



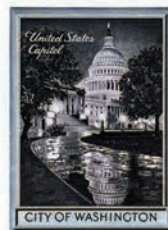
The Souvenir Card JOURNAL

FIRST QUARTER 2022

VOLUME 42 NUMBER 1

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY

BUREAU OF ENGRAVING AND PRINTING
WASHINGTON, D.C.



This souvenir sheet has been designed, engraved and printed by the skilled craftsmen of the Bureau of Engraving and Printing.

The printings were accomplished in the Bureau by the intaglio process used in the printing of United States currency, stamps and other securities and represent the finest type of hand engraving and intaglio printing being done in the World today.

SANDIPEX—SAN DIEGO 200TH ANNIVERSARY—1769-1969

ANOTHER UNISSUED MASTERPIECE

Greg Alexander

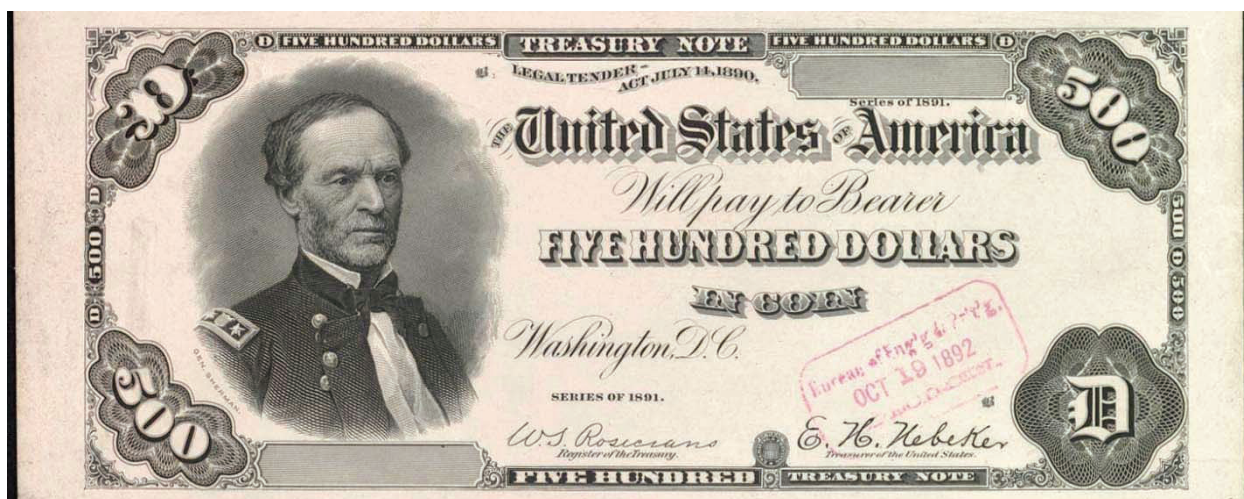
In the previous issue of the Journal I ran an article entitled “Unissued Currency Masterpieces” highlighting a number of currency designs that were never released. The examples shown were all from the BEP Certified Proof Collection, which resides in the Smithsonian’s National Museum of American History (NMAH). There is still a lot of territory to explore among the digitals scans of these proofs and I randomly sift through unexamined areas when I have a little time.

Recently, I came across another exciting example of unissued currency while scrolling through the Series 1890 and 1891 Treasury Notes, also known as Coin Notes (they were redeemable in coin).

Members may be familiar with the back of the unfinished Series 1890 \$50 Treasury Note, found on

B-255. But probably few have seen the Series 1891 \$500. Finished plates were completed, but ultimately this denomination never went to press, although \$1000 Treasury Notes were printed during both years. A single \$500 four-up proof sheet of the front and one of the back are viewable in the NMAH digital collection.

All the 1890 and 1891 Treasury Notes are scarce and highly collectable, as the short-lived series were mostly redeemed within about a decade. Higher denominations are quite rare and the \$500 remains out of reach for all collectors. Unless, of course, the Bureau could be convinced to reprint one on a souvenir card.





#AF0149

The Souvenir Card JOURNAL

First Quarter 2022, Volume 42, Number 1

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On the cover: Color comparison of B-1 varieties.

Back cover: Color comparison of B-68 varieties.

See article on page 13.

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.

Please inquire with **Greg Alexander (SCCS1981@yahoo.com)** regarding **renewals, membership information**, requests for **back issues** and information concerning this Journal, including **submission of articles** and **advertising inquiries**. Current dues for digital SCJ: \$25/yr.; \$45/2yrs.; \$65/3 yrs.; for Journal hard copies: \$30/yr.; \$55/2yrs.; \$80/3 yrs.

Visit the SCCS website at www.souvenircards.org

PRESIDENT'S MESSAGE

A. Stephen Patrick

Happy New Year! Mine started with muscle weakness and an abominable pain. On January 3, I had my appendix removed. That wrecked all my plans and participation for the FUN show. The table was represented by **Steve Costner** and **Ed Evan**. Unfortunately my 35 Robert E. Lee cards that were prepared for the show were misplaced, but a few were cancelled and sold from the stock of **Lee Quast**.

I do have a happy announcement. The Board has invited **Arthur Benjamin** to serve as Vice President. Our 2021 VP, **Greg Alexander**, will step into the role of Secretary and continue as our Journal editor. Art is a former SCCS President and a fine collector. Thanks Art for lending your time and talent.

Our new Treasurer **Brian Christian** reports that our new SCCS bank account in State College, Pennsylvania, is active. Our former Treasurer **Bill Kriebel** has transferred all funds he has been holding and at this point everything is consolidated again. We are fortunate to have such good people to step forward. Bill, thank you again for your service.

At the December FLOREX stamp show in Kissimmee, Florida, we formed the Florida Chapter of the SCCS. This is a loose organization that brings together members from stamps and coins with a shared love of engraving. Each of the nine members bought one of the Lee cards for FLOREX for \$5 and that is the only dues. We will schedule semi-formal meetings for the Sarasota stamp club, FUN, Summer FUN, and

FLOREX, and maybe sponsor a card or two. We welcomed one new SCCS member **Juan Farah** of Miami, FL. Juan also won the grand award at FLOREX for his exhibit of the first perforated stamp issues of Great Britain.

For those yet to renew, remember the time is now to send in your annual dues to **Greg Alexander**. Dues remain \$25/year for those who get their journal by email. We have raised the dues to \$30/year for those who require a hard copy. This modest increase allows us to cover the growing costs of printing and mailing.

Regarding shows this year, **Art Benjamin**, **Lee Quast**, and **John Parker** plan to have a table at the ANA spring show, March 10-12, in Colorado Springs. Even without a formal SCCS meeting, stop by to see them. I plan to have a SCCS table at Summer FUN in July, and we will most likely have our annual meeting at the August ANA show in Rosemont. I am probably through with driving 1100 miles, but will fly if I can afford the airfare and room. **Greg Alexander** is already thinking about a "tasty" annual card. This will have to do until the BEP decides to get back to educational outreach at shows and has the capacity to produce new cards.

We long for a return to normalcy in 2022, and the only appendix I have to worry about is in a book I may be researching!



Steve Patrick at FLOREX in December, with new member Juan Farah.



Members of the new Florida Chapter (L-R): (standing) Steve Patrick, John Wilson, Ed Evan, Phil Cambers, Mark Trout; (seated) Nancy Wilson, and Judy (guest).

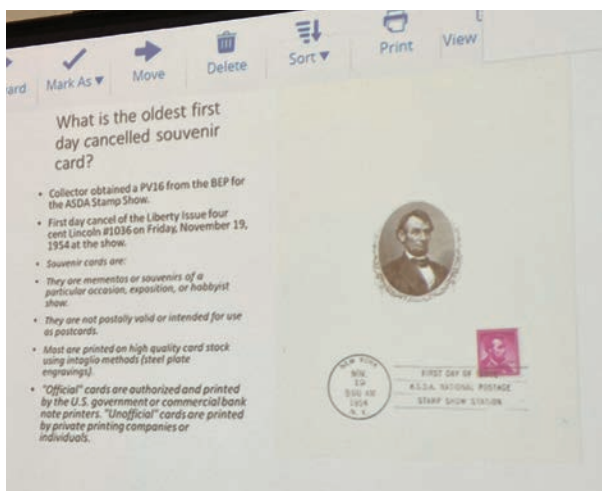
PICTURES AT TWO EXHIBITIONS



Members examined some engraved cards and covers at FLOREX (L-R): Nancy Wilson, Carlos Guffain, Ed Evan, Phil Cambers, Mark Trout, and Steve Patrick.



Exhibitor Robert Thompson included the rare Honeybee forerunner card (FB-1988A) in his FLOREX exhibit on the production of the 25¢ Honeybee postage stamp.



A slide from Steve Patrick's PowerPoint presentation at FLOREX on the oldest show-cancelled souvenir card.



At the Winter FUN club table, Steve Costner got a visit from Abe Lincoln (a.k.a. Dennis Biggs, holding a Robert E. Lee show card).



Members John Parker and Lee Quast shared a dealer table at the Winter FUN show in Orlando.



Although illness forced the cancellation of the SCCS meeting at FUN, Phil Cambers, Mark Trout, and Steve Costner still got together briefly.

2021 TREASURER'S REPORT

Brian Christian

The following report was submitted by our new Treasurer, Brian Christian. To the best of our knowledge, the funds previously held by past Treasurer Bill Kriebel have now been transferred to a new SCCS

bank account established in Centre Hall, PA, where Brian resides. Two batches of dues checks have now been deposited and this report is current as of February 7, 2022.

Starting Balance: \$8890.15

INCOME

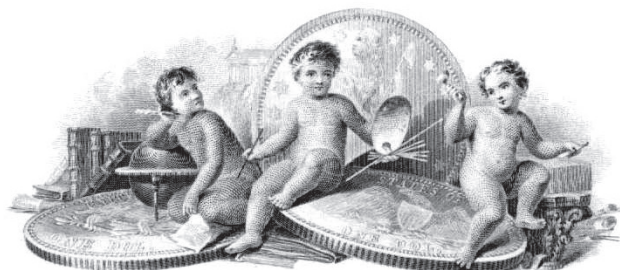
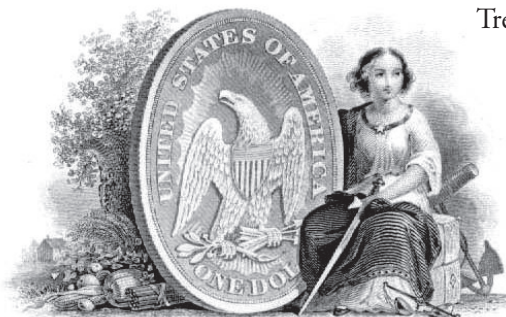
Dues	4,090.00
Card Sales	500.71
Donation	<u>100.00</u>
TOTAL	4,690.71

EXPENSES

Table fee ANA/APS	100.00
Postage/Envelopes	764.01
SC Journal Production & Printing	1767.00
40th Anniversary Souvenir Card Printing	<u>1657.00</u>
TOTAL	4288.01

Ending Balance: \$9,292.85

Respectfully Submitted,
Brian D. Christian (#608)
Treasurer



FROM THE EDITOR

Greg Alexander

I guess my message this issue also counts as a report from the Secretary! As you may have read in Steve's presidential column, we've shuffled our SCCS officers a little. **Art Benjamin** will take on my old VP duties (whatever those were) and I'll take the role of Secretary, which I've pretty much been doing anyway, without the title.

As of today, we have 177 members, although 2 have yet to pay their 2022 dues (hint). Compared with other national hobby organizations we remain fairly small, but I'm happy to report that for the first time in many years, we saw significant growth in membership numbers during 2021 — more than 20 percent! I attribute this to our attractive 40th anniversary card as a member premium and the dogged pursuit of new members by our president, **Steve Patrick**. I sent out more than a dozen press releases last fall, to publicize our milestone year, and we know articles were published in *CoinWorld*, *Canadian Stamp News*, and the *Journal of the International Bank Note Society*. If you've seen others, please let me know.

One interesting stat: we have 41 members with membership numbers under #865, meaning that nearly a quarter of our current members initially joined in our first two years (1981-82). Thanks for sticking with us!

Let me give a shout-out to **Chris Baker**, who generously added a donation to his dues check last year and suggested we might use it to sponsor a couple members. As a result, we have two more for 2022 who came to us via the Souvenir Card thread that Chris started online years ago on the *CoinTalk* forum. A few years back, **Lorne Lavertu** sponsored five new members and four are still with us, so this is a good way to build our numbers. If anyone else would like to offer a sponsorship please contact me.

Another shout-out goes to and **Hans Weber** (see page 12) and Wendy Masorti at the American Philatelic Society. Hans has been scanning all the APS souvenir cards for eventual inclusion in an online image gallery. In the process, he discovered there was one final APS card, issued in 2018, that no one knew about. Hans, thanks for all your diligent work! The Cataloging Committee has given this unknown card (shown below) the number APS-58.

A reminder — all members are entitled to a free classified ad in the Members Exchange, found on the back pages of this Journal. We have several new ads this issue and I'd love to see more. It's a benefit of membership, why not take advantage of it?

And one last plea: we need an auction manager! It's been quite some time since the SCCS has had an auction. I know I have some interesting material I'd like to consign and I bet there are other members who do, as well. This has traditionally been a good way for members to build their collections, while providing a small revenue source for the Society. If a quarterly auction is too much work, perhaps twice a year or annually? Any member who might have an interest is encouraged to get in touch.





The American Philatelic Society's 61st annual winter meeting and stamp show, **AmeriStamp Expo**, is pleased to visit *The Magic City*, Birmingham, Alabama.

APS AmeriStamp Expo 2018

February 23 - 25, 2018 • Birmingham, Alabama



Although Hernando De Soto is first credited with exploring Alabama in 1540, the Birmingham area wasn't settled until about 1813. In 1819, Alabama became the 22nd state in the Union. Birmingham earned the nickname "The Magic City" as annexation led to rapid growth in the early 20th century.



APS-58 — a new addition to the SCCS catalog.

THE FIRST EXPOSITION DIPLOMAS

Curtis Radford, MD

This author spent many years at ephemera shows in the 1980s and '90s hunting down exposition diplomas. In more recent years, the internet has been helpful in tracking down these rare treasures. Like souvenir cards, exposition diplomas have early examples from 1800s as well as modern versions from more recent expos. They have been designed and printed in many countries around the world, often by security printers. Diplomas from 1900 and before were frequently printed in intaglio; the oldest ones are often only found in museums.

Today, I have nearly 100 exposition diplomas in my collection. Some are framed, covering the walls of my den, making them difficult to photograph. Most are in archival pouches on display in a large open art bin for flip-through browsing. Some are in amazingly good condition, some have been restored, others are in poor condition due to aging, brittle paper, foxing, mold, etc. While condition matters greatly, many of these diplomas are very hard to find in any condition.

World Fairs, International Expositions, or Universal Expositions were very large international events ini-

tially designed to showcase the achievements of their host nations. These exhibitions, varying in character, continue to be held across the globe to this day.

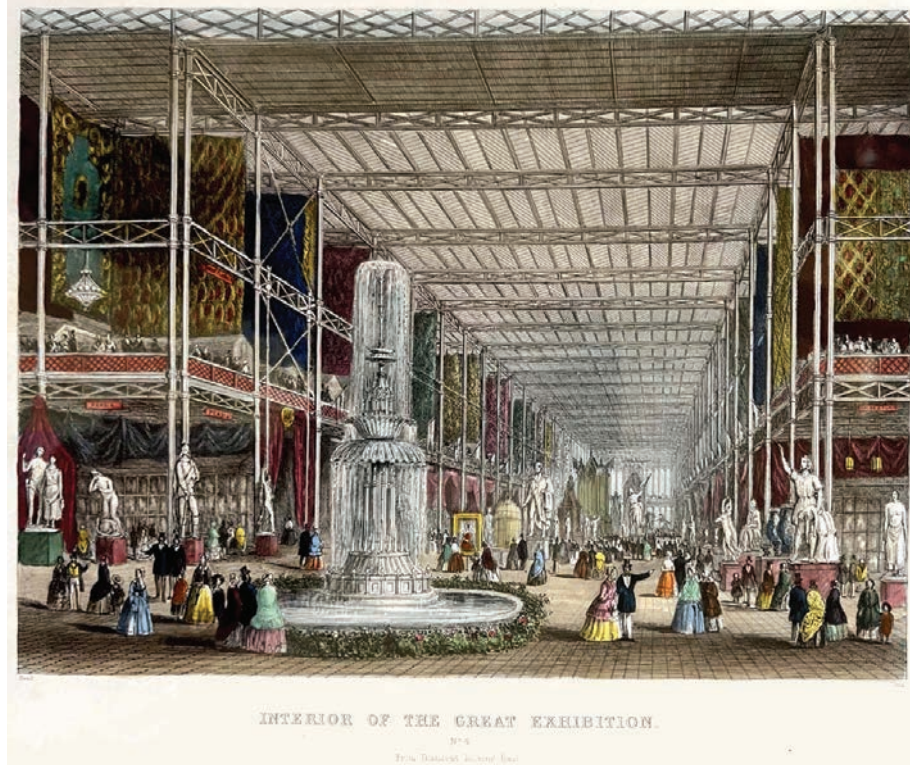
They originated from the French National Expositions, a series of eleven dating back to 1798, held to encourage and highlight improvements in agriculture and technology. The 10th Paris Exposition of 1844, staged in a temporary structure on the Champs-Élysées, created immense interest in the development of International Expositions. This led to the 1851 Great Exhibition in London which was open to international exhibitors from the entire world and greatly outshone European exhibitions of the previous decade in Madrid, Brussels, Bordeaux, St. Petersburg, and Lisbon.

This 1851 exhibition is considered the first International Exposition. Prince Albert, consort to Queen Victoria, spearheaded "The Great Exhibition of the Works of Industry of all Nations" which was held in a custom-built Crystal Palace from May through October 1851. Reflecting the rapid changes of the industrial revolution, the Great Exhibition was a unique gather-



The Crystal Palace for the Grand International Exhibition of 1851 in Hyde Park, London

The Crystal Palace of the Great Exhibition of 1851, by sometime banknote engraver Waterman Ormsby.



Engraved and hand-painted view of the interior of the transept looking east in the Crystal Palace.

One of 13 engravings of interior views of the building, printed by Read & Co. of London.

ing of nations, showcasing material progress based on technological innovation. It brought together the best and most advanced creations from around the world, fostered peaceful competition, and sought to encourage the exchange of ideas and inspire international visitors.

Its prime motive was for Britain to display itself as an industrial leader. It influenced the development of several aspects of society, including art, design, education, industry, international trade relations, and tourism. This expo was the precedent for the many international exhibitions that followed.



The Crystal Palace view from the Water Temple, as photographed by Philip Henry Delamotte on Jan. 1, 1854.



"The Crystal Palace in New York" during the 1853 Exhibition of the Industry of All Nations; a steel engraving from "The United States Illustrated in Views of City and Country," published in 1853 by Herrmann Meyer.

The "Crystal Palace," built in London's Hyde Park, was an all cast iron and plate glass structure. More than 14,000 exhibitors gathered in its 990,000 square feet exhibition space, which was three times the size of St Paul's Cathedral. The introduction of strong, yet inexpensive mass-produced sheet glass made construction of this huge structure possible. It was the largest glass structure built, up to that time. After the exhibition, the Crystal Palace was relocated and remained standing until its destruction by fire in November 1936.

The triumph of the Great Exhibition of 1851 led other countries to build "Crystal Palaces" for their own exhibitions. The Exhibition of the Industry of All Nations was held in 1853 in what is now New York City's Bryant Park. It showcased industrial achievements and also demonstrated the national pride of a relatively young country. President Franklin Pierce attended the opening on July 14, 1853 and the fair welcomed over 1.1 million visitors before closing on Nov. 14, 1854. The fair's "New York Crystal Palace" was short-lived, burning down on Oct. 5, 1858.

Munich's "Glas-Pallast" was built for the General German Industrial Exhibition of 1854. This initial exposition was adversely impacted by a cholera epidemic, but the structure hosted other exhibitions until it, too, burned in 1931.

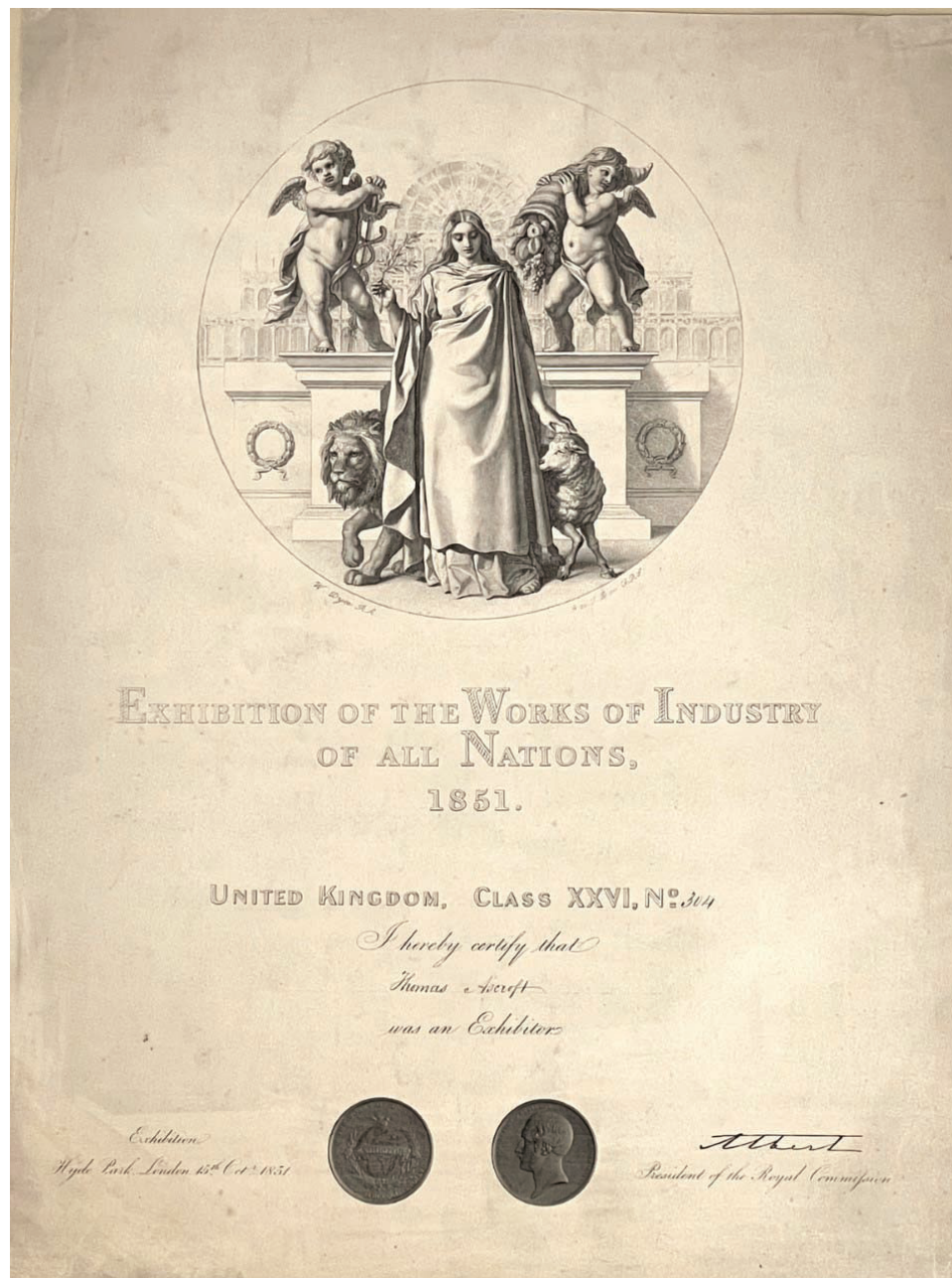
Since their inception, world expositions focused on trade and were famous for displays of technological inventions and advancements. Landmarks in this regard were the expositions of 1851 London, 1853 New York, 1862 London, 1876 Philadelphia, 1889 Paris, 1893 Chicago, 1897 Brussels, 1900 Paris, 1901 Buffalo, 1904 St. Louis, 1915 San Francisco, and 1933-34 Chicago. Inventions such as the telephone and the electric light were first presented during this era. You can find a comprehensive list of all World Expositions and World's Fairs on Wikipedia, from the 1791 First Industrial Exhibition in Prague through to the future Osaka Exposition of 2025.

At many of these expositions, exhibitors were awarded gold, silver, and bronze medals for their exhibits. These exposition medals are very popular with numismatists. In addition, exhibitors, contributors, and judges were also given souvenir diplomas which are much less known. These diplomas featured designs from the world's greatest artists and engravings by the greatest engravers. They are, therefore, great pieces of under-appreciated art. SCCS members are no doubt familiar with the very large certificates printed by the BEP for the Centennial International Exposition of 1876 (FB-1876A, 46,000 printed) and the World Columbian Exposition of 1893 (FB-1893B, 25,555 printed). De-

spite the large numbers of diplomas printed for many of these expositions, they are very hard to find today. Their large size made them difficult to frame or to store and, as a result, most were damaged and discarded over the years.

The diplomas from the Great Exhibition of 1851 may be among those that exist only in museums. The first shown is an engraved certificate given out, apparently, to document each exhibitor's participation. The diploma confirmed that "Thomas Ascroft was an Exhibi-

tor" at the Great Exhibition. This engraved certificate, measures about 16" x 24.5". It features a large engraved roundel showing Peace with a lion and sheep at her feet and two cherubs at her shoulders holding a cornucopia and caduceus. The background of the Crystal Palace provides an artistic halo. The original design was drawn by prominent artist William Dyce of the Royal Academy. At the bottom are both sides of an exhibition medal — a medallion engraving created by a ruling machine to give a bas relief appearance.



1851 exhibitor certificate, engraved by George Thomas Doo from a drawing by William Dyce.

A diploma printed in green intaglio was issued to all award winning exhibitors, personalized with the exhibitor's name. The printer is unknown, but it's likely that the design was also by William Dyce. At the base, this diploma depicts the front and back of an award medal, different from the participation certificate. The quality

of the engraving suggests it may have been produced by a security printer. Both diplomas were personally signed by Prince Albert in the lower right corner.

A second certificate of participation was printed by Charles & Edwin Layton of London, brothers engaged



Engraved award diploma from the Great Exhibition of 1851, depicting prize medal at bottom.

in engraving, printing, stationery, etc. It features a black engraved image of Hyde Park with the facade of the exhibition building facing right and various figures in the park. The lettering was printed in light blue.

Consider these images as teasers of more to come. In subsequent articles, I plan to show diplomas from a

number of these Expositions, along with brief histories of some of the expos. I hope that these commemorative diplomas will be of interest to our SCCS members. They are beautiful works of art.



*Participant certificate for 1851 Exhibition, with central engraving by Charles & Edwin Layton.
This certificate resides in the British Museum.*

MEMBER PROFILE: HANS WEBER

Hans Weber

In our recent mini-survey, we heard back that SCCS members would be interested in learning more about other members. To that end, we will publish regular profiles on members of interest. Our first choice is Hans Weber, hailing from Riverside, CA, who has been a reliable volunteer in recent years, assisting with organizing and scanning hundreds of souvenir cards in the Duck card, ASDA, and APS categories.

Are your interests mostly philatelic, numismatic, or both?

My interests are philatelic except for the souvenir cards which are both philatelic and numismatic.

What do you collect and how did you get started?

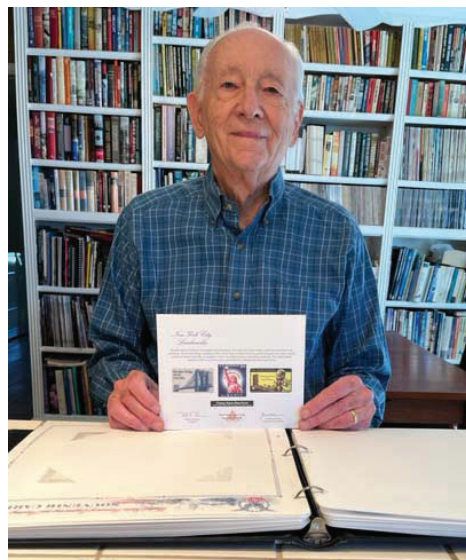
I started collecting souvenir cards in the mid '80s (and for the life of me I can't remember how it began) but I started with the White Ace large binders and pages. In order to be able to find the cards I had I decided to arrange them by date of issue. This has worked well for me except for a few with no hint of a date at all or no listing in the original Visual Reference.

Why do souvenir cards interest you?

I believe I started out with philatelic cards and branched out from there as my interest grew. I have a good selection of early privately issued cards from various shows that I saw mentioned in Linn's and secured for very reasonable prices. Then came the BEP cards which included very nicely done numismatic cards and matters ballooned from there. I came across a local collector who wanted to sell his collection and thus SO cards joined the growing collection. It then became, as a collector of Sherlockian items noted the *NY Times* "... the adventure, the emotional excitement of the chase that I relish."

How long have you been a SCCS member?

My SCCS membership number is 1485, however far back that is. [Probably 1990s.]



Hans displays his (probably unissued) ASDA discovery card.

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

I used to attend hobby shows for my philatelic interests but haven't done so for quite a while. My philatelic interests are for used Philippine stamps of the Spanish Dominion and American Administration as a result of longtime family interests. MNH stamps of Laos, US plate blocks from 1919-1991 and various topical areas.

Where do you usually buy your cards (and other collectibles)?

Usually I check the SCCS Journal to see what is new and purchase cards that become available. And I have developed private sources to secure show cards (e.g. FUN cards) and organizational sources (e.g. NAPEX cards). The last two years have been 'slim pickings' though.

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

A current favorite would be the "unknown" ASDA card for the April '99 Mega-Event that mistakenly shows the NYC Landmarks which appear on a later card for LISDA in June '99 (ASDA-244). I guess, as a collector, a favorite card is seemingly always the one I have been seeking for awhile and finally found by serendipity.

How do you think we could improve the Society (and our hobby)?

I feel that the Journal is very well done and a good influence to the hobby. I miss the auctions. Perhaps privately issued show cards could be more important but there are many, they're not as easily categorized and not usually engraved. That may be somewhat off-putting to many original members who may see engraved cards as what a souvenir card should be, whether philatelic or numismatic. They do have a valid take, though I guess I really expanded from that with all the great and interesting variety out there.



COLOR VARIATIONS ON BEP CARDS

Greg Alexander

In the 1989 SCCS Numbering System catalog, a detailed list of errors and varieties of BEP cards are described on pages 206-7. Most of these are printing errors, but a few deal with ink colors. After consulting with **Fred Geissler**, **Ken Barr**, and other members, I concluded that most of these would be more appropriately characterized as color errors, perhaps caused as the press was starting up and an ink font hadn't fully charged or was overcharged. This would produce a few cards with lighter or darker than usual images of a particular color, until the ink reached equilibrium. But to be considered a true variety, ink colors would need to be consistently different over a significant number of cards.

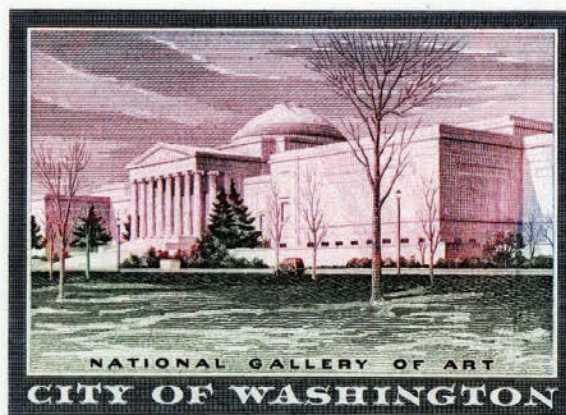
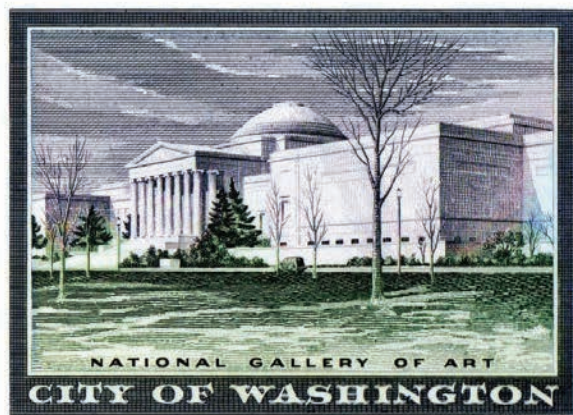
A handful of Bureau cards listed in the catalog do meet this standard, in my opinion, and one other came to light in later years. The Cataloging Committee has discussed some of these possible varieties, but did not reach a consensus on how to proceed. So I'm putting out the information I've compiled to gauge how our membership feels about giving any of these cards individual catalog numbers.

The first would be B-1 (Sandipex) and B-3 (Fresno), both printed in 1969. I'm going to group these together because, apart from the differences in text on the cards, the three City of Washington scenes are the

same. The vignettes were very like printed at the same time in a single press run, but then the text for each show was added later.

A comparative scan of two B-1 cards is shown on the cover of this Journal. The upper vignettes show the multi-color engravings as they were intended; the lower vignettes show a conspicuous absence of the pink color in all three. In the Sandipex cards, this missing pink variation is uncommon, but it has been observed in a number of cards. But in the B-3 Fresno cards, the missing pink seems to be the dominant variation. In fact, the B-3 image currently posted on the SCCS website is missing the pink color and I had long assumed that this was how they were all intentionally printed.

The probable explanation is that when the three vignettes were printed, the pink ink ran out during the press run but was undetected until the job was completed (or perhaps much later). This job was likely done on an intaglio press that printed all the colors simultaneously and it was probably a gradual fade, which is why no one immediately noticed. Ken Barr notes that there are varying light pink shades on both cards. But once the pink ran out entirely it is very noticeable and consistent on a great many cards. Does this constitute an error or a variety?



A side-by-side comparison of the National Gallery of Art vignette on B-1 and B-3, reveals the striking difference between the pink and no-pink varieties.

On the back cover of the Journal a more puzzling variation is illustrated. Two varieties of green are shown on B-68, the Compex 84 card. There are two distinct colors here, when closely compared – a forest green and a lime green. This cannot be explained by fading ink during printing. My only conjecture is that the Bureau first printed a batch using the darker green ink, then did a second run



using the lighter green, which is a closer match to the original stamp color. If these were stamps, they would undoubtedly receive separate Scott catalog numbers. I haven't compared enough examples to determine which color is the most prevalent on B-68, although the forest green seems more common on Ebay. I'd

be interested in hearing from members about which variation they have.



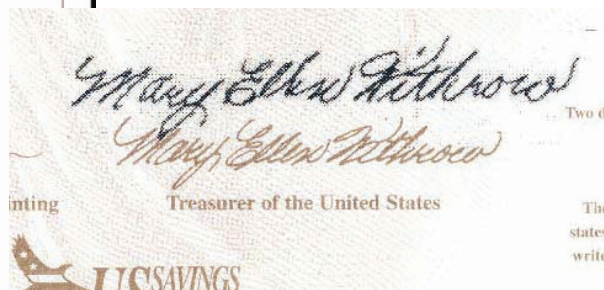
A close-up comparison of the light and dark green ink variations on B-68.

The next variety is much more obvious when you look for it. On B-250, the 2000 card in the Bureau's savings bond series, collectors will find two signatures of U.S. Treasurer Mary Ellen Withrow, a smaller official signature in brown along the bottom, and a larger autograph above it. What most collectors probably didn't realize is that the larger signature can be found in both blue and black.

We may never know the actual story behind this variety and you may well ask why did there need to be two signatures in the first place? Here is my guess. If you examine the upper black signature you see that

it differs from the lower one. I think someone at the Bureau, maybe Withrow herself, decided it would be nice to have a "genuine" autograph on the cards. But hand-signing several thousand souvenir cards was impractical, so the solution was to print an unofficial signature above the official one.

It might have been less noticeable if technology hadn't gotten in the way. Back in 2000, office scanners were not nearly as robust as those today. Looking closely at the black signature you can see it's quite grainy and surrounded by speckles. What happened here is Withrow's unofficial signature was scanned at low



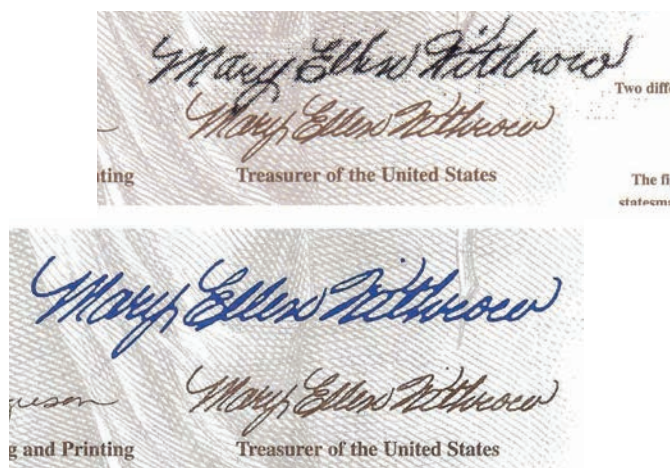
A close-up of the pixelated Withrow signature on the black ink variety of B-250.

resolution, then enlarged to probably three times its original size. The result is what's known as pixilation.

The black signature seems to be the one that was released at the savings bond ceremony that year. At that point, someone likely realized how unsightly this signature appeared. To rectify the situation, Withrow's official signature was printed on a second run of cards, and to differentiate it from the smaller one below, this time it was printed in blue ink. Of course, it's fairly easy to compare the two signatures and realize they are exactly the same, and it's doubtful anyone would be fooled into thinking the cards were hand-signed. Just another example of poor judgment making a bad situation worse.

The black signature cards seem a little less prevalent than the blue, but both appear to be fairly easy to find. Again, I'd like to hear from members as to which version they have in their collection.

There may also be another color variety on B-4, the 1969 card featuring a block of 1894 special delivery stamps. I have not located any variations, but I'd like to know whether distinct shades of blue exist (not just light inking), such as navy blue versus sky blue. Any members who can provide information or scans may contact me at SCCS1981@yahoo.com.



The blue signature variety of B-250 (below) and a comparison of the two signature types (above). They could have used a real guardian angel to watch over production of this card.



THE ELUSIVE BALPEX '81 CARD

Don Epp

Missing from many collections is the souvenir card produced for the 1981 Baltimore Philatelic Exhibition (BALPEX), shown in Figures 1 and 2. The card presents as a folder and honors John Hanson as the first President of the United States. Hanson was elected as the first President of the Confederation Congress (Continental Congress) in 1781, pursuant to the Arti-

cles of Confederation. The interior of the card features a portrait of Hanson and reproduces the text of a letter from George Washington congratulating President Hanson on his election. The card is listed as F-1981E in the SCCS catalog.

The card represents the second foray of the Plate Printers Union into the production of souvenir cards for philatelic events. The first philatelic Union card was created earlier that year for the 1981 National Philatelic Exhibition (NAPEX). That card features a picture of the 1931 3¢ Red Cross stamp and the NAPEX medalion logo. It was printed by the Washington Plate Printers Union, Local 2, of the International Plate Printers, Die Stampers & Engravers Union of North America (IPPDs & EU of NA) and is listed as F-1981C in the SCCS catalog. Although not specifically attributed, the Hanson card was also likely produced by Local 2, considering the location of the BALPEX show. Until 1981, the IPPDs & EU and its member organizations only produced souvenir cards for its own conventions or member events. These often contain the IPPDs & EU logo.

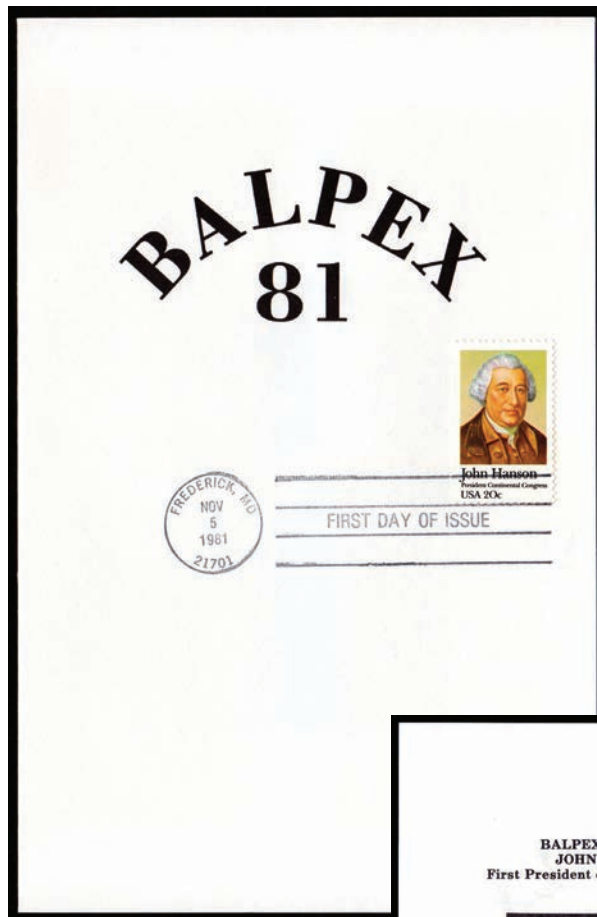
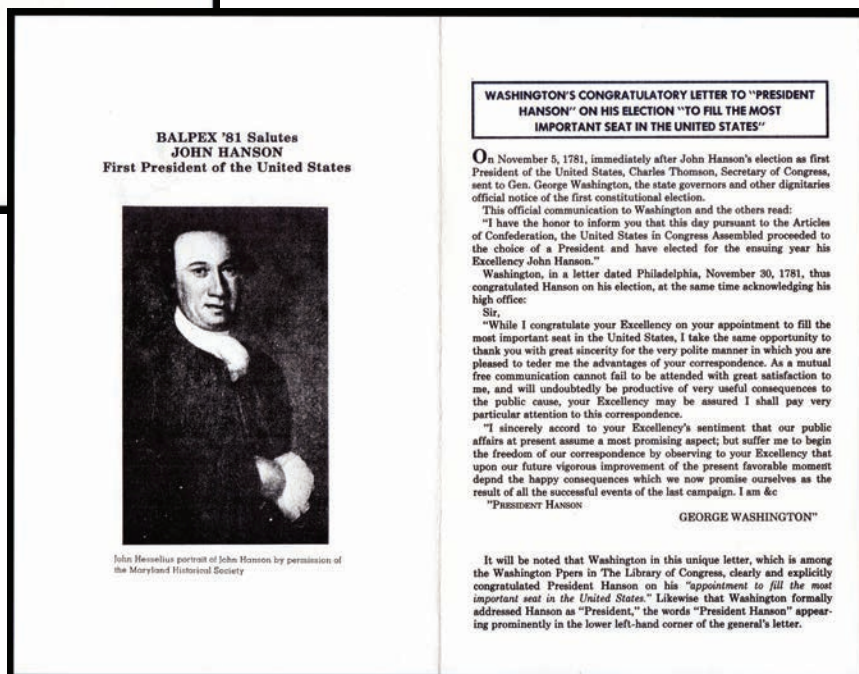


Figure 1. Front cover of folded card with Hanson stamp and First Day of Issue cancellation.

Figure 2. Interior of card with John Hanson portrait and text of congratulatory letter from George Washington.



Like the NAPEX '81 card, the BALPEX '81 card is printed using photo-offset lithography on medium-weight card stock. The BALPEX card measures 5½" × 8½", folded. It is reported that 1500 cards were produced.

The card was never popular among collectors, which

may account for its scarcity today. It was criticized for its simplicity of design, lack of color, folded format, and spelling errors. The misspellings within the letter from Washington can be excused, as the legibility of the original handwritten letter makes it difficult to read. The reproduced text may be stated-in-context (sic) and several transcribed versions of the text exist.



Figure 3. Articles about the BALPEX '81 card in Linn's Stamp News and Stamps magazine.

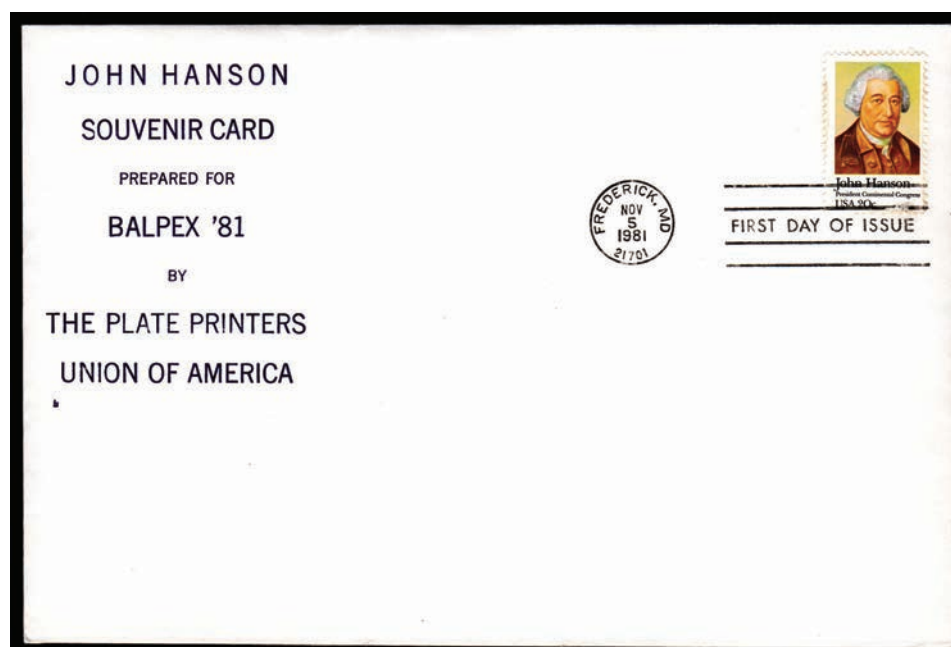


Figure 4. BALPEX '81 envelope for souvenir card.

The last paragraph on the card, however, contains the text “Washington Ppers (sic) in The Library of Congress,” which clearly is a spelling error. The quality may have been limited by the budget available to produce the cards.

The BALPEX '81 show and the availability of the card were well advertised in the philatelic publications Linn's Stamp News and Stamps magazine, as shown in Figure 3. The card was free, but only available at the show for patrons holding a paid admission ticket.

Limiting the distribution of cards to show patrons may account for it currently being known among collectors with a first-day cancellation only. As the BALPEX '81 show took place September 5-7 of 1981, but the John

Hanson stamp was not released until November 5 of that year, we can speculate that surplus cards from the show were submitted for the first-day cancel. Most of these first-day cancelled cards are contained within an envelope, also first-day cancelled (Figure 4), bearing a tiny “b” in the lower left, for the Baltimore Philatelic Society. Accordingly, the Society, sponsor of the annual BALPEX show, probably arranged for the first-day cancellations.

Finding a BALPEX '81 card, even one with a first-day cancel, is a challenge. A card in mint condition, or one with a show cancel (shown on cacheted envelopes in Figure 5), is an even greater challenge, but may be an unattainable pursuit.

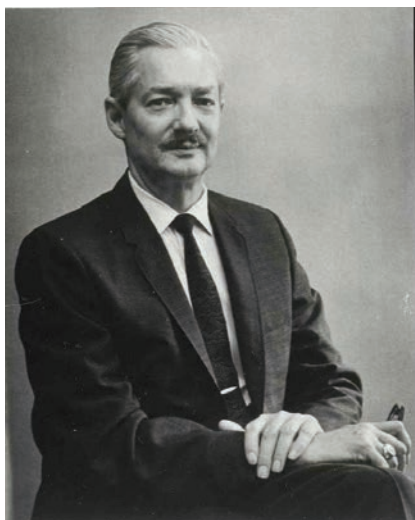


Figure 5. Cacheted covers bearing BALPEX '81 show cancel (courtesy of Charles Morgan of the Baltimore Philatelic Society).

EDWARD GROVE, ENGRAVER AND SCULPTOR

Greg Alexander

Many years ago, I chanced upon what I thought was a first day cover in a bargain box at a local stamp show. In fact, it was a non-FDC of Scott #947, cancelled in New York's Grand Central Station a few days after the 1947 International Philatelic Exhibition. What caught my eye was the engraver's autograph to the left of the stamp: "E.R. Grove, Washington Portrait." This small discovery started me down a trail of research that spanned years and eventually revealed one man's remarkable career.



*Edward Ryneal Grove
1912-2002*

Edward R. Grove was one of those rare artists who worked in the fields of both banknote engraving and medallic sculpting. He studied at the National

School of Art and the school of the Corcoran Gallery of Art, both in Washington, D.C.

At the age of 24, he secured a position at the Bureau of Engraving and Printing, where he worked from 1936 to 1947, first as a die-sinker and then as an engraver of currency portraits and vignettes. He also engraved all or part of numerous U.S. stamps, including that small Washington portrait on Scott 947, which was later used on Scott 982, the 3¢ Washington and Lee University bicentennial issue.

Coincidentally, a good number of these stamps appear on souvenir cards. Scott 938, the 1945 3¢ Texas centennial stamp, is found on B-13, B-297, ASDA-44, and APS-8. The C36 airmail stamp from 1947, depicting the Oakland Bay Bridge, appears on B-21 and APS-16. Grove's 1945 3¢ stamp honoring WWII soldiers (Scott 940)



The autographed cover that got things started.



Scott 938 (above), one of Grove's engravings, appears on four souvenir cards including B-13.

BUREAU OF ENGRAVING AND PRINTING
WASHINGTON, D.C.



This Texas theme souvenir card depicts the vignettes from three United States postage stamps devoted to the Lone Star State's history.

To the left is shown a view of the Alamo, a symbol of Texan's heroic sacrifice in their fight for freedom of government, from the design of the 9¢ Ordinary issue of 1956; in the center is a reproduction of the portrait of Sam Houston, in bold stance, used for the 1964 Commemorative honoring that hero of Texas independence; on the right is the allegorical representation of the admission of Texas as the 28th State of the Union, from the 1945 Commemorative issued in connection with the centennial anniversary of Texas Statehood.

TEXANEX 71 APS—AUGUST 26-29

85TH ANNUAL CONVENTION AMERICAN PHILATELIC SOCIETY
75TH TEXAS PHILATELIC ASSOCIATION ANNUAL CONVENTION

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ASDA-163 (left) showing Scott 936 and B-198 (below), which includes Scott 940.



shows up on B-198 and ASDA-73, and Scott 936, honoring the Coast Guard, is featured on ASDA-163.

Grove's engravings are also found among the Bureau's portrait-vignette (PV) cards. He engraved portraits of Supreme Court Chief Justices Harlan Stone (PV-111) and Earl Warren (PV-113). According to **Gene Hessler** in "The Engraver's Line," Grove also engraved a small portrait of John Spencer for a stock transfer revenue stamp.

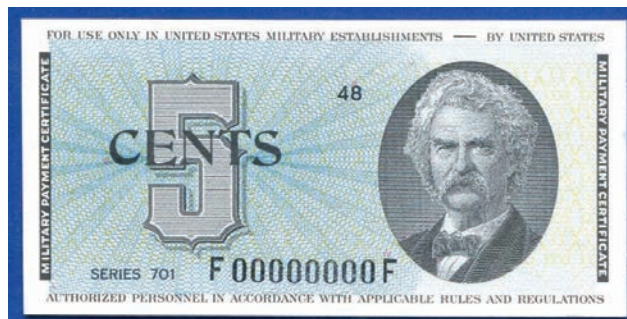


His engraving of Samuel Clemens (Mark Twain) was used years later in lithographic form on the Series 701 fractional Military Payment Certificate, printed by

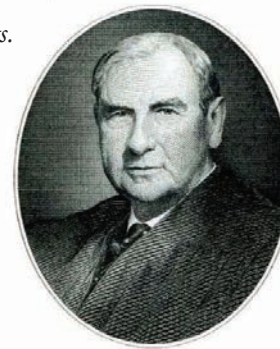


B-21 (above) features a block of Scott C36.

Grove's portrait of Mark Twain almost made it onto MPC, but Series 701 was never released.



Chief Justices Warren and Stone were among Grove's BEP portraits.



the Bureau in 1970. However, MPCs were retired before this series was needed and it was never issued.

One of Grove's finest engravings, in my opinion, is the Washington Cathedral, one of four City of Washington scenes that was first used on the union card F-1946A(f) and reprinted on later forerunners. It was also used on B-1 (see this issue's cover) and B-3.

After more than a decade with the BEP, Grove then moved to the private sector as an engraver with the Security Bank Note Company (later Security-Columbian BNC) for another 15 years, until 1961. He was a prolific stamp designer, engraving more than 200 stamps for Cuba, Haiti, Iran, Paraguay, Philippines, Bolivia, and Panama, along with currency engravings for Sudan, Vietnam, Laos, and Indonesia. Unfortunately, records of his work for Security are sparse. We know one his first engravings there was a Cuban stamp for the 1948 Leprosy Congress, Scott #414. A 1962 10 dong Vietnam banknote is likely also his work, done at the end of his tenure with S-CBNC.

After more than 25 years in this field, most men would consider retirement, but instead Grove embarked on



The National Cathedral engraving by Grove, as it appears on F-1946A(f) and F-1951A(g), shown below.



Edward Grove executed hundreds of engravings for Security Bank Note Co., but little documentation exists. Cuba's Scott 414 stamp and a 1962 banknote from Vietnam are believed to be his work.



The obverse of the Martha Washington pattern coin was sculpted by Edward Grove during his tenure at the U.S. Mint.



a new career. In 1962, he became a sculptor-engraver for the United States Mint in Philadelphia.

Several years back, I corresponded briefly with Eric Donner Grove, one of Edward Grove's sons. I asked him why his father left engraving for sculpting. "As you probably know, an engraver's eyesight would fail very quickly when it would inevitably happen," he responded. "He knew several practically blind former engravers. My dad checked his eyesight every six months and at the first sign of loss, he switched to working large bas reliefs in plaster and clay for coins and medals – smart man."

Grove spent a little more than three years with the Mint and though he did not create any designs that appeared on circulating U.S. coins he did sculpt a well-known pattern coin. In 1964, with the Mint phasing out silver coinage, a cheaper "clad" metal

composition was developed using copper sandwiched between layers of nickel. Grove sculpted the Martha Washington obverse for a series of 1965 clad pattern coins (10¢, 25¢, and 50¢) used to test the viability of the minting process. A few of these made their way into private hands and are highly prized by numismatic collectors. A set of these pattern coins, embedded in Lucite, is on view at the Smithsonian.

Grove also sculpted a unique Congressional Gold Medal presented by President Kennedy in September 1963 to Bob Hope for his humanitarian contributions towards world peace. According to his son, Grove considered this the crowning achievement of his career.

After retiring from the Mint in 1965, Grove relocated to Florida where he continued to work independently as a medal designer. Some of his designs for



Bob Hope holds the Congressional Gold Medal sculpted by Grove, after it was presented to the comedian by President Kennedy at a 1963 White House ceremony.

the Medallion Arts Company included a 1966 series devoted to the leaders and pivotal events of WWII, the 1983 Natural World Calendar Medal, and an acclaimed 1973 medal commemorating the invention of the alphabet. He was a medal recipient himself, receiving the American Numismatic Association's Sculptor of the Year Gold Medal in 1969 and the Saltus Medal for Medallion Art by the American Numismatic Society in 1985.

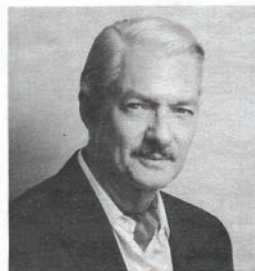
Throughout his career(s), he also painted in oil and watercolor, and, in one instance, worked as a muralist in collaboration with his wife and fellow artist Jean Donner Grove. In 1976, Grove sculpted a larger-than-life bald eagle in bronze for Palm Beach, Florida, as a bicentennial commemoration. He worked almost continuously until his death at age 90 in West Palm Beach. Such an expansive career is rare thing indeed.



A few of the numerous medals crafted by Edward Grove, which often bear his initials or name.



Grove's gilded bronze bicentennial eagle, still stands on Royal Poinciana Way in Palm Beach, Florida.



EDWARD GROVE
Sculptor of the BCS
Westminster Abbey
Commemorative Medal

Edward R. Grove was born August 14, 1912, in Martinsburg, West Virginia. He studied at the National School of Art and Corcoran School of Art in Washington, D.C.

In 1947, after 11 years at the Bureau of Engraving and Printing in Washington, Mr. Grove joined Security Banknote Co. of Pennsylvania. At Security, his work appeared on more than 200 postal and currency issues of foreign countries. Then, in 1962, he returned to federal service as Sculptor-Engraver at the United States Mint in Philadelphia.

Mr. Grove is a member of the Artists Equity Association, and served as its National Vice President from 1965 to 1967.

He is married to the former Jean V. Donner, a professional

sculptor. The Groves, who now live in West Palm Beach, Florida, have two sons, both of whom are also artists.

His principal works include:

- *Coins and Medals:* Congressional Gold Medal presented to Bob Hope by President John F. Kennedy, 1963; Obverse of West Virginia Centennial Medallion, 1963; National Science Foundation Award Medal, 1963; Obverse of ILGWU Health Center Medal, 1964; reverse of "Chamizal" Treaty Medal, 1964; Statue of Liberty and Mount Rushmore Coin-Medals, National Commemorative Society, 1964, 1969; United States-Mexico Treaty Medal, United States Mint, 1964; Four coins for Sovereign Order of St. John, Knights of Malta, 1965; American Numismatic Association Convention Medal, Houston, Texas, 1965; William Penn Medal, Hall of Fame for Great Americans at New York University, 1966; John Hancock Coin-Medal, International Fraternal Commemorative Society, 1966; Queen Isabella I and Martha Washington Coin-Medals, Societe Commemorative de Femmes Celebres, 1967, 1969; Prince Hall Coin-Medal, American Negro Commemorative Society, 1971.

- *Other Works:* Three steel etchings for Cathedral Festivals, 1945, 1946, and Dedication of Tower, 1964, Washington, D.C.; engraved portraits for nine United States stamps, 1942-1947; design for the United States Air Mail 4¢ stamp, 1954.

2 BCS NEWSLETTER • MAY 1973

Above, a 1973 profile in the Britannia Commemorative Society newsletter lists the many medals Grove sculpted up to that time.



MEMBERS' EXCHANGE

Membership

Wanted: Do you have B-123, B-128 and/or B-131? Help me complete my BEP collection. If you own any of these rare cards and are interested in discussing a possible sale, please contact **Vince Jones** at vincekjones3@gmail.com.

Wanted: Information on ASDA-issued souvenir cards for 2009 and 2010. Seeking to complete ASDA catalog numbering project for SCCS. Please contact **Hans Weber** at hhweber@att.net or **6555 Rycroft Drive, Riverside, CA 92506**.

Wanted: BEP Portrait-Vignette cards of the three most recent Supreme Court Chief Justices: Warren Burger, William Rehnquist, and John Roberts. Please email **Greg Alexander** at SCCS1981@yahoo.com

Wanted Trade or Buy: Assorted BEP, Veterans, SO, USPS, Forerunner, and other souvenir or non-

souvenir cards — Duck, Private, etc. Please contact **Fredemw@gmail.com** or **Fred Geissler, 11681 Kahns Road, Manassas, VA 20112**.

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 www.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**. For multiple copies contact LCB1941@att.net

Souvenir Cards Available from Issuing Organizations

Few cards were released during the past two years, but we are hoping for more in 2022 as shows continue to return. Many 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 2018 (APS-44 to 58), including show-cancelled and sets, from \$2 to \$8.

Ameri-Show Cards

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

Available: 30+ intaglio card varieties from past shows at original prices, most \$5 to \$10 (see list on SCCS website). Several Robert E. Lee show cards for 2021 and 2022 were issued for \$5 each, w/\$3.50 postage. Contact amerishow@gmail.com for availability.

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: 2021 duck stamp cards were issued in June. These can be found online at www.duckstamp.com; Artist commemorative cards (\$70) can be ordered from USPS 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. NAPEX did not issue a card for the 2021 show; 2022 remains uncertain.

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.

BACKGROUND ON THE ROBERT E. LEE CARDS A. Stephen Patrick

Over the last year **Lee Quast** has produced five Robert E. Lee cards for shows, including Summer FUN, the ANA World's Fair of Money, The Great American Stamp Show, FLOREX 2021, and the recent Winter FUN 2022 show. He acquired this stock of cards from **Mike Bean** who got them from his contacts with a member of the Plate Printers Union.

Quast had the some of the cards overprinted with an interesting quote from Lee saying he would sacrifice anything to avoid the coming Civil War. About 75 cards were produced for Summer FUN and 35 of those were donated to the SCCS. He printed similar amounts for the two Chicago shows, which sold briskly at \$5 each.

For FLOREX, I created a paragraph with information on the engraver instead of the previous quote and had the overprinting done in purple. For FUN we used the same info but printed in burgundy.

The portrait was executed by Mexican-American engraver Armandina Lozano, born 1952 in Mexico City. Lozano studied engraving in Mexico, England, and Italy, and her resume got her hired by Jeffries Banknote Company in Los Angeles in 1983. According to information from **Gene Hessler's** "The Engraver's Line," she was the only working female (portrait) engraver in the United States at that time.

Among her notable portrait engravings are those for a Jenny Craig stock certificate, Lou Gehrig, and Ernest Hemingway. She did the ABN portrait of Columbus for SO-108, the 1992 ASDA card. After Jeffries was bought by US Banknote Corp., she did many projects for the USPS (the Gehrig and Hemingway portraits appear on Commemorative Panels).

The model for the Lee portrait was an 1863 photo taken at the Richmond studio of Julian Vannerson,

Souvenir Card Collectors of the USA celebrate the
67th Annual F.U.N. Show
January 6-9, 2022



While working for Jeffries Banknote Co. in Los Angeles in the 1980s, Mexican American engraver **Armandina Lozano** created this portrait of Robert E. Lee from an 1863 photograph by Julian Vannerson of Richmond, VA. She was the only female portrait engraver working in the U.S. at that time.

#18 of 75

which is the source for multiple images including the 1954 30-cent stamp of the Liberty series. A similar Lee portrait was designed by BEP picture engraver Richard Baratz, which was printed by Mike Bean on a number of cards, including MB-11 and MB-68.

The purpose of Jeffries BNC's commission of the Lee portrait is unknown, but several hundred copies of the engraving made it into collector hands. Despite the controversy surrounding statues of Lee and other Confederate generals, the engraving is a great example of the engraver's art.

Greg Alexander reports that the five cards will get Q numbers in the SCCS catalog, probably Q-51 to 55. If you would like to buy one, contact Lee Quast at amerishow@gmail.com to see what remains in stock.



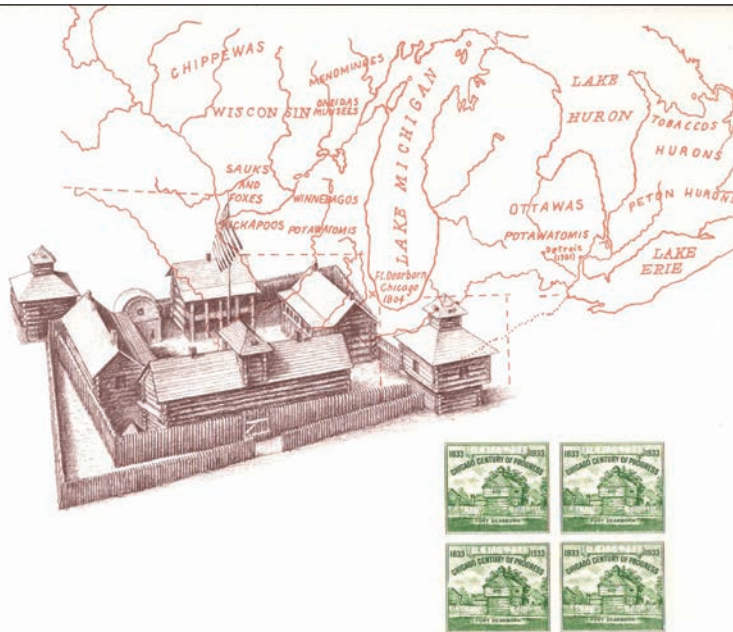
COMPLEX '84

ROSEMONT, ILLINOIS

The Bureau of Engraving and Printing is pleased to issue this souvenir card to commemorate the 27th exhibition of the Combined Philatelic Exposition of Chicagoland, Inc. to be held on May 25-27, 1984.

This souvenir card pays special tribute to the city of Chicago that traces its beginning back to Fort Dearborn which was built in 1804 on the site of present day Chicago. Situated on the water route from the Great Lakes to the Mississippi River, Fort Dearborn was an isolated fort manned by a single company of soldiers to protect nearby settlers. The fort was destroyed during the War of 1812, rebuilt in 1816, used by General Winfield Scott in the spring of 1832 during the Black Hawk War, and then finally demolished in 1856.

The stamps chosen for this card feature a replica of Fort Dearborn; the vignette shown is the artist's conception of the Fort in pioneer days. The map depicts the Northwest during the period from 1760 through 1836. The stamps were designed by V. S. McGlosky, Jr. and were placed on sale on May 25, 1933 in honor of the Century of Progress Exposition held in Chicago that year.



BUREAU OF ENGRAVING AND PRINTING, WASHINGTON, D.C.

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