



The Souvenir Card JOURNAL

FOURTH QUARTER 2023

VOLUME 43 NUMBER 4

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY





HAVE A TOPICAL ADVENTURE WITH THE AMERICAN TOPICAL ASSOCIATION

☒ *Join ATA*

☐ *Explore Topical Adventures*

☐ *Discover topical checklists*

☐ *Sample some Tastes of Topicals*

☐ *Explore AmericanTopical.org*

☐ *Investigate the first stamp
with explorers*

☐ *Browse a sample Topical Time*

THE AMERICAN TOPICAL ASSOCIATION IS THE WORLD'S LARGEST ORGANIZATION DEDICATED TO TOPICAL AND THEMATIC COLLECTING. ATA FOCUSES ON THE ADVENTURE AND THE FUN OF COLLECTING AND HOW IT ENHANCES THE EXPERIENCES OF LIFE. LEARN MORE TODAY AT:

WWW.AMERICANTOPICAL.ORG

YOU ARE ALSO INVITED TO JOIN ATA TODAY AT:

WWW.AMERICANTOPICAL.ORG/JOIN-US

OR VISIT OUR ONLINE STORE AT:

WWW.AMERICANTOPICAL.ORG/STORE



#AF0149

The Souvenir Card JOURNAL

Fourth Quarter 2023, Volume 43, Number 4

AMERICAN
NUMISMATIC
ASSOCIATION
MEMBER

#1135900

Board of Directors

President

A. Stephen Patrick (1397)
2729 Cloudcroft Drive
Apopka, FL 32703-7719
407-889-0528
spatrick3@cfl.rr.com

Vice President

Art Benjamin (1032)
PMB 150 1612 Kings Highway
Brooklyn, NY 11230
347-563-7581
asbenjamin@msn.com

Secretary, SCJ Editor

Greg Alexander (304)
3081 SW River View Drive
Pendleton, OR 97801
971-212-4639
SCCS1981@yahoo.com

Treasurer

Brian Christian (608)
125 Laurel Meadow Lane
Centre Hall, PA 16828
bdchristian1985@gmail.com

Webmaster

Alton Coalter (2014)
P.O. Box 6224
Oak Ridge, TN 37831
wordshaper63@gmail.com

Publicity Director

Lee Quast (849)
P.O. Box 1301
High Ridge, MO 63049
amerishow@gmail.com

President Emeritus

Curtis D. Radford, MD (1)
920-836-2556 (evenings)

CONTENTS

Author Page

President's Message	Stephen Patrick	2
From the Editor	Greg Alexander	3
New Cards for the Catalog	Greg Alexander	4
Member Profile: Art Benjamin		7
Engraver Profile: Yves Baril	Roland Rollins	8
Private Numismatic Cards	Don Epp	11
Auction Report	Vince Jones	16
Broadway Ladies From the Gilded Age	Greg Alexander	18
Website Report	Greg Alexander	23
Member's Exchange		24

On the cover: 19th century Broadway actress Adelaide Neilson, engraved by American Bank Note Company (actual size). See article on page 18.

Back cover: Enlargement of intaglio greeting card, hand printed in 2000 by SCCS Life Member Mike Bean.

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

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

Visit the SCCS website at www.souvenircards.org

FROM THE EDITOR

Greg Alexander

I always wonder how many people bother to read these messages from your president and editor that we park up here at the front of the Journal. I hope most of you do, as I frequently impart useful information for members to discover (at least I hope it's useful).

This time, though, I have more of a request. Bill Kriebel was fond of lamenting the lack of participation among our membership in submitting articles for the Journal. I understood his sentiment, though I got a little weary of it. I personally don't like to harangue our readers. That said, we do have an ongoing need for article submissions. I know there are many advanced collectors among our long-time members and your knowledge could benefit our newer members if you were willing to share it. I am always happy to help shape an idea into a story, if you are willing to approach me with something. I've been working as a professional editor for more than 30 years and I can help even the most timid writer sound good. I encourage you to reach out with your ideas and suggestions.

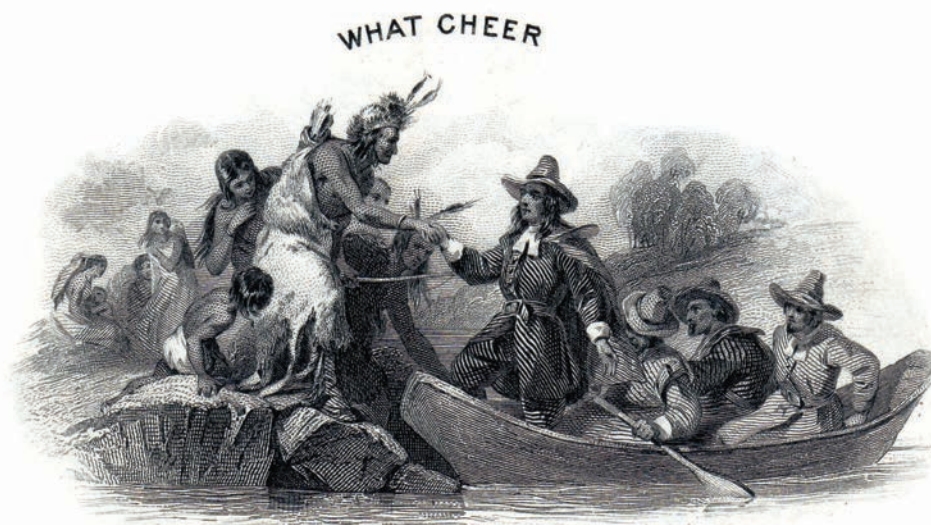
As we close in on Thanksgiving, I'd like to take this opportunity to thank all the regular contributors who have helped fill the pages these last few years: **Don Epp, Roland Rollins, Steve Patrick, Curt Radford, Bernie Wilde, Harry Corrigan**, and probably a few I've neglected to mention. Gentlemen, your research and stories have been much appreciated. I'm always happy when my byline doesn't get too repetitive in the

masthead. Keep 'em coming! **Vince Jones** and **Mark Gereb** are also greatly appreciated for stepping up to coordinate the SCCS auctions, which have been highly successful this year. **Brian Christian** has been doing a great job as treasurer, and **John Parker, Ken Barr** and **Art Benjamin** your efforts manning our club table at shows is highly valued. Lastly, thanks to **John Wilson**, for always being around to take photos.

This being the last issue of the year means the time for membership dues have rolled around again. For those who get the Journal in hard copy, **if you find a dues slip and envelope tucked into these pages, please take a moment and send in your check.** Those who get a digital subscription via email will get their reminder in a separate envelope. We try to keep our dues at a minimum and hope you feel the Journal and other member benefits are worth the cost.

In addition to a table at FUN in January, I hear the SCCS will have a table at the ANA mid-winter show next March at the Broadmoor Hotel in Colorado Springs. If you've never been to the Broadmoor, I highly recommend a visit — it's almost a museum of Western art by itself. There will almost certainly be tours of the ANA headquarters and museum, which is also a treat. Hope you make it one of the 2024 shows where we will have a presence.

Best wishes to all, during this holiday season.



NEW CARDS FOR THE CATALOG

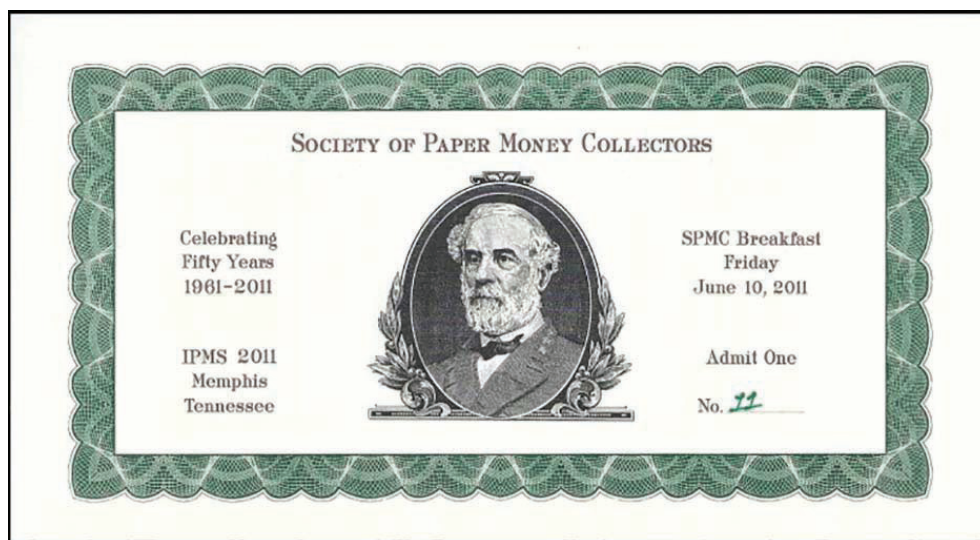
Greg Alexander

There always seems to be one more Mike Bean card that we missed. This time it is a special souvenir ticket that Mike printed for the 2011 SPMC 50th Anniversary Awards Breakfast. Initially, this appeared to be a repurposed card, like many of the SPMC banquet tickets, but it is a distinct design and the Cataloging Committee has assigned it an SCCS number of MB-47B.

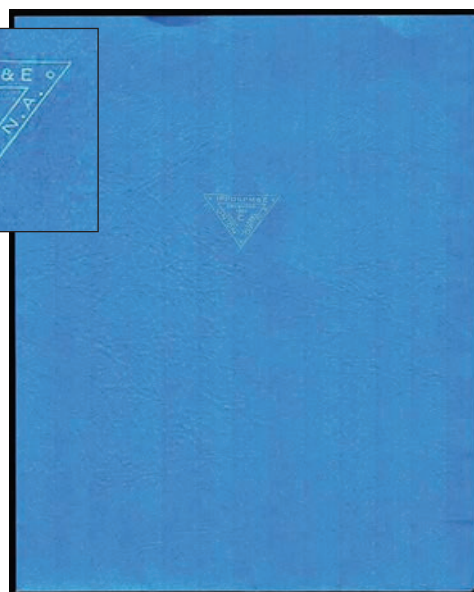
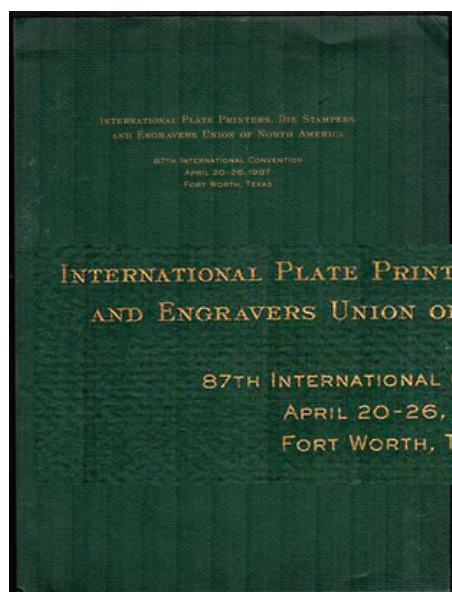
Two previously unreported Union convention booklets recently surfaced, which also merited some new catalog numbers. The 1997 convention folder contains four loose cards; the 2014 folder holds five. One

example from each was printed in larger quantity, for sale to the general public, but the others were only distributed in the folders to convention attendees.

In the process of cataloging these cards, I became aware that there are some chronological holes for Union conventions that, in theory, should have issued intaglio cards. The 89th convention IPPDSPM&EU was held in 2002 or '03, though I'm not sure where, and the 91st convention in 2010 was probably held in Ottawa. If any members have or know of cards from these events please let me know.

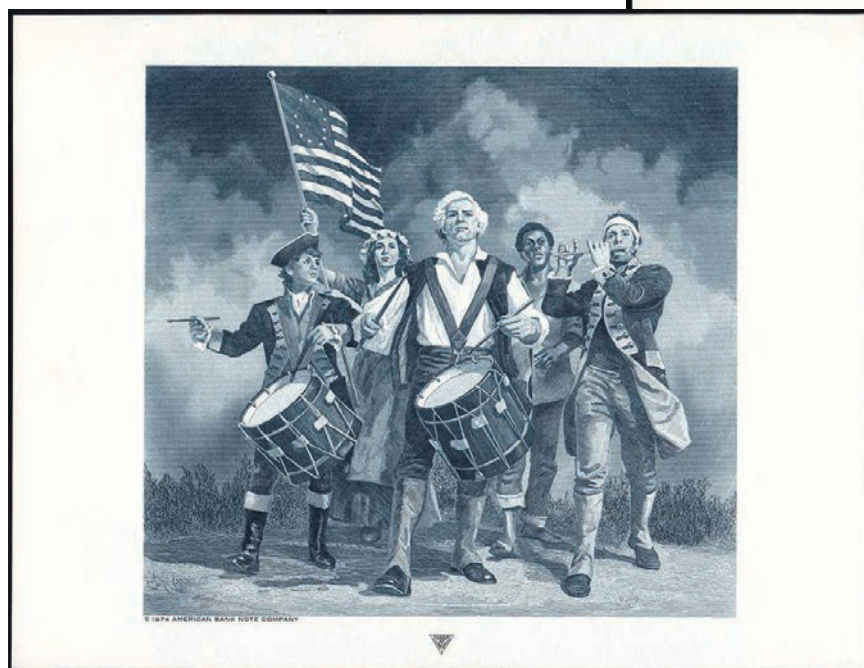
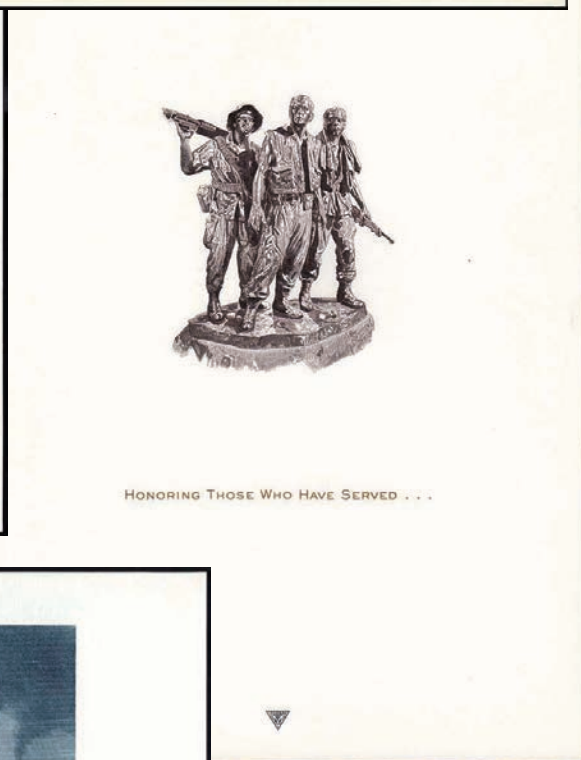
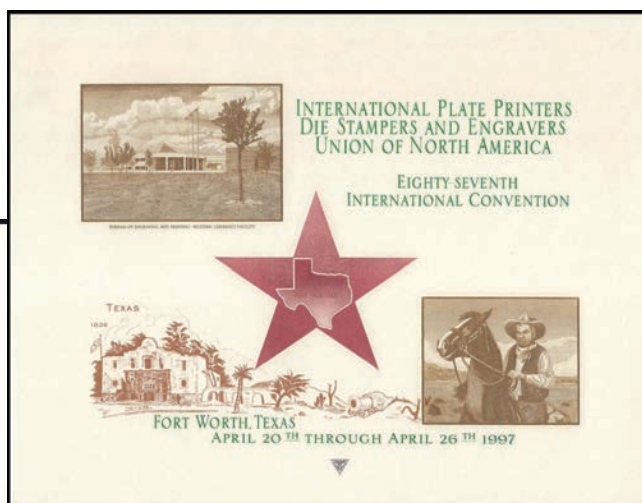
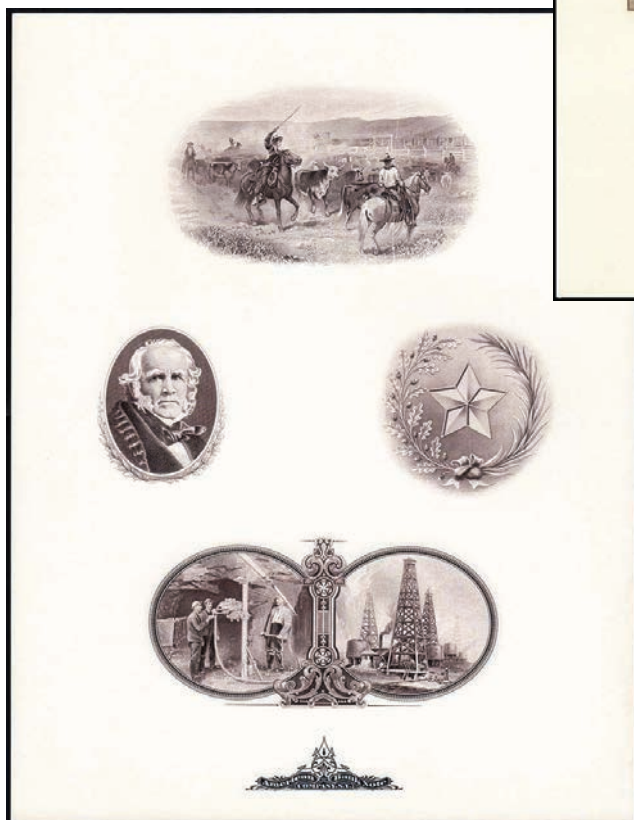


MB-47B



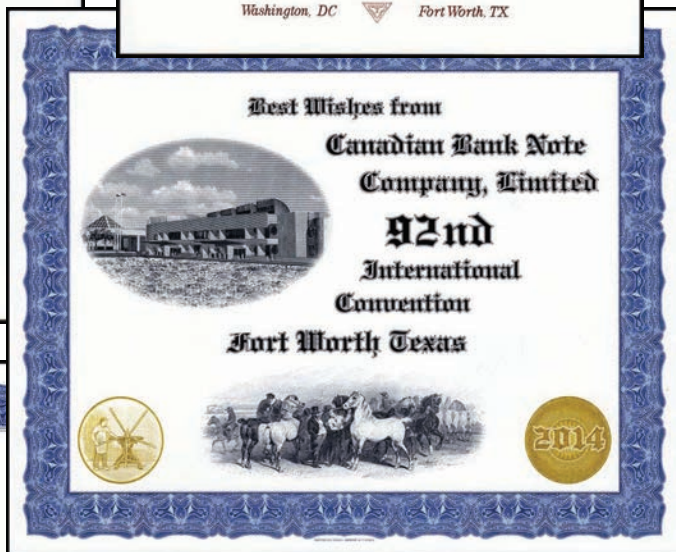
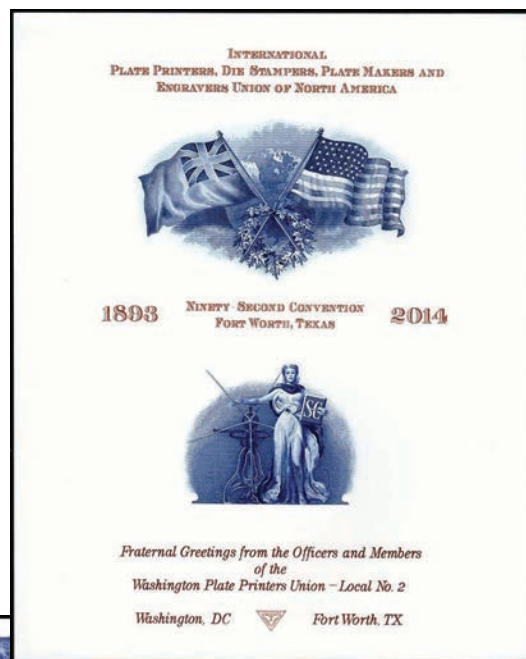
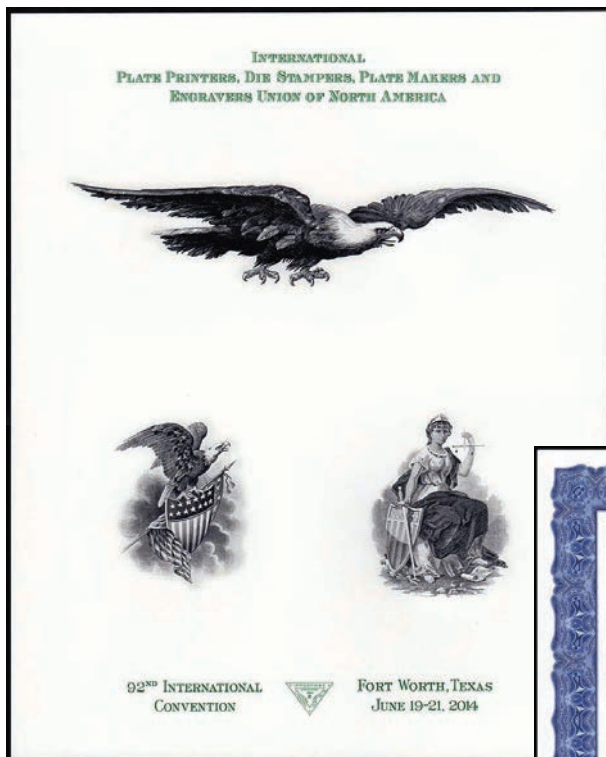
Convention folder covers for 1997 (left) and 2014 (right)

F-1997Ba (right) is the same card as F-1997A, which was also sold separately from the folder. F-1997Bc (below) features four Texas-themed engravings.



F-1997Bd (above) features a single vignette of the Vietnam Memorial statue in Washington, DC. F-1997Bb (left) depicts "The Spirit of '76," a 200% enlarged version of the vignette found on SO-2 (see page 20 of the 3Q Journal).

F-2014Bb (right) is identical to F-2014A, also sold separately. F-2014Ba (below) features three engravings that appear on several Mike Bean cards.



Three framed cards were produced by Canadian Bank Note Co. for the convention: F-2014Bc (UR, BEP Ft. Worth bldg. and horses), F-2014Bd (right, winter scene), and F-2014Be (above, oil derrick). Unfortunately, the last two vignettes have a dark, over-engraved appearance.

MEMBER PROFILE: ART BENJAMIN

Most of our older members are familiar with Art, but younger members may need an introduction.

What is it about souvenir cards that interests you?

The historical theme, plus the beautiful artwork.

You have a very advanced collection. How did you get started?

I was a lifetime stamp collector. I had the opportunity to participate in all the local stamp shows in New York. We had two major shows annually. I started to enjoy the engraver's art, to visit local ephemera and paper collectible shows. That's where I learned about the vast majority of security printed documents, beyond stamps. I particularly became fond of large certificates and various government licenses, which had beautiful vignettes. I was exposed to souvenir cards at the shows where the Bureau and American Bank Note participated. My greatest interest is items produced by the security printers.

You also collect presidential ephemera. Can you tell us about that?

As I became more aware of the vast amount of documents printed by the BEP, I started to notice the outstanding artwork produced and issued for the various presidential inaugurations. The most unusual work was done in the late 1880s through the turn of the century. I found myself going to flea markets and political shows to obtain this material. I graduated to purchasing early inaugural invitations and, at this point, I have mostly everything from Lincoln on, and invitations for Andrew Jackson, Polk, Buchanan and Harrison. I also have dance cards and programs for these events. Ultimately, my interest gravitated to include engraved invitations for various political and social events, such as the openings of the Brooklyn Bridge, the Statue of Liberty, or the dedication of many Congressional statues. Sometimes I think I collect anything ever printed, as I have a huge amount of material.

Your membership number is 1032, so you joined the SCCS in 1983. How did you get involved and when



Art Benjamin, SCCS vice president

did you become active in Society leadership?

When I joined I met many of our early leaders like Curt Radford, Ed Beers, Robin Ellis, plus there was an active New York group that met at metropolitan New York stamp shows. I became friendly with dealers like Herb Meisels, Herb Tiffner, Lee Quast, and Doug Holl. I started to travel to some of the out-of-town shows including paper currency and ephemera. By participating in these events, I was able to expand my collection beyond purely philatelic items. I collected souvenir

cards by obtaining at least one mint and another show canceled, with matching thematic stamps.

I developed a group of friends and we would reciprocate to obtain cards from events we could not go to. I developed a friendship with Ken Barr, who obtained my West Coast cards and subsequently I would get New York and Washington cards for him.

In 1987, I had the pleasure to attend GENA in Cherry Hill, NJ. The Bureau participated and put out the first limited edition souvenir card (B-109A), pulled by a plate printer at the show and sold to the public by raffle. I was able to obtain one of these cards, starting my quest to get each "pulled proof." I traveled to many events where these cards were issued. I loved visiting cities I had never been to: Toronto, Seattle, Milwaukee, Chicago, Philadelphia, and Anaheim. By participating in these events, I became friendly with BEP plate printers, such as Michael Bean and Mike Beck, and the managers of the souvenir card program.

Around this time, the Society needed a treasurer and I took the position. When Curt Radford gave up the presidency, I accepted that position. I did it for many years and ultimately turned it over to Bill Kriebel. While I was no longer an officer, I remained an active collector, going to many major shows. When Steve Patrick became president, he asked me to rejoin the board as vice president. I still enjoy going to shows, maintaining friendships, meeting our current members, and trying to recruit new ones.

Yves Baril is one of the most celebrated engravers living today, though his name may be most familiar to collectors and those in the banknote industry. In 1953, at age 21, Baril left his job drawing figures for the Radio-Canada Society and began an auspicious apprenticeship at Canadian Bank Note Company. He came recommended by his former teacher at the École des Arts Graphiques de Montréal, Albert Dumouchel. Master engraver Silas Robert Allen became his tutor at the CBNC and, as part of his apprenticeship, Baril spent 1954 to 1957 with the American Bank Note Company in New York.

While there, he entered a competition in 1955, “just for fun,” with an engraved design for an Alberta/Saskatchewan commemorative stamp. His tutor Allen had also submitted a design for the stamp, which was rejected, while Baril’s design was ultimately chosen for the eventual stamp (Scott #355).

This event provided an early spotlight for Baril’s talent, but spoiled relations slightly between master and pupil.

Baril received further training at ABNC from the engravers William Ford, Warrell Hauck and Leo Kauffmann. He also trained at Bradbury Wilkinson in England with Ron Beckers and Alan Dow. In 1957, Silas Robert Allen suffered a fatal car accident, leaving Baril as the only engraver at CBNC.

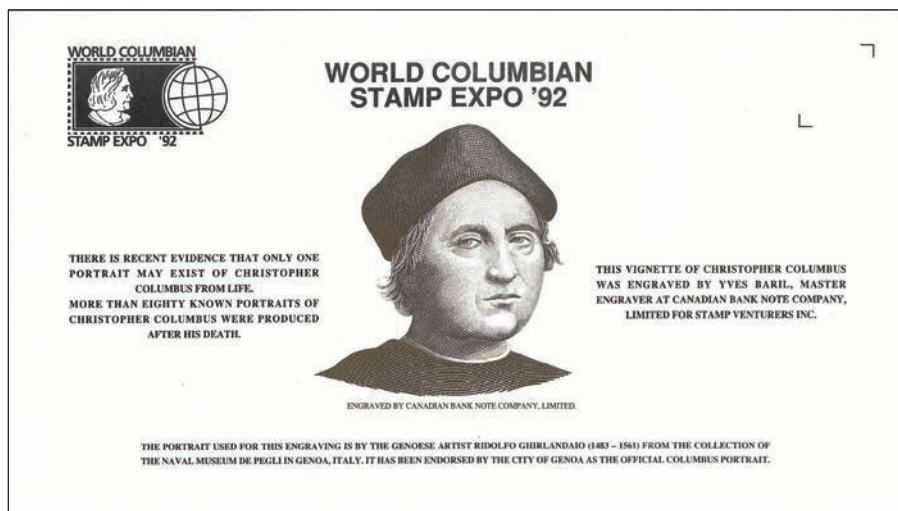
While at CBNC, Baril engraved some 140 stamps for Canada, the United States, and the United Nations. According to “The International Engraver’s Line,” he also engraved 48 banknotes for 13 countries. Baril is probably best known for “fixing” the engraved portrait of Queen Elizabeth II on the 1954 series of Canadian banknotes originally engraved by George Gundersen. The Queen’s hair was claimed to harbor a hidden devil’s face, which Baril re-engraved to remove any semblance. (See SC Journal 3Q 2022, p. 23.)

While strictly forbidden, Baril added his initials unnoticed in the engravings of four banknotes. After his



Above: Yves Baril, Canada’s preeminent engraver.

Below: Baril’s portrait of Columbus on souvenir card SO-98, from WCSE ’92.



retirement, Baril admitted the deed to **Gene Hessler**, who published details in the *Journal of the International Bank Note Society*. The initials can be found on Canadian banknotes produced from 1975 to the early 1990s: Pick numbers P90 (\$50), P97 (\$20), P98 (\$50), and P100 (\$1,000).

Yves Baril’s connection to souvenir cards first occurred in 1992, during the global commemoration of the 500th anniversary of Christopher Columbus’ first landing in North America, in 1492. His portrait of Columbus appears on SO-98, issued by Canadian Bank Note Co. at the 1992 World Columbian Stamp Expo in Chicago. The engraving is based on a painting entitled



Above: A reversed image of Baril's portrait from SO-98.

Upper right: A Dominican banknote sharing the same engraving.

Right: A Bahamas note, with a similar portrait but separate engraving.

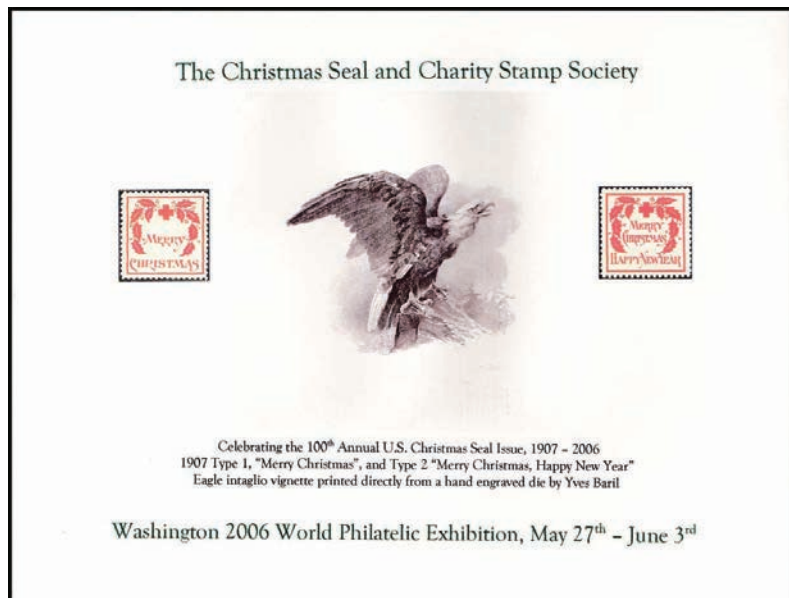


Portrait of Columbus, attributed to Italian Renaissance painter Ridolfo Ghirlandaio (Feb. 14, 1483 - June 6, 1561), on display at the Museum of Sea and Navigation in Genoa, Italy.

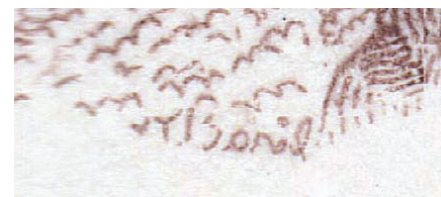
While Ghirlandaio never lived in Spain, he is the only Columbus portraitist who was painting during Columbus' lifetime, making this the only possible portrait painted from life. Accounts of Columbus indicate that

he was a vigorous man, of tall stature, with blond beard and hair, clear complexion and blue eyes. His hair had turned white by the time he was 30.

A reversed version of Baril's Columbus portrait from SO-98 was utilized on the front of a 500 peso Dominican Republic note (P140), also printed by CBNC and released in 1992. The hair on the banknote portrait is slightly re-engraved.



Above: CS-6, issued in 2006, shows Yves Baril's precise rendition of American Bank Note's signature "Eagle on Rock" vignette. *Right:* Baril's micro-signature at the bottom left of the rock.



A very similar portrait appears on the front of a \$1 banknote from the Bahamas (P50), again printed by CBNC and released in 1992. However, this engraving is distinctly different when closely compared to the Bahamas note. Why Yves Baril would engrave nearly identical portraits remains a mystery.

Baril's work also appears on several souvenir cards of the Christmas Seal and Charity Stamp Society, thanks to **John Denune**, who founded the Yves Baril Study Group, which existed from 1992 to '97. Baril took an interest in the group and allowed Denune to make a series of intaglio prints from three of his master dies: "Queretaro Bridge," "Cargo on the Levee," and "Eagle Perched on Rock." These were later overprinted and released as CS&CSS souvenir cards for various shows.

"Eagle Perched on Rock" should be immediately recognizable as the signature eagle used prominently by

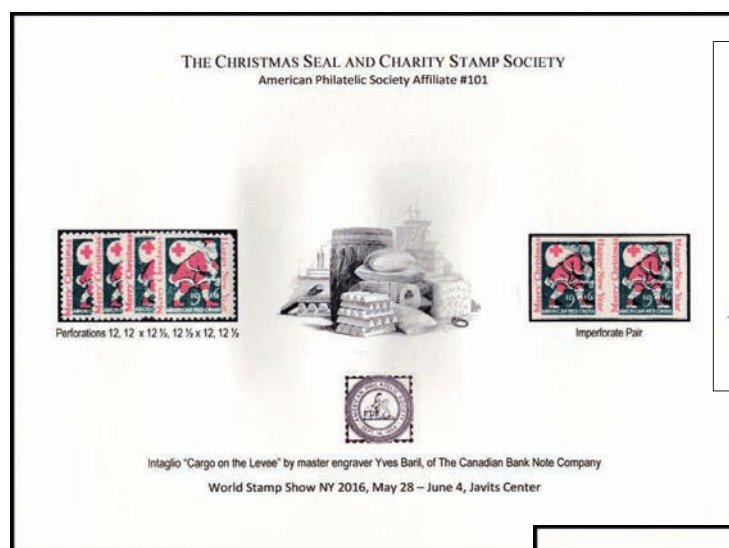
American Bank Note Co. Baril's version, done in the late 1960s, so closely matched the original that he discreetly included his signature to avoid confusion.

In 2022, the Quebec Academy of Philatelic Studies awarded the Médaille de l'Académie (Academy Medal) to Yves Baril. The Academy occasionally presents this medal to mark an exceptional achievement or for a remarkable involvement in philately. In presenting the award, Academy President Cimon Morin remarked, "Yves Baril is recognized for his immense contribution to Canadian philately through the creation of Canadian postage stamps."

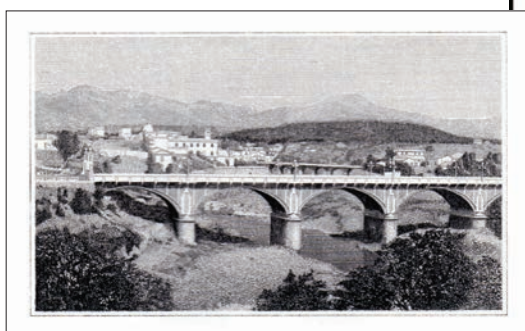
We also thank him for his contributions to paper money and souvenir cards.



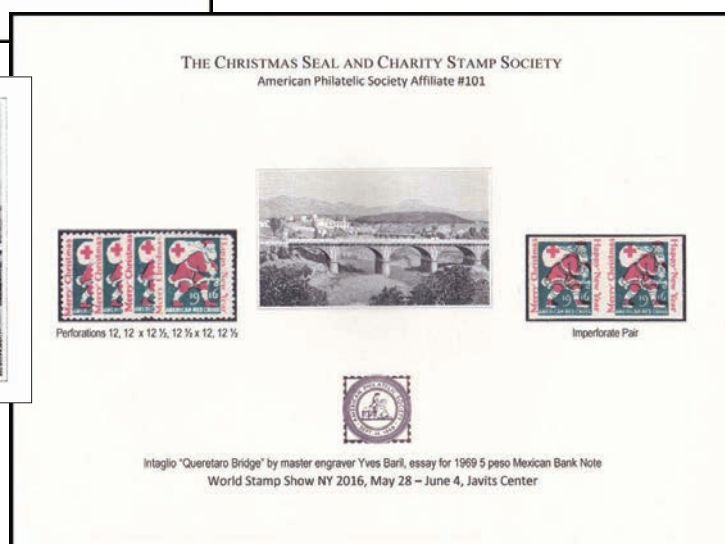
Sources: *International Engraver's Line*, by Gene Hessler, and the *Stamp Engravers* blogsite at stampengravers.blogspot.com/.



Above: "Cargo on the Levee" as it appears on CS-22 (left).



Above: "Queretaro Bridge" (in Mexico) as it appears on CS-23 (right).



A popular collecting area among SCCS members is numismatic souvenir cards. Some members only collect cards of this type and exclude philatelic cards from their collections. Intaglio cards of numismatic origin are covered extensively in the Bureau of Engraving & Printing (B) and Semi-Official (SO) categories of the SCCS catalog. The catalog also includes non-intaglio cards that were regularly produced by organizations with a national presence, such as the American Numismatic Association (ANA) and the International Bank Note Society (IM). Additionally, **Mike Bean** (MB) and **Lee Quast** (Q) produced many intaglio cards, some related to paper money, for numismatic shows.

The current catalog does not, however, include private numismatic cards. These are cards produced by various numismatic associations, clubs, and societies within the United States. The cards are typically of lo-

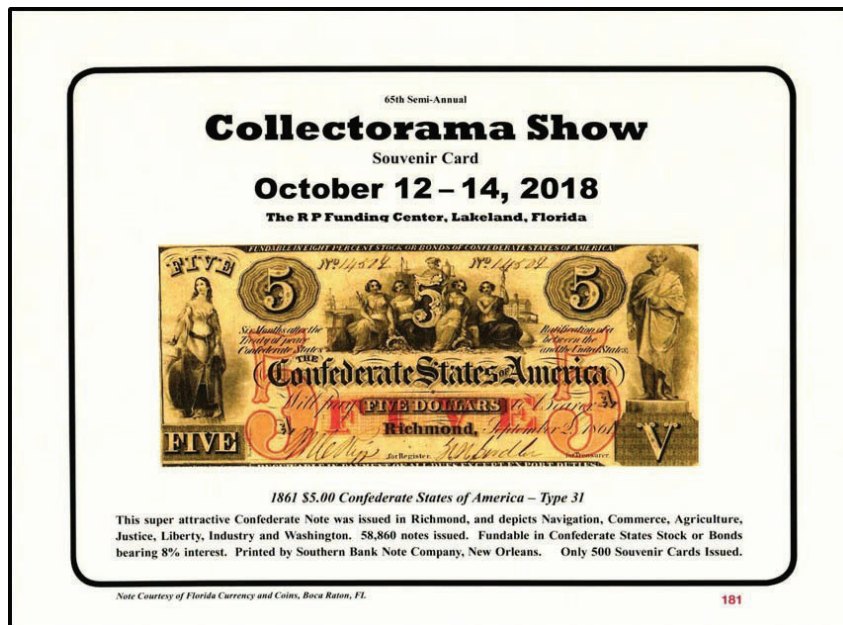


Figure 1. A private card issued for the October 2018 Collectorama show, featuring a Confederate note.

cal interest, often displaying obsolete bank notes issued within the state or locality associated with a coin or paper money show. The majority were printed using a lithographic process. A comprehensive record of these cards is not currently available. The objective, henceforth, is to compile a list of these souvenir cards with the mission of providing a directory of private numismatic cards for members.

Souvenir cards issued by private organizations were a major component of souvenir card collecting in the early days of the SCCS. The late Ed Beers, Jr., wrote a regular column for the *Souvenir Card Journal* dedicated to private souvenir cards, both numismatic and philatelic. As the BEP, the U.S. Postal Service (PS), American Bank Note Company (ABNC), and other security printers produced intaglio cards at an increasing rate during the 1980s, and as more forerunner (F) cards were discovered, the Soci-

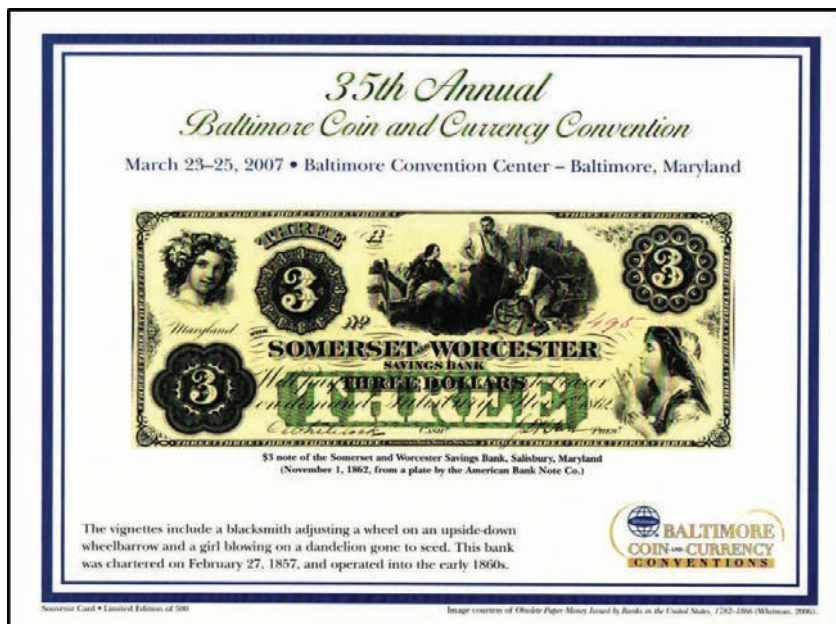


Figure 2. Card for the March 2007 Baltimore Coin & Currency Convention, featuring a \$3 obsolete note from Salisbury, MD. The show is now known as the Whitman Coin & Collectibles Baltimore Expo.



Figure 3. This 1989 spoof card from the Lower Caloosahatchee Paper Money Collector's Club, describes an odd piece of scrip issued by the "Koreshan Community" who believe the earth is hollow and that we live on the inside of the globe, which explains the dyslexic appearance of the text on the note. "The scrip was not well accepted and passed quickly out of circulation."

ety's focus shifted toward these cards and away from private cards.

A review of the private cards list I have compiled thus far shows numismatic organizations in Florida and Maryland were hotbeds for the generation of these cards. Many were issued for the Collectorama shows in Florida and the Baltimore Coin & Currency Conventions, in its various iterations, in Maryland. Most cards for the Collectorama shows feature Confederate notes or those issued by the State of Florida. Numismatic cards are still produced for the Collectorama shows to this day. Figures 1 and 2 illustrate cards issued for these shows.

The Lower Caloosahatchee Paper Money Collector's Club of Cape Coral, FL, issued a series of humorous cards. Commonly known as "spoof" cards, these poke fun at obsolete notes and scrip with portrayals of currency that never existed. They are better appreciated by reading the accompanying text on the card, as demonstrated by the example in Figure 3.

The Maryland State Numismatic Association (MSNA) issued a se-

ries of souvenir cards for its conventions in the 1980s featuring obsolete bank notes, coins, and colonial scrip. An unusual note, shown in Figure 4, is exhibited on the card for its 12th Annual Convention in 1984. It displays a note issued by the Maryland State Colonization Society for use by colonists in Liberia, comprised mostly of free African-Americans and freed slaves who relocated to the Liberian colony.

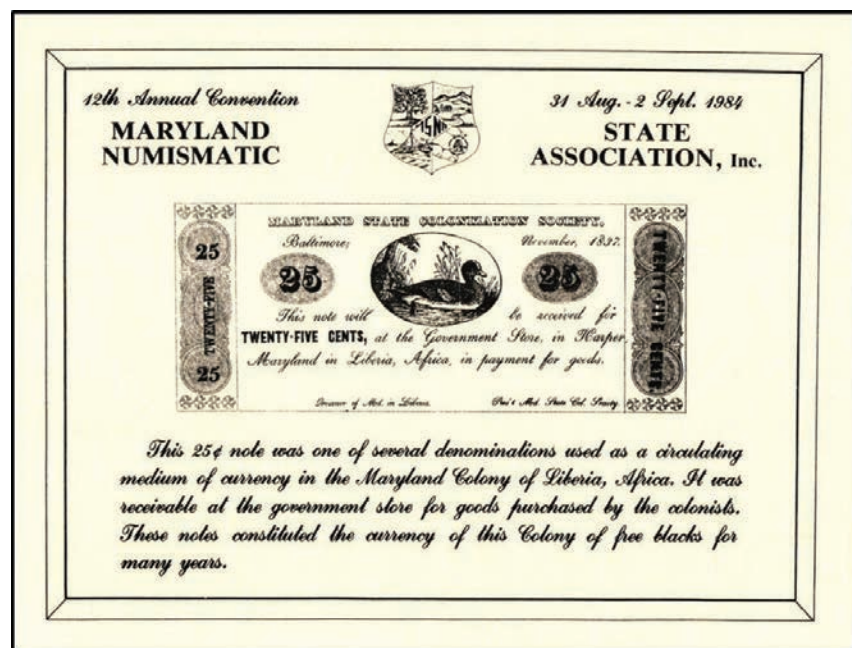


Figure 4. A 1984 card from the Maryland State Numismatic Assn., Inc., depicts an 1837 Maryland State Colonization Society 25¢ scrip note.

The Indiana State Numismatic Association (ISNA) similarly issued souvenir cards for its conventions during the 1970s and 1980s. The 1981 card in Figure 5 highlights a \$3 bank note issued by The Great Western Bank of Terre Haute featuring a “lazy 3” in its design.

Several numismatic clubs in Pennsylvania also issued souvenir cards. The Currency Club of Chester County (CCCC) in West Chester issued a well-known card in 1983 portraying a \$20 note issued by The Bank of Chester County in 1814. The card was issued in four versions, with the original two cards showing the vignettes and denomina-

tions in green (Figure 6) and brown. Replacement versions of both cards were subsequently produced correcting the 1845 date and enhancing the printing. The original card in brown is quite scarce. The Red Rose Coin Club, Inc., of Lancaster also issued annual souve-



Figure 5. A Lazy 3 banknote highlights the 1981 souvenir card issued for the 23rd annual convention of the Indiana State Numismatic Association.



Figure 6. In addition to issuing intaglio cards for milestone anniversaries, such as SO-20, F-1991C, and MB-48, the Currency Club of Chester County also produced private numismatic cards. This one from 1983 was issued in four types, including “printer enhanced” versions with deeper colors.

nir cards for over 20 years featuring notes pertaining to Lancaster County. Its first card, issued in 1983, is shown in Figure 7.

A few private cards feature stocks and bonds. The Colorado Springs Coin Show issued a series of very attractive cards spotlighting railroad bonds issued for the construction of rail lines in Colorado. The cards were printed using a photo-engraving process on textured cards. The first card in the series, from 1984, is depicted in Figure 8.

Some numismatic clubs depart from the normal practice of featuring local scrip on their cards. The Culver City Coin Club of California regularly produced cards with notes of general interest for issuance at the ANA's annual and mid-winter conventions. Canceled cards from the 1988 conventions are shown in Figure 9.

National numismatic organizations are occasionally represented on private souvenir cards. The Society of Philatelists and Numismatists (SPAN) is one such group. Now defunct, the organization spanned the in-

1958 - 1983
RED ROSE COIN CLUB, INC.
LANCASTER, PENNSYLVANIA



Celebrating its twenty-fifth anniversary, the Red Rose Coin Club pays tribute to the historic past of the Lancaster community. The Lancaster Bank, formerly named the Lancaster Trading Company, was incorporated March 24, 1818. Banknotes were issued in eight denominations, of which this was the largest. The central figure on the note is the seated Greek goddess, Minerva. The Lancaster Bank closed in 1836.



Figure 7. First souvenir card issued by the Red Rose Coin Club, Inc., of Lancaster, PA, celebrating its 25th anniversary in 1983.

terests (pun intended) of philatelists and numismatists who collected material combining both pursuits. As most of the cards SPAN issued for its conventions were in conjunction with numismatic shows, their souvenir cards are being placed on the numismatic list. The card for its 15th Annual Convention in 1987, held in conjunction with the ANA's 96th Convention, is shown in Figure 10.

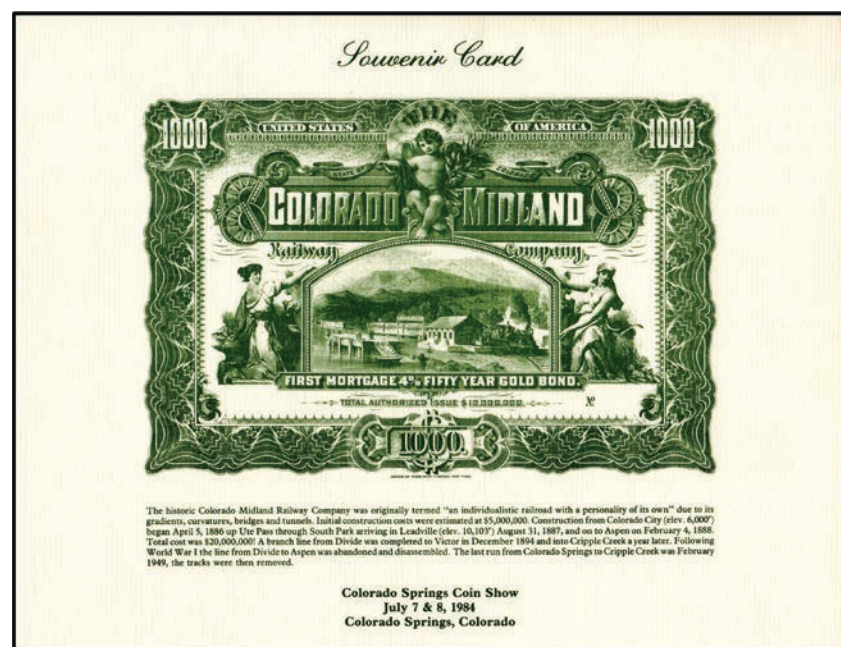


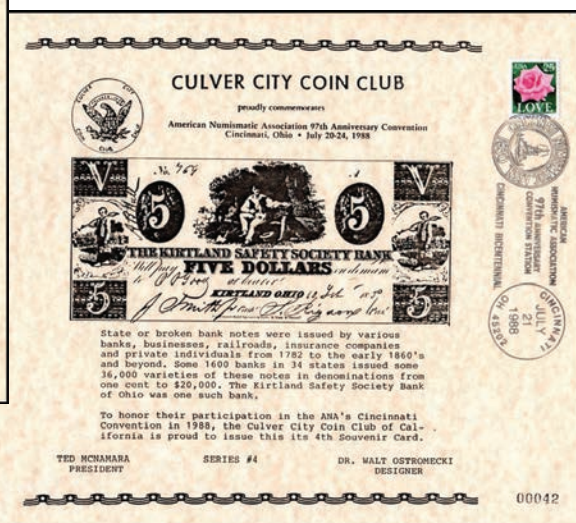
Figure 8. 1984 was the start of a series of cards from the Colorado Springs Coin Show, featuring Colorado railroad bonds, like this one from 1886.

The list of private numismatic cards being compiled currently contains over 200 entries. The proposed numbering system has a prefix "NU", followed by the abbreviation for the state of issuance, followed by a number in consecutive format. Suffixes are added as capital letters and/or small letters, if necessary, to account for variations in design. For example, the Currency Club of Chester County card shown in Figure 6 is presently designated as NU-PA4A.

Cards issued by a single organization are grouped together and those organizations most likely to have cards added are shown at the end of each state listing. Accordingly, the



Figure 9. Two souvenir cards from the Culver City Coin Club of California, released at the 1988 ANA mid-winter and summer conventions.



Collectorama cards appear at the end of the list of cards issued in Florida, since cards are still being issued for these shows.

Private souvenir cards are expected to appear on the SCCS website in the near future, though not in the same manner as other categories of image galleries. PDF and Excel documents will be posted for members to download, which list and illustrate currently known examples. New documents will be added and updated, periodically.

philatelic, and foreign (with numismatic and philatelic sub-categories). As these lists are created and become populated, scans of additional cards will be solicited from members. These lists will serve as an additional resource for members whose collecting interests extend into the private card arena.

Listings are limited to cards issued within the United States. Private numismatic cards of other North American countries will be assigned to the Foreign Cards list, when it is created. As more private numismatic cards become known, they will be added to the list under the appropriate state designation, so extensive changes to the numbers are expected to occur. For this reason, it is not recommended that collectors assign numbers to their cards within collections until the list becomes more populated.

The ultimate goal is to create listings of private souvenir cards issued for each general type – numismatic,

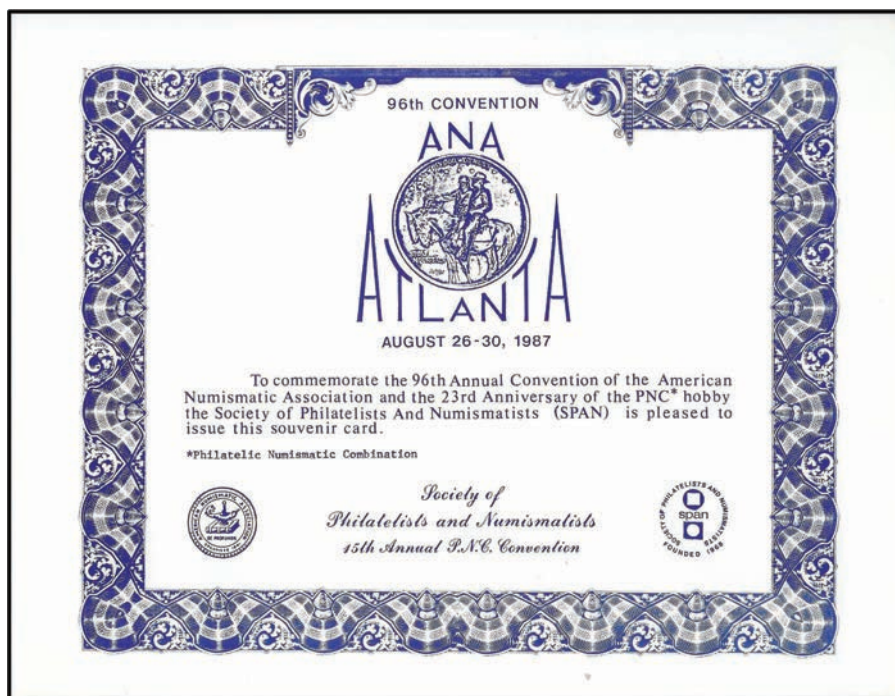


Figure 10. This private card, issued by the Society of Philatelists and Numismatists (SPAN), presents a rarely seen example of a coin featured on a souvenir card.

SCCS AUCTION REPORT

Vince Jones

During Auction 54, 94 lots were offered and 87 of the lots (92.5%) were sold. 54 of the lots sold received only one bid, the other 33 received multiple bids. 15 bidders participated in Auction 54; all received at least one lot. The financial results are provided below:

INCOME

Bidder Payments	<u>\$1,375.00</u>
Total Income:	\$1,375.00

EXPENSES

Postage Payments	\$115.50
Consignor Payments	<u>192.60</u>
Total Expenses:	\$308.10

NET INCOME

Payment to SCCS Treasurer	\$1,066.90
---------------------------	------------

AUCTION CONSIGNMENT GUIDELINES

1. SCCS auction manager will determine whether consignment material is suitable for auction; common cards deemed unlikely to sell may not be accepted. Consignors should submit a list of potential lots *before* shipping them.
2. Consignor should determine minimum bids for their material, however, lots with unrealistic minimums may be negotiated or rejected at the discretion of the auction manager. The auction manager will not change minimums without consignor's consent. Minimum bids should be no less than \$5.
3. Presently, consignments will be limited to no more than 15 lots per auction. Group lots of up to 5 items are acceptable.
4. Consignors are responsible for adequately describing their lots, including SCCS alpha/numeric designations. Please keep descriptions as short

as possible. The following abbreviations can be used in the lot description:

Abbreviation	Meaning
FDC	first day canceled
m	mint, as issued
op	overprinted
ShC	show canceled
vcc	visitor center canceled
w/env	with envelope
w/o	without
w/xxxx	with Scott numbered xxxx

5. Consignors will cover shipping to SCCS and postage/insurance necessary to return unsold items. There is no consignment fee, however, the SCCS will retain 10% of the selling price as a commission fee. Care shall be taken to protect all material submitted, but the auction manager and SCCS assume no liability, so consignor should verify and/or provide their own insurance coverage.
6. Payments to consignors will be made within 14 days of end of auction, unless bidder(s) have not submitted payment for the lots they have won. If this lack of bidder payment causes a delay, the auction manager will notify and keep the consignor up-to-date.

After acceptance, consignments should be mailed to shipping manager Mark Gereb, 1530 Palisades Ave., Apt. 26P, Fort Lee, NJ 07024. **Each lot must have an individual envelope or sleeve/protector.**

Bids and financial questions should be e-mailed to vincekjones3@gmail.com (the quickest way) or by USPS to Vince Jones, 825 Revere Way, Emerald Hills, CA 94062.



AUCTION 54 PRICES REALIZED

Lot #	SCCS Cat. #	Price Realized	Lot #	SCCS Cat. #	Price Realized
1.....	APS-7.....	5	50.....	D-141.....	42
2.....	APS-8.....	8	51.....	F-1981B.....	10
3.....	APS-16.....	5	52.....	F-2015A.....	33
4.....	B-35.....	4	53.....	FM-5.....	9
8.....	B-107.....	12	54.....	FM-6.....	9
11.....	B-111.....	10	56.....	FM-7.....	9
12.....	B-122.....	15	57.....	FM-8.....	9
14.....	B-130.....	16	58.....	FM-9.....	9
15.....	B-175.....	12	59.....	FM-10.....	9
16.....	B-180.....	24	60.....	FM-12.....	9
17.....	B-186.....	14	61.....	FM-13.....	43
18.....	B-228.....	12	62.....	M-10.....	18
19.....	B-229.....	18	63.....	M-16.....	18
20.....	B-234.....	7	64.....	M-21.....	18
21.....	B-255.....	24	65.....	M-39.....	7
22.....	B-272.....	22	66.....	M-39.....	9
23.....	CS-3.....	9	67.....	MB-47.....	15
24.....	CS-3.....	9	68.....	MB-65.....	20
25.....	CS-13.....	7	69.....	NA-1.....	7
26.....	CS-15.....	8	70.....	NA-3.....	11
27.....	CS-27.....	6	71.....	NA-6.....	13
28.....	CS-28.....	6	72.....	NA-6.....	11
29.....	N-6.....	8	73.....	NA-7.....	6
30.....	D-12.....	12	74.....	NA-9.....	11
31.....	D-35.....	15	75.....	NA-11.....	11
32.....	D-51.....	15	76.....	NA-11.....	11
33.....	D-60.....	15	77.....	NA-14.....	11
34.....	D-70.....	15	78.....	NA-15.....	5
35.....	D-77.....	15	79.....	NA-20A.....	22
36.....	D-80.....	15	80.....	NA-30.....	11
37.....	D-89.....	15	81.....	NA-30.....	11
38.....	D-91.....	40	82.....	SO-57.....	9
39.....	D-93.....	15	83.....	SO-86.....	17
40.....	D-93.....	15	84.....	SO-87.....	9
41.....	D-95.....	41	85.....	SO-106.....	9
42.....	D-96.....	15	86.....	SO-107.....	15
43.....	D-97.....	20	87.....	SO-108.....	28
44.....	D-98.....	25	88.....	SO-110.....	11
45.....	D-99.....	15	89.....	W-1.....	10
46.....	D-100.....	15	90.....	W-4.....	13
47.....	D-102.....	15	91.....	W-9.....	6
48.....	D-106.....	18	92.....	W-58.....	7
49.....	D-117.....	25	93.....	W-62.....	13

The cover of the Third Quarter 2004 Souvenir Card Journal (which can be found on the SCCS website under the Member's Area drop-down menu), featured a charming engraving of 19th century actress Fanny Davenport. The actress was given a lengthy write-up in that Journal by **Curt Radford** — actually reprinted from an article in the Essay-Proof Journal. Miss Davenport's portrait was impeccably engraved for the American Bank Note Company, which included its imprint, though Curt was unable to identify the engraver, the date, or the purpose of the print.

Some years later, I obtained a copy of this print myself. Most members probably aren't aware that I have a bachelor's degree in drama, consequently banknote engravings with a connection to theater hold a particular interest for me. After some intrepid Googling I discovered something that Curt had not uncovered: American Bank Note had engraved a series of *four* portraits of actresses, and Fanny was just one of them.



Cabinet card photo of Fanny Davenport, circa 1880, taken at the New York City studio of Napoleon Sarony.



ABNC portrait of Fanny Davenport, showing her looking forward rather than downward. Engraving measures approx. 6" x 4.5".

I eventually turned to **Mark Tomasko** for some background on these prints, who laughed when I asked about them because he has been seeking the same information for years. It seems plausible that they were produced as book illustrations for a theatrical publication, but they could also have been created for promotional purposes. Mark was kind enough to share examples of the prints that I could study. But none of the engravings, which are relatively large, bear the signature of any engraver I could discern, even with a magnifying glass.

So, the purpose and creators of these prints remain a mystery. However, I was able compile some biographical information on these ladies, all of whom were well-known (at least for a time) in the 1880s and '90s. Our quartet of Broadway actresses, who each played leading roles in early New York productions and elsewhere, are Fanny Davenport, Adelaide Neilson, Mary Anderson, and Maud Harrison.

Of the four, Fanny (or sometimes Fannie) was certainly the most famous. Born in London in 1850, Frances Vining Davenport came from a theatrical family who moved to Boston in 1854. Most of her siblings became actors and Fanny got her start at age seven in a small part on the boards of the Howard Athenæum in Boston. Her New York debut came in 1862, playing a young King Charles of Spain in *Faint Heart Never Won Fair Lady* at Niblo's Garden on Broadway and Crosby Street in Soho.

She eventually joined the acting company of Augustin Daly, a highly influential theater entrepreneur of the day. Daly could be quite dictatorial, but working with him gave actors great visibility and cachet. Fanny performed at Daly's Fifth Avenue Theatre (you'll see this venue again) in *Checkmate* (1869), *Man and Wife* (1870), *Saratoga* (1870-71), and other shows. In 1877, she left Daly's company and went on to starring roles in other theatres, touring her shows in many major cities. She even purchased play rights and produced her own shows, quite a feat for a woman of her era. Recognizable Shakespearian productions included *Twelfth Night*, *The Merry Wives of Windsor*, *Cymbeline*, and *Much Ado About Nothing*, but her most famous roles were in two plays by French playwright Victorien Sardou, *Fédora* and *La Tosca*.

Fanny died relatively young in 1898, at the age of 48, from an enlarged heart. She was buried in Boston's Forest Park cemetery with a gravestone of white marble carved in the shape of a tree trunk. Curt Radford's article goes into far greater detail about her career and I recommend it to anyone who would like to learn more.

All four of the ABNC engraved portraits were based on cabinet photos, shot for publicity. However,

only Fanny's photo does not appear to represent her in a particular role, perhaps because she was known for so many. The photo, taken at the NYC studio of celebrated photographer Napoleon Sarony, is not dated, but appears to be circa 1880. At that time, photographers would pay celebrities to sit for them, buying the rights to print the photos which they could then sell to the public. Fanny sports a fine hat, a string of heavy pearls, and a profile Barrymore would envy.



ADELAIDE NEILSON



Adelaide Neilson's engraved portrait is also about 6" x 4.5" and was based on another studio photo by Sarony.

Adelaide Neilson was the daughter of a touring actress, born in 1848 out of wedlock in Leeds, England, under her birth name, Elizabeth Ann Brown. She grew up in a poor household, at times working as a nursemaid and in a cloth mill. At 16, she married wealthy Oxford-educated Philip Henry Lee, who was smitten by her beauty and agreed to support her dreams of becoming a performer. She spent some time learning her craft at the Theatre Royal in Margate, on England's east coast, appearing there in an 1865 production of *The Hunchback*. Soon after, she made her London debut as Juliet in *Romeo and Juliet* at the New Royalty Theatre. Around this time Adelaide began to cultivate her stage name.

Other Shakespearean roles followed in London stock companies and regional theatres, including parts in Walter Scott's *Kenilworth* and *Ivanhoe*. The latter brought her critical acclaim and popularity in 1871, as well as an agent in America. In late 1872, after a successful tour of England, she came to New York to debut at Booth's Theatre, once again playing Juliet. She became an immediate success and four lucrative tours followed, between NYC engagements at the Fifth Avenue Theatre and the Lyceum Theatre in London. This grueling schedule took a toll on her marriage, which ended in divorce in 1877. It may also have affected her health. In August 1880, the theater world was shocked to learn that Adelaide had died suddenly of an internal hemorrhage while visiting Paris; she was 32. Her gravesite is in Brompton Cemetery in West London.

Though Neilson may have been best known as Juliet, the ABNC engraving is based on a photo of her depicting another Shakespearean character: Viola from *Twelfth Night*. The cabinet photo was taken sometime in the mid-1870s, again by Sarony, and shows Neil-

son in a sequined lace costume, complete with sword. The engraver chose to remove the hat she wears in the photo and focused on her visage from the chest up. Like Fanny's engraving, the detail in the hair and outfit is exquisite.

In contrast, Mary Anderson's portrait shows her in a full-length diaphanous gown, against a painted landscape background. The photo was taken in the studio of Jose Maria Mora, a protégé of Sarony, who later became his biggest rival. While I was unable to find the full-length photo used as the model for the ABNC engraving, two other Mora photos taken during the

Mary Anderson's ABNC portrait (below) measures 6.25" x 4.6" and shows her garbed for her role as Parthenia.



session show her in the same hairstyle and costume. As noted at the base of the engraving, Mary Anderson is depicted in the role of Parthenia, from Friedrich Halm's play *Ingomar*, which premiered in London in 1883.

But let's start at the top. Mary Anderson was the longest-lived actress of our quartet, born in 1859 and surviving until 1940. She was raised in Louisville, Kentucky and her father was killed in action fighting for the Confederacy in Mobile, when she was three. She was an uninspired student, but did show an interest in acting Shakespeare. At 14, she spent a short time in New York for lessons with noted actor George Vandenhoff. Mary followed Adelaide Neilson's career path a bit, first appearing at age 16 as Shakespeare's Juliet during an 1875 benefit production at Macauley's Theatre in Louisville. Her next role was Julia in *The Hunchback*. She spent two years on tour, playing western theatres in New Orleans, St. Louis and San Francisco, then moving east to Pittsburgh, Philadelphia, and Baltimore. Upon meeting renowned actor Edwin Booth in San Francisco, she followed his advice to study roles such as Parthenia, which he felt better suited her than the somber parts that had garnered some negative reviews. The tour was capped by a short engagement of *The Lady of Lyons* on Broadway at (can you guess?) the Fifth Avenue Theatre, which launched her rise to stardom.



Two studio photos, taken around 1883, also show Mary Anderson costumed as Parthenia from the play "Ingomar."



Her success continued unbroken, with regular New York performances and US tours. In 1883, after starring in W.S. Gilbert's *Pygmalion and Galatea*, she took the play on a two-year tour of Great Britain. While in London, she accepted an offer to appear at the Lyceum as Parthenia. In 1887, she appeared in *The Winter's Tale*, having the play tailored to allow her to perform a double role of Perdita and Hermione. This production ran 160 performances in London and then returned to the U.S.

But success came at a cost. By 1889, Mary was suffering from nervous exhaustion. She collapsed onstage during a performance at Albaugh's Theatre in Washington, DC. Given the sad fate of her peers, Mary perhaps wisely disbanded her theater company and announced she would retire from theater. She was 30 years old. She married in 1890, resettled near the Cotswolds in England, and rarely graced the stage after that.

Mary did return to New York in 1911 as co-playwright of *The Garden of Allah*, which had a successful seven-month run at the off-Broadway Century Theatre and was reprised for a short time in 1918. She also appeared in a dozen silent films, between 1912 and 1918, under her married name, Mary Navarro, though she gained no great fame from these. Mary Anderson de Navarro died at her home in Broadway, Worcestershire, at the age of 80.

Our last actress is among the least well-known. Maud Harrison was born in 1854 and little is known about her early life. She had a brother, actor Louis Harrison, so apparently she kept her birth name. Nothing could be found on Maud's training, but her Broadway debut came as a teenager playing a boy in *The Lights o' London* at the Union Square Theatre, probably around 1871. She soon joined the stock company of Palmer's Theatre. A biographical write-up in the 1894 Theater Stage magazine tracks her career:

"The leading lady of the Daniel Frohman Lyceum Comedy Company has been a public favorite for several years, her first important work having been done with the Union Square Theatre Company ... whose famous productions of *The Banker's Daughter* (1878-79), *The Two Orphans* (1874-75), *Led Astray* (1873) and other noted plays make it the strongest American stock company of its day. ... Equally artistic in emotional and comedy roles, she has recently been seen in *The Guardsman* (1893), *Americans Abroad*, and others ... her work in these adding to the high favor with which she is regarded."

Maud apparently preferred to perform in New York rather than travelling and appeared in numerous melodramas and romances over the years, mostly off-Broadway. Late in her career, she began to get parts in farces, such as *The Purple Lady* (1899) and *Naughty Anthony* (1900) by David Belasco, produced at the Herald Square Theatre. But by then her ingenue days were over and she got little work in the 20th century. On April 29, 1907, at age 53, she died in her room at the Hotel Willard on 76th Street, most likely from complications of kidney and liver disease.



Maud Harrison's ABNC portrait (6.375" x 3.6") is a near perfect match against the photo used as a model. She wears a well-to-do costume from her title role in the 1878 hit "*The Banker's Daughter*."



Her engraved ABNC portrait, like Mary's, shows Maud in a full-length costume against a painted backdrop, identified with "*The Banker's Daughter*" under her name. The cabinet photo does not indicate a studio, but it matches others taken by Sarony.

A last observation about Maud Harrison: one way photographers made money from their photo rights was to sell the images to cigarette companies for insert cards. Maud was featured on at least three cigarette cards, offering some insight to her popularity. (All of our actresses appeared on cigarette cards at least once.)

And those are the encapsulated stories of four remarkable ladies of the theater. If any members can offer more information about their ABNC portraits, please contact me.



Sources: Internet Broadway Database (www.ibdb.com), Wikipedia, Essay-Proof Journal, New York Times, the Thoresby Society (www.thoresby.org.uk), Britannica (www.britannica.com), New York Sun.

WEBSITE REPORT

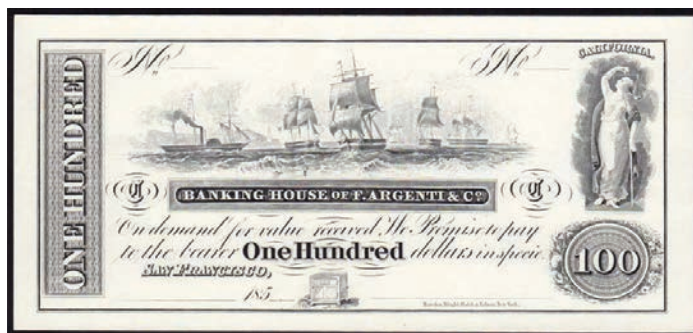
Greg Alexander

The new gallery for souvenir cards of the American Topical Society (ATA) is now in place, in the Non-Intaglio section. This will probably be our last category for organization-based cards. Many thanks go to Don Epp for organizing and chasing down these images.

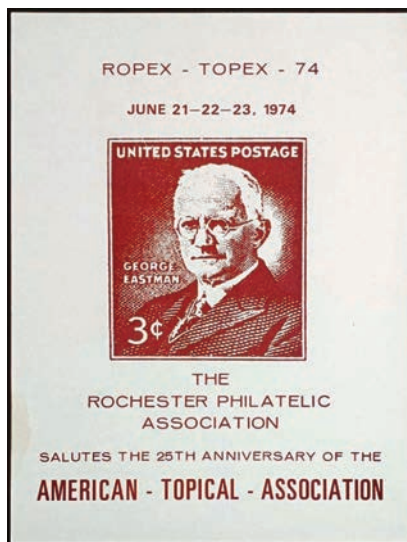
We have also been busy putting together a new section for the website that will contain three new galleries. For lack of a better descriptor, this will simply be titled “Miscellaneous Cards” (suggestions are welcome) and it will sit at the top of our Main Gallery page, for the time being. This section will contain galleries for “Private Cards” (see Don Epp’s article on page 11), “Altered Cards,” and “Error Cards.” The Error Cards gallery will probably remain a placeholder for a time, until we assemble enough images to make it worthwhile to post.

Organizing the Altered Cards gallery has been my main focus and it’s taken a good bit of work. More than 70 varieties have been identified, so far. These cards are frequently referred to as “repurposed cards,” though not all were put to new uses. Some would be better described as “enhanced,” such as the many overprints by the Milwaukee Philatelic Society for the Milcopex show. For this reason “altered” seemed the most appropriate way to describe these.

Cut-down cards first hit the SCCS radar in the 1980s.



Currently listed as SO-64, this cut-down card will be relisted as SO-34a in the new Altered Cards gallery.

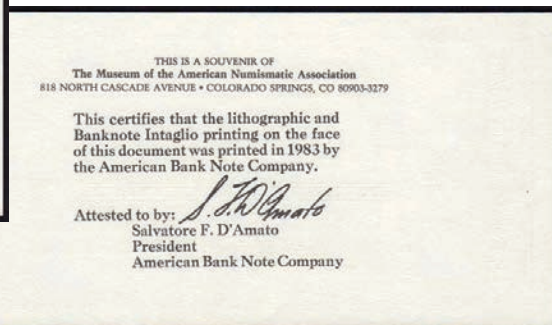


At that time, surplus ABNC souvenir cards owned by the ANA were taking up space, so they began re-using them for self-promotion. For instance, text from 1980 and 1983 show cards was cut off and additional text was added on the back to make them souvenirs of the ANA Museum in Colorado Springs, where they were given to visitors. These initially received SCCS catalog numbers of SO-64 and SO-73, before the practice proliferated and the SCCS stopped granting numbers for altered cards. In 2019, after much discussion, the Cataloging Committee decided to include altered cards in our

numbering system by giving them a lower-case suffix (a, b, c, etc.). Consequently, SO-64 will be renumbered as SO-34a and SO-73 will become SO-12a.

There are a great number of other altered SO cards that have been assigned these numbers, including many that were re-used as tickets for SPMC banquets and breakfasts. Some numbers have several varieties (SO-37 has five). This was a deciding factor in creating new catalog numbers and the new gallery: to prevent confusion about what these cards are and who issued them.

Our valiant webmaster, **Alton Coalter**, is in the process of moving to a new house, so updates on the site may be on hiatus for a time, but once the new galleries are in place, comments are encouraged. You will notice a handful of altered cards that we need images for, so if you have any of these, we would appreciate scans and information.



MEMBERS' EXCHANGE

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

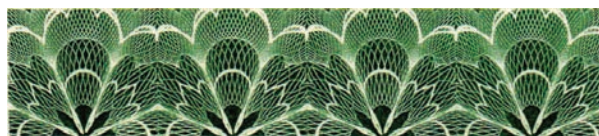
For Sale: Washington Chapter One is offering computer-generated color cards. Send a SASE for the full-color list. **John Shue, P.O. Box 35, Brogue, PA 17309-0035**

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

Wanted Trade or Buy: Assorted BEP, Veterans, SO, USPS, Forerunner, and other souvenir or non-souvenir cards — Duck, Private, etc. Please contact **Fredemw@gmail.com** or **Fred Geissler, 11681 Kahns Road, Manassas, VA 20112.**

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

Selling: BEP, SO, Forerunners, etc. Send for list: Roger Wullen, 46-09 65th Place, Woodside, NY 11377.



Souvenir Cards Available from Issuing Organizations

New cards remain stubbornly scarce, however, a few have been issued in recent months. Many cards from past events remain on sale at original prices. Visit these websites for more information.

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). Recent FUN cards available, plus Robert E. Lee show cards for \$5 each, w/\$2 postage. Contact amerishow@gmail.com.

Bureau of Engraving and Printing / U.S. Mint

catalog.usmint.gov/shop/engraved-prints

On Hold: All intaglio prints are listed on the ordering platform, but remain out of stock. We hope they will, in fact, be "Coming Soon." A "Remind Me" button was added to alert buyers when they can order.

Christmas Seal & Charity Stamp Society

www.seal-society.org/literature

Available: A new Ben Franklin card was released at the GASS show for \$5 each, plus \$3.25 shipping. A dozen card varieties from past shows remain on sale. Contact john@christmasseals.net.

Duck Stamp Cards

Available: New 2023-24 Appreciation and Artist Commemorative duck stamp cards were released in June. These remain on sale at www.duckstamp.com and at store.usps.com.

NAPEX

www.napex.org/souvenirs/

Available: Several dozen card varieties from past philatelic shows, many intaglio and/or show cancelled, from \$5 to \$8 per card. NAPEX has not issued cards since 2020. Contact ottojt@verizon.net.

SCCS Washington Chapter #1

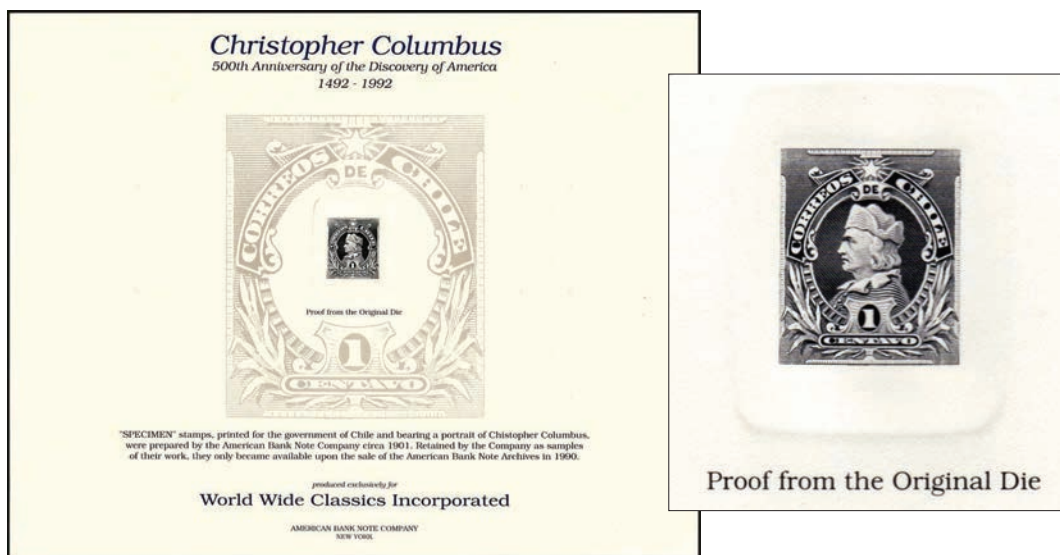
John Shue, P.O. Box 35, Brogue, PA 17309

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

KEN BARR NUMISMATICS

P. O. Box 32541, San Jose, CA 95152 • 408-272-3247 • ken@kenbarr.com • www.kenbarr.com

SO-167 - Christopher Columbus 500th 1992 (WWCI) (formerly SO-107A) - SCARCE!



Only 350 printed, fewer than half the typical printing on the similar ABNCo. "limited edition" cards of that timeframe (SO-82, SO-90, SO-105, etc.). Far less were sold.

SELDOM OFFERED and I don't recall ever seeing ANY offered on eBay.

I came across a small hoard of these and will be listing them on my website at \$75 retail each. If any remain after this ad, may offer some on eBay starting at a \$50 bid.

SPECIAL OFFER for SCCS members, at the suggestion of our president:

\$30 each postpaid, with a strict limit of two per order to maximize distribution.

Payment via PayPal to ken@kenbarr.com or via snail mail to Ken Barr, P.O. Box 32541, San Jose, CA 95152. California residents kindly add \$2.81 per card for Uncle Gavin, Aunt Susan and Cousin Matt ...

WANTED TO BUY - MINT CONDITION

Paying \$3 each: B-12, B-29, B-32, B-38

Paying \$4 each: B-31, B-73

Paying \$5 each: B-102, B-108, B-195,
B-226, SO-42, SO-76, SO-107, SO-124

Paying \$6 each: B-115, B-169, B-171,
B-178, B-192, B-252, SO-53, SO-69,
SO-72, SO-86

Paying \$8 each: B-47, B-111, B-125,
B-206, B-214, B-254

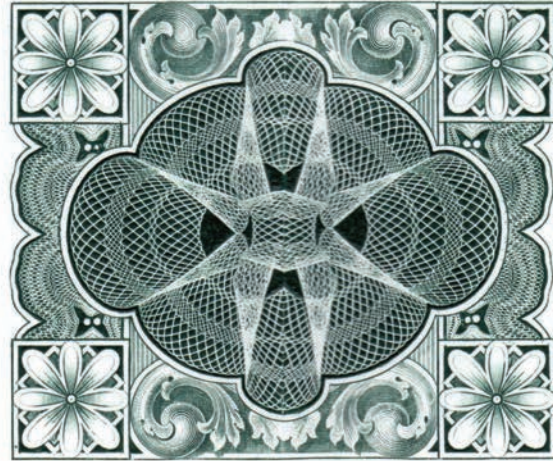
Paying \$9 each: B-103, B-140, B-149,
SO-27

Paying \$12 each: B-302, SO-28, SO-44

Paying \$20 each: B-263, B-273, B-275,
B-280, B-281, B-306, B-308, SO-19,
SO-55, SO-99

Paying \$25 each: B-278, B-283, SO-45,
SO-52, SO-65

\$ \$ \$



Season's Greetings
and best wishes for the
New Year



Michael Dean
PLATE PRINTER

