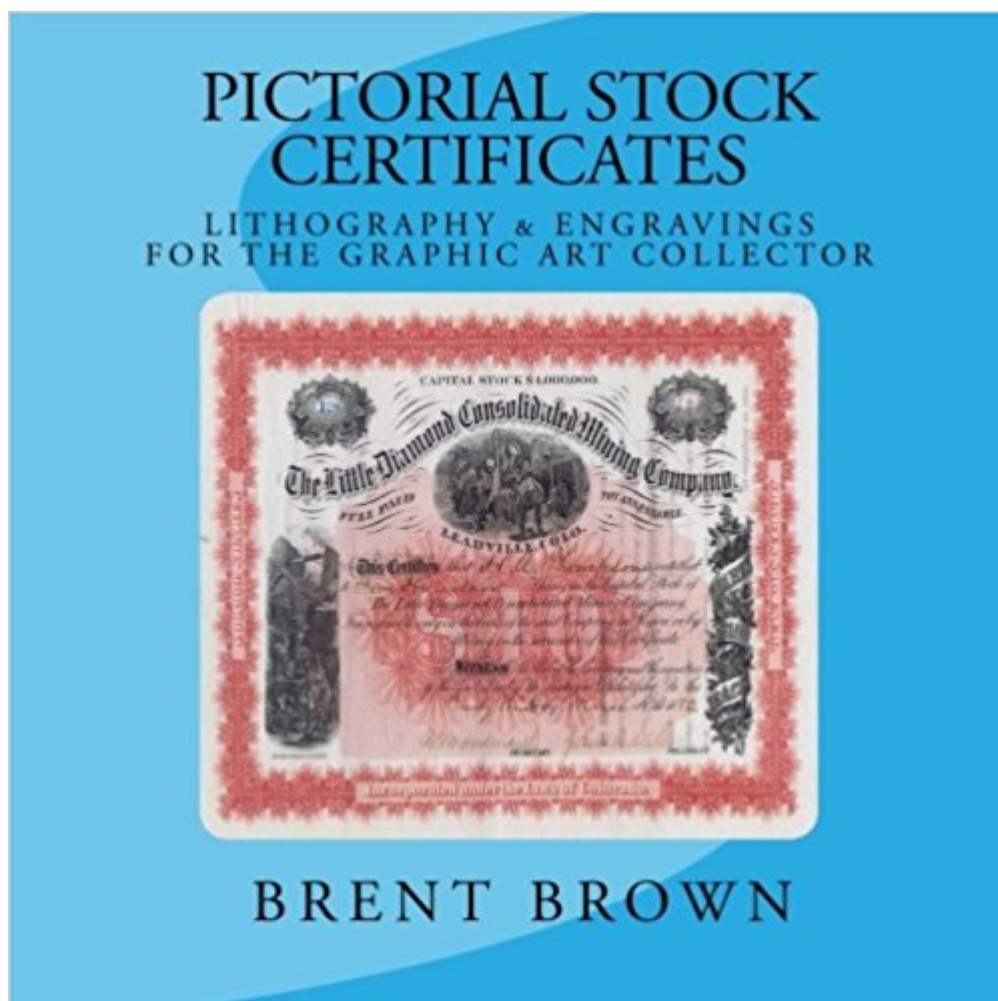




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# Pictorial Stock Certificates: Lithography & Engravings For The Graphic Art Collector



## Synopsis

As you will see in this book, stock certificates can be great examples of beautiful graphic art. As prices in the art market have soared in recent years, the entry price for the collector has become prohibitive. Eventually, pictorial certificates will appreciate in value to better reflect their beauty, desirability and rarity. Very few certificates are now created in printed form because of the use of book entry record keeping. This has increased the scarcity of stock certificates as a collectible.

## Book Information

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## Customer Reviews

I recommend this book because it will stimulate both the new collector and the seasoned veteran - it is a very informative and lasting reference. Beautiful vignettes on old stocks and bonds represent the finest in graphic arts, and this book emphasizes that aspect of collecting in an attractive way. The high quality of color illustrations on almost every page show off a lost art - the engravers' and lithographers' expert skills, complemented by beautiful typography. Interesting commentary and history about each example adds to the value of the book. Many regions of the country are represented. Some of the most beautiful examples of 19th and 20th century stocks and bonds are shown. Mining, railroad, lumber, insurance, oil, banking, Hollywood, baseball, and space stocks are included. There are also some unusual water, printing, cigar, and aerial companies discussed in the book. Enjoying the three sections of this book will take more than one pass, but the reader will be rewarded each time. Leonard B.

ENJOY THIS BOOK VISUALLY In PICTORIAL STOCK CERTIFICATES, Brent Brown has produced

a simple, but functional book. As a collector of stock certificates (known as scripophily), their beauty fascinates him. This book represents his sharing. For the past century, most certificates have been "stock" issues, mass produced with elaborate borders to prevent counterfeiting, but with little thought for either art or the firm. They are in a word, "boring." Their equal is book illustrations that give only the barest "inventory information" in the captions. With most stock transactions now paperless, their demise is no loss. In the nineteenth century, stone lithographers worked to match image with company theme. This is especially true with mining companies. With hundreds out there, how do you sell your stock? In the early 20th century, steel engravers specialized in stand-out central vignettes for the same reason. As with books that have descriptive illustration captions to tell their story twice, first in text, secondly in graphics, smart companies commissioned tell-tale, eye-catching designs. Happily, lithographer Grafton Tyler Brown, the subject of my book, makes the cut. Brent Brown has gathered 37 fine lithographs and 31 engravings. They prove his point. Marvel over them! Additionally, to show that art and innovation are still wed, Brown closes PICTORIAL STOCK CERTIFICATES: LITHOGRAPHY & ENGRAVINGS FOR THE GRAPHIC ART COLLECTOR, with 7 colorful engravings from the past 20 years. Brent Brown extends an open invitation to join the International Bond and Share Society, and viewing the art within his book, readers know why. Robert J. Chandler.

In a nutshell, this book covers a large representation of fascinating and beautiful antique stock and bond certificates that collectors of fine art or other types of graphic art would enjoy. I see the big advantage of collecting such certificates is the ability to frame them, unlike stamps or coins. First the structure of the book. It is divided into three sections: Fine Lithography, Fine Engravings, and Later Date Engravings. On every right-hand side page is a stunning full color depiction of the certificate and on the left-hand page for each certificate is a short description of the certificate (such as date, printer, and vignette) and a brief write-up about the company that issued it. The features I like about the book are that it covers certificates from a wide range of industries, not just mining, or railroad, or automobile related. In addition, the vignettes that appear on the certificates are all different. I appreciate the fact that the names of the banknote or lithography printers are mentioned for each document. I feel this is a great guide for someone who is considering getting in to or is just getting in to the hobby to see the numerous types of antique stock certificates that are available. It is also useful for a seasoned collector who can see items that may not currently be in their collection. Whether you are from the graphic arts world or the financial services world, I highly recommend this book.

I had heard this books was coming, and was very pleased to see it. Many vignettes on certificates are not available as images anywhere else, and the collection and its presentation is well done and makes a great addition to the scripophily hobby. Kudos to Brent Brown. John Herzog, formerly Chairman of R. M. Smythe & Co., founder of Museum of American Finance.

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