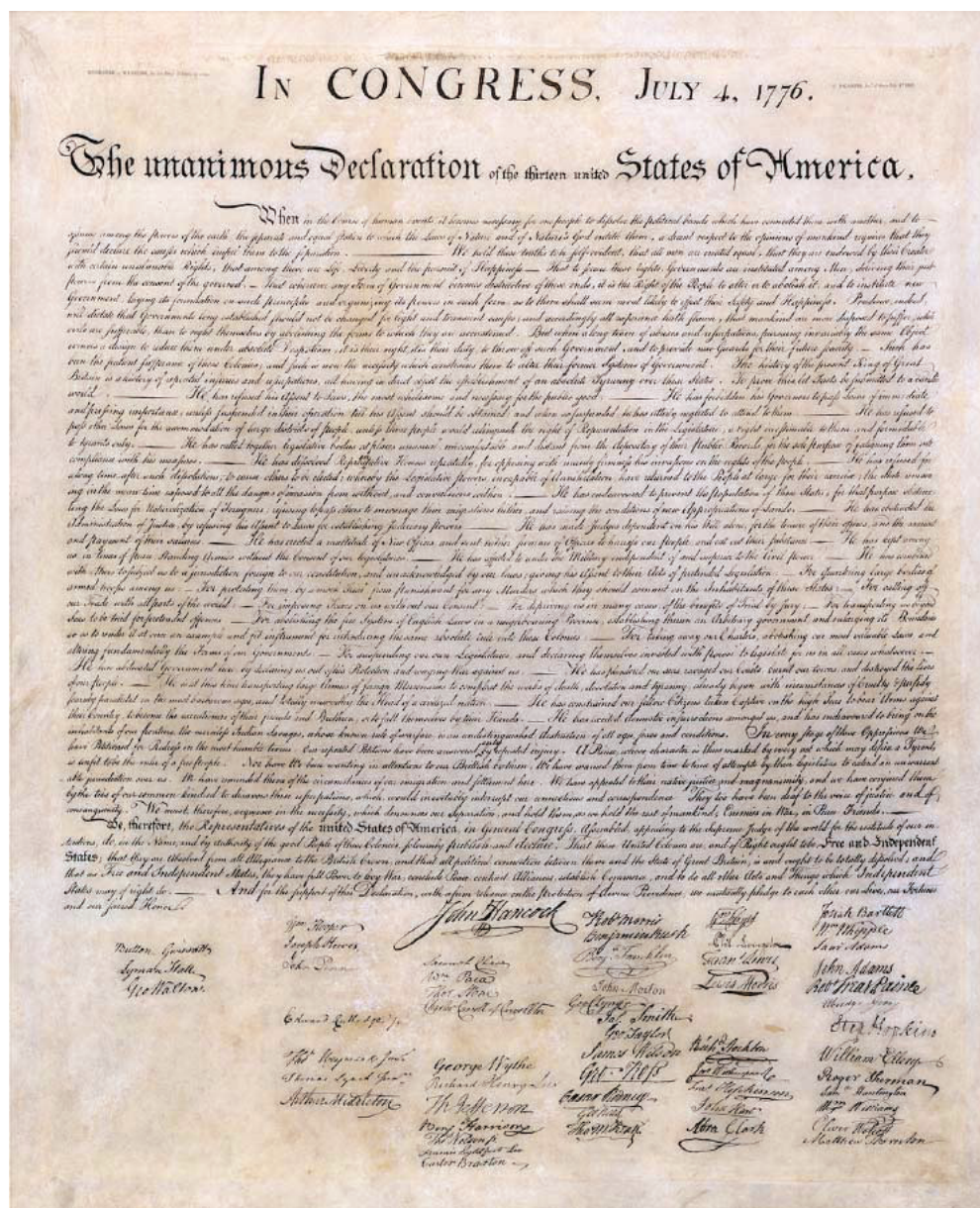
The 1818 Tyler Declaration of Independence print.

than a year earlier, but his monumental illustrated engraving was not published until the next year, in 1819.

Tyler took advantage of Binns's publicity and produced a less expensive and un-ornamented print in April 1818, complete with facsimile signatures and a dedication to Jefferson. Tyler was a self-taught calligrapher and penmanship instructor. When he asked Jefferson for permission to dedicate the engraving to him, Jefferson consented but reminded Tyler that he (Jefferson) was "but a fellow-laborer" with the other

signers: for the few of us remaining can vouch, I am sure, on behalf of those who have gone before us, that notwithstanding the lowering aspect of the day, no hand trembled on affixing it's signature to that paper. Tyler sent Jefferson a copy of his work on parchment, and sometime after May 1818, paid a visit to Monticello, where he spent the day teaching penmanship to Jefferson's family.

Binns's response to Tyler's success was to dedicate his work to the people of the United States. He sent a proof of the print to Jefferson in 1819, soliciting com-



William Stone's 1826 engraved reproduction.

ments. "The dedication to the people is peculiarly appropriate," Jefferson wrote, "for it is their work, and particularly entitled to my approbation with whom it has ever been a principle to consider individuals as nothing in the scale of the nation." Jefferson added that the print's "great value will be in it's exactness as a facsimile to the original paper," a comment that foreshadowed Binns's next struggle.

Binns had hoped to sell 200 copies of his print to the government, but was disappointed in 1820 by then Secretary of State John Quincy Adams's commission of an exact facsimile of the original by William J. Stone. Binns wanted to have his copy adopted as official, and one was displayed in the House of Representatives. For political reasons — and perhaps because Binns failed to include an engraving of John Adams — John Quincy Adams soon after commissioned Stone to make the official version. Despite the competition, Binns' print remains the best decorative reproduction of the Declaration of Independence. When completed in 1823, Stone's print was considered the "official" copy for government use; two copies were sent to each of the three remaining signers, Jefferson, John Adams, and Charles Carroll, as well as the marquis de Lafayette. Other copies were distributed to governors and presidents of colleges and universities.

Jefferson's prints of the Declaration were dispersed among his family following his death in 1826, and none are known to survive today. These are all very rare with one of the Tyler prints now for sale by Seth Kaller Inc. for \$29,000. I have in my engraving collection a fourth contender in the Declaration of Independence print competition. I bought it from a dealer in Mexico a few years ago and never knew why it was printed. Now I know.

This 1819 engraving features vignettes of an eagle and two allegorical figures at the top. Along the sides and at the bottom are vignettes of all of the state seals and the Capitol. It contains the "EXACT IMITATIONS" of the Declaration of Independence signatures with the same exact attestation by John Quincy Adams seen on the Binns print. Unlike the other prints, the text of the Declaration of Independence was omitted. It was engraved by J.W. Allen. Ornamental drawings were done by A.H. Wray and engraved by E. McCabe. It measures 16" x 12".

According to The Library Company of Philadelphia, the print was produced in New York. It was a commemorative print containing facsimiles of the signatures of the signers within an ornamental border. The border depicts allegorical figures of Liberty and Justice. Also, it contains vignettes of an American eagle, the state seals of the original thirteen colonies, and an African-American nanny with her charge in front of the White House. McCabe was mentioned as a New York engraver active in the mid-nineteenth century.

The printer is uncertain, however, I did find a reference to Allen, J.W., a publishers and engraver. Also a reference to a NY firm known as:

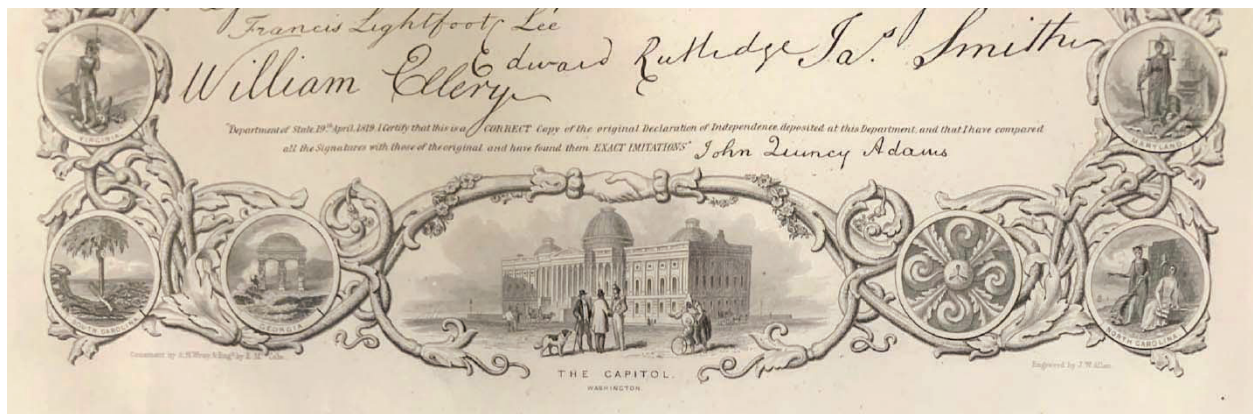
"M.H. & J.W. Allen respectfully acquaint their friends and the public that they have completed their Lithographic Establishment and are ready by means of a system superior to transfer and entirely new in their country to execute any orders they may be favored with for. Circulars, visiting tickets, receipts, commercial cards, & bills, legal documents, maps, plans & heraldry, illustrations to books etc. etc. in a style combining the blackness and fine hair lines incident to engraving with the additional advantages of greater expedition and less expense. Fac-similes & printed in the transfer style equal to any hitherto produced and having devoted considerable attention to the printing of chalk drawings they feel themselves fully equal to that most difficult department of the art. Specimens to be seen on application at their establishment. Every lithographic material on sale. M.H. & J.W. Allen."

They must have done intaglio work as well as lithography, as this 1819 engraving is intaglio, not a wood cut or litho. Hence, it appears it was printed by M.H. & J.W. Allen.

I suspect this smaller print was another patriotic commemorative released in 1819 to compete with the Binns and Tyler prints. As it is smaller and did not include the text of the Declaration of Independence, it probably was a lower priced option.

More than a century later, the Bureau of Engraving and Printing released a very large engraving of the complete Declaration of Independence. It features a faithful rendering of the Declaration, as well as all the signatures. It was put out for sale to the public in 1939. It was engraved by E. M. Weeks and measures

The 1819 J.W. Allen engraved print with the signatures of the signers of the Declaration of Independence along with the state seals and other vignettes.

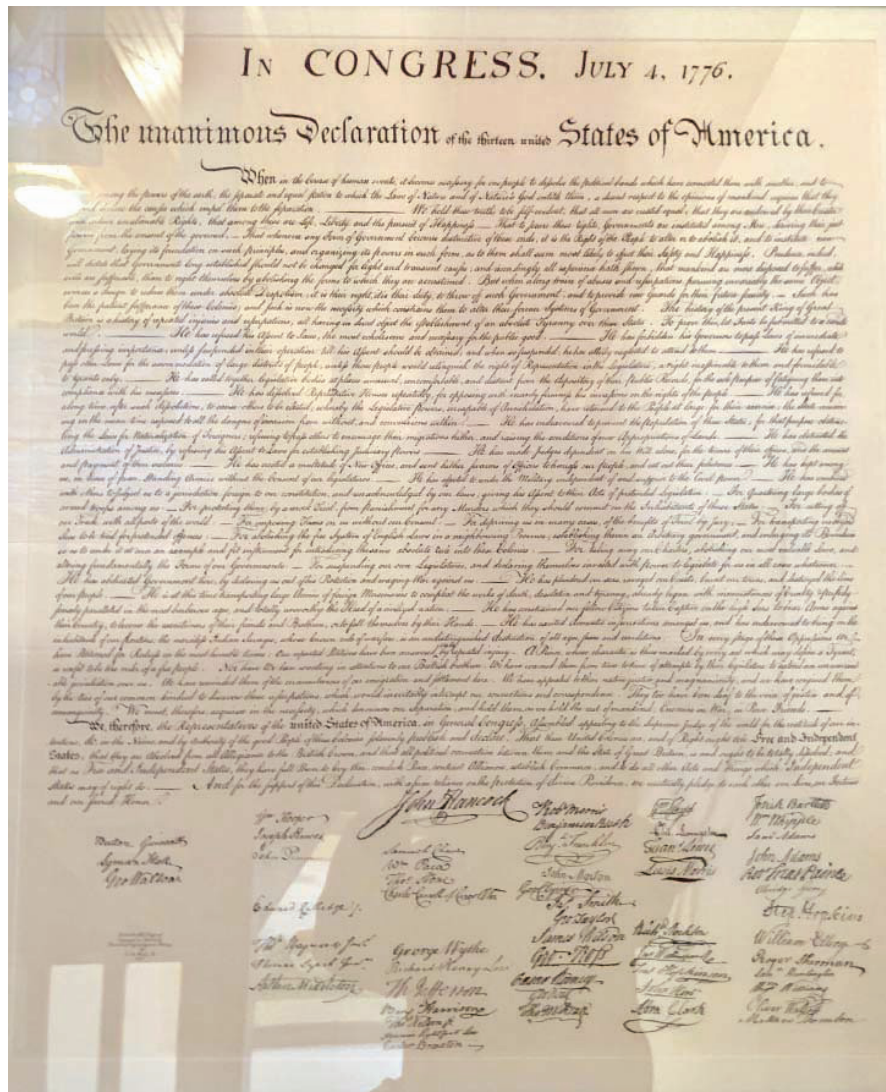


On the bottom of this print is an April 19, 1819 attestation by John Quincy Adams to the signatures on the print being CORRECT copies and EXACT IMITATIONS of the originals.
This is the exact same attestation seen at the bottom of the Binns print.

about 27" x 32". [Note: See page 3 for a better idea of scale.] These were so large that they had to be hand printed, one at a time, probably on one of the Bureau's old spider presses. I bought one I think in the mid-late 1980s and it is really one of the best examples of intaglio art in existence. I think that Binns, Tyler, Stone, and Allen would have been impressed. I know I am.

It is too bad that this item no longer appears for sale by the BEP. It most likely was too large and cumbersome to print one at a time to make them cost effective. It is shown, without an option to buy, on the BEP/US Mint ordering platform under Engraved Prints. It was last listed for \$395. If you see one, grab it, it is a piece of history!

Greg Alexander in his article wonders if these are souvenir cards and if so where they should be listed. They are souvenir printings, produced to commemorate the Declaration of Independence. They were born of patriotic zeal following war, but not for a particular event except the initial Declaration of 1776. The Stone and Weeks versions were official governmental prints and should be listed. Remember, the BEP was created in 1862, and we did not have a governmental printer until then. Perhaps they should be listed with Portrait Vignette cards. The 1939 Declaration of Independence card was originally listed in my 1989 catalog as PV-500.



This very large engraving of the Declaration of Independence (B-267) was engraved by E.M. Weeks and first issued by the BEP in 1939.

In 2015, the Smithsonian Institution began an on-line project that immediately drew my interest. The National Museum of American History (NMAH), which oversees the Smithsonian's National Numismatic Collection (NNC), was looking for volunteers transcribers to help record data on proof sheets of all the national bank notes printed by the Bureau of Engraving & Printing. This represented more than 45,000 proofs, from all the states and territories that ever issued National Currency, going back as far as the 1860s.

The transcription project was a follow-on to the Numismatics Rapid Capture Project, an assembly-line style, high-resolution scanner that allowed the museum to quickly scan both coins and paper money. Digital images of nearly the entire NNC were captured in record time and the Smithsonian has gone on to use this process for many other museum collections.

After scanning thousands of items, the question then becomes, how do you organize them? That's where dozens of volunteers stepped in, helping to identify denominations, series type, signatures, plate and certification dates, and many other data points. We spent about six months checking and double-checking the scans, using our computers from home. It was a fascinating project and, despite the fact that I'm not a national bank note collector, I got an excellent free education.

The result was a vast database that can be viewed online by anyone for free — something I encourage every serious paper money collector to do. Visit americanhistory.si.edu/collections and do a search for "Certified Proof" followed by the name of your hometown. You will be rewarded with some impressive material, often including proofs of which there are no surviving examples of actual notes.

The national bank note proofs make up the core of the BEP Certified Proof Collection. During production, the Bureau pulled proofs of all their plates, including face and back designs from virtually every form of U.S. currency *and* some unissued types. These were archived until the 1960s, when the BEP began to transfer the proofs to the NMAH for eventual public access.

During the transcription process I came up with a lot of questions regarding the national bank notes, so I approached someone with an encyclopedic knowledge of them: Peter Huntoon. He became a treasure trove of information and we struck up a friendly acquaintance.

Peter, it turned out, had regularly visited the NMAH starting around 2000, working with a small team to organize shelf after shelf of boxed national bank note proofs. This took many years of periodic trips to DC. When he was finished, the proofs were in good order for scanning. At that point the curator said, "So what about the rest of them?" Peter came to realize that national bank notes were less than 20 percent of all the BEP certified proofs. These include:

- Fractional currency
- Philippines currency
- Certificates of deposit
- Government and war bonds of all types, from the Civil War through the Cold War
- Departmental checks and drafts
- Special tax stamps
- Taxpaid revenues (tobacco, liquor, and more)
- Licenses, diplomas, invitations, and awards

In short, proofs everything the Bureau printed for roughly 120 years. So Peter and his team went back to work (for a total of about 10 years) and organized the entire collection, as best they could.

Skip forward to earlier this year. I was randomly poking through the collection again, using the online search engine, and realized I was finding more than just national bank note proofs. It slowly dawned on me that, unbeknownst to the public, the NMAH had scanned nearly the *entire* Certified Proof Collection! But the transcribers had only covered the nationals. Meaning, some 280,000 proofs were available online for collectors and researchers to view — but there was *no way to search 80 percent of the collection*.

The keys to the kingdom ended up being a locator spreadsheet that Peter shared with me, listing the various categories of currency, bonds, and other items, paired with the museum's accession numbers. Using those numbers, the proofs can be searched without descriptions. It's been an astounding scavenger hunt

that has resulted in the discovery of several unlisted currency types. I like to think of it as numismatic archaeology.

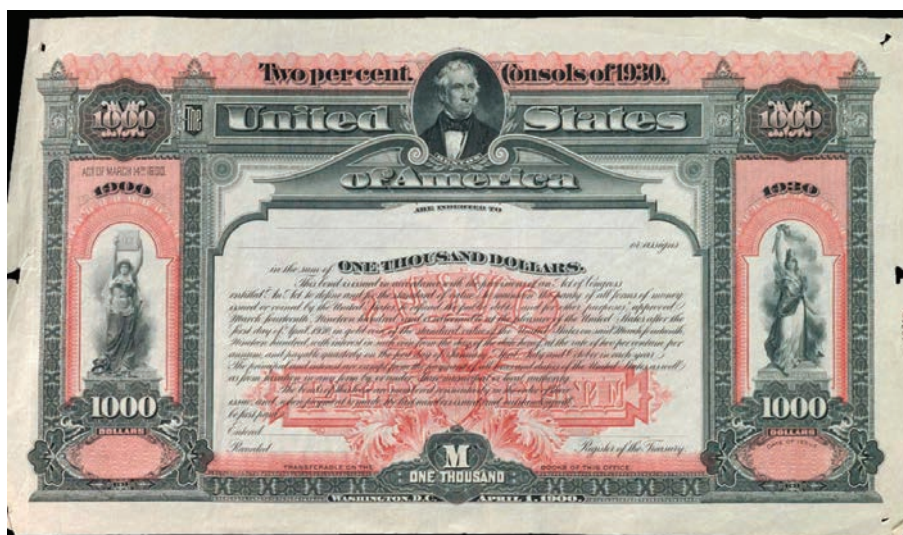
As space allows, I'd like to include some of the more interesting discoveries in the Journal. And members who would like to do their own "archaeology" are welcome to dive down the rabbit hole, as I have. Peter

Huntoon has released the locator spreadsheet and I'm happy to share it with anyone interested, along with directions on how to use it (just email me). I've only sifted through perhaps a quarter of these certified proofs — there is much more unexplored territory.



*Color proof of unlisted 1886
\$10,000 certificate of deposit*

*Color proof of 1880s
Post Office Dept. draft on
money order account*



*Color proof of 1900
Two Percent Consols (debt
consolidation bond)*

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.

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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

The first official souvenir cards of 2021 were issued earlier this summer and others are expected to be released at the ANA/APS Chicago show in August. Other cards from previous events remain on sale at original prices:

American Philatelic Society

stamps.org; search for "Souvenir"

Available: 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: 30+ intaglio card varieties from past shows at original prices, most \$5 to \$10 (see list on SCCS website). Two new cards (see following page) will be issued for FUN and ANA. These are available for \$5 each, w/\$3.50 postage.

Bureau of Engraving and Printing / U.S. Mint

catalog.usmint.gov/shop/engraved-prints

Available: 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: 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

Available: The 2021 duck stamp cards were issued in June (see back cover). These can be found online at www.duckstamp.com; Artist commemorative cards (\$70) are at <https://bit.ly/2021DuckCard>.

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

Florida United Numismatists - July 8-10, 2021

The **Souvenir Card Collectors Society** celebrates
the return of the Summer FUN convention.

American Numismatic Association

August 10-14, 2021
The World's Fair of Money
Rosemont, IL



"There is a terrible war coming, and these young men who have never seen war cannot wait for it to happen, but I tell you, I wish that I owned every slave in the South, for I would free them all to avoid this war." - Robert E. Lee

"There is a terrible war coming, and these young men who have never seen war cannot wait for it to happen, but I tell you, I wish that I owned every slave in the South, for I would free them all to avoid this war." - Robert E. Lee

SPECIMEN
of 75



D-146

D-147

