



The Overprint

Newsletter of the Reading Stamp Collectors' Club

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Issue: JANUARY - FEBRUARY 2021 **A NEW YEAR OF HOPE**

NO MEETINGS UNTIL FURTHER NOTICE

HAPPY NEW YEAR TO ALL OUR MEMBERS AND TO MEMBERS OF OTHER CLUBS WHO MIGHT RECEIVE THIS NEWSLETTER

Well we start 2021 much the same as we left 2020 but with hope for the future. I trust this newsletter finds all of you in good health and pray that you stay that way.

Maybe sometime later in the year we will be able to start meetings again and that we may be able to have our show in November. The Philatelic Society of Lancaster County is continuing its bi-monthly Zoom meetings on the second and fourth Wednesday's of the month and they are also making plans for Lancopex 2021 in April (with restrictions).

At the moment with my workload I will continue an Overprint on a bi-monthly basis. The magazine still will have the Market Place so if there is something you want to sell let me know. Similarly if there is something you are searching for then let me know as well.

As CFO of an organization this time of year is very busy and so for this month's edition I have taken a shortcut and reprinted three articles which I hope you find interesting. **The first article is on the first Stamp on Stamp written by Lou Guadagno President of the SOSCC in January 2005 Issue of Signal the SOSCC magazine on stamonstamps.org, (This year 2021 is the 100th anniversary of that issue).** **The second is a reprint of an article from Mekeel's Weekly from July 22, 1946 reprinted by US Stamp News in November 2018 on The Civil War and Philately and the third will peak the interest of New Yorkers being an article on George Hussey Local Post. I really like this article with its connection to the British Letter Box.**

ATTENTION MEMBERS!: I NEED YOUR HELP FOR FUTURE EDITIONS OF "OVERPRINT".

Have you bought something recently that is special for a particular collection you have?

Tell me about it! What's your favorite Stamp? Tell me what it is and why you like it so much.

Mike Bach

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2021 DUES

To those members who have already sent a check or have contacted me that they are send one, I thank you. To those who have not yet paid, a check would be appreciated ASAP.

2021 DUES RENEWAL NOTICE

Please print this page and complete it and send it together with a check for \$ 10.00 made payable to the RSCC (not Michael Bach) by December 31st 2020

Name: _____

Phone: _____

Email Address: _____

ATA Member YES / NO

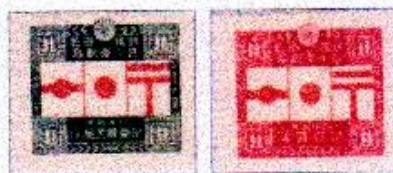
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**The RSCC c/o Michael Bach
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The First Stamp On Stamp Issue

By Lou Guadagno



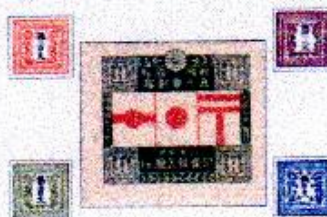
Japan Sc # 163, 165

The first stamp on stamp designs were issued by Japan on April 20, 1921, to commemorate the 50th anniversary of the modern Japanese postal system.

A set of four stamps in two designs were produced: two engraved stamps with values of 3 and 10 sen showed the Ministry of Communications Building in Tokyo (which was destroyed in the disastrous earthquake of 1923), the other two with values of 1½ and 4 sen featured reproductions of the national flag centered between two postal service flags, the original of 1871 and the current flag of 1921.

Since the establishment of the postal service coincided with the issuance of Japan's first postage stamps, the designer, Yataka Yoshida commemorated that anniversary by adding tiny reproductions of the four stamps of 1871 to the four corners of his design. Although they are somewhat simplified due to their small size, they can be

identified by the different values in Japanese characters found between the two dragons; clockwise, in order from the upper right are the 48, 100, 500 and 200 mon stamps. (Sc # 1(brn)-2(blu)-4(blu-grn)- 3(ver).



Most likely, since the inscriptions on the stamps are totally in Japanese and the reproduced stamps were not prominently featured, these stamps were not recognized by the pioneer compilers of stamp on stamp issues in the late 1940s and early 1950s. In researching various American and English philatelic magazines of those periods, I found several listings by fledgling collectors of the topic, and none included these Japanese stamps.

I then decided to see what could be found in the philatelic press in the period the stamps were issued. All the 1921 papers and magazines from the U.S. and Gt. Britain that I examined listed the stamps, and most gave only the flags for the design description.

I did get a pleasant surprise in the

(Continued on page 2)

The First Stamp On Stamp Issue

By Lou Guadagno

(Continued from page 1)

September 1921 *Scott's Monthly Journal* (Vol. 2, No. 7), when I read Associate Editor Ken Stiles' column, "Of Topical Interest" (pages 17-18). Writing about the issue, which he called "a 4 in 1 postage stamp", he notes that the series "reproduces Japan's first four postal adhesives...issued in 1871". His concluding paragraph states: "At any rate, probably this is the only time in philately's history that a *stamp has been shown upon a stamp* (emphasis added), certainly the idea is a novel one and the Japanese artist who designed the 1½

and 4 sen values has the gratitude of the collecting world..."

In the same issue, I found an ad offering the 4 stamps, "said to be rare", for \$2.00 a set!

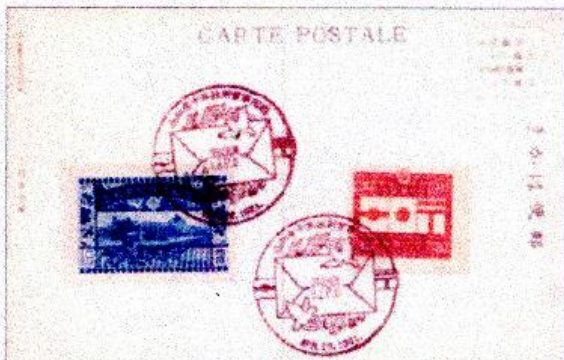
The "rare" reference probably had to do with the wide differences in the totals issued in the four values. According to the Michel catalog, 5,450,000 each of the 1½(SOS) and 3 s values were issued, 240,000 of the 4s(SOS), and only 100,000 of the 10s; today, complete sets are not often offered in this country, as demand was and still is high for them in Japan. The 1½s is more readily found at stamps shows and in

dealer's ads; covers with the SOS values, especially on commercial mail are not often found, but official government produced color post cards with large commemorative cancels were sold in all the major Japanese cities, and even in the China treaty ports. Cards with just the 1½s stamps sell for \$10-15 depending on condition, and those with additional higher values sell for up into the hundreds of dollars.

Years ago, I found a postal card with Sc # 163 mailed to the U.S. with a written first day of issue, but a cancel of May 2—close, but no cigar!



Right: Official Anniversary postal card with Tokyo commemorative cancel. Below: Commercial postal card, written on issue day, but mailed 12 days later.



Sc # 163-66 on official postal cards with Soochow, China Int'l Japanese Post Office commemorative cancel. Very rare.



Yesterday in Mekeel's:

The Civil War and Philately

by Ernest S. Craighead (From Mekeel's Weekly, July 22, 1946, with images added)

The great effort put forth as a nation in the First and Second World Wars has led many people to think that the Civil War was small in the face of these later conflicts—in fact a horse and buggy and candle-light affair. Each reader can make his own comparisons so only a few figures will be presented here. The Civil War population of the Northern States was some twenty-two and a half million from which one million seven hundred thousand soldiers were enlisted or approximately one-twelfth of the population. Conservative historians estimate the loss of the North at five hundred thousand and if that figure is accepted then about one out of every three soldiers engaged on the side of the North was slain. Practically every able bodied man in the Southern States served in the Confederate Army and altogether, North and South combined the Nation lost nearly a million men killed, the flower of young American manhood, and this out of a population hardly one-third that of 1940.

Unnumbered readers of Mekeel's are sons, grandsons or great-grandsons of Northern and Southern soldiers—in fact, many still living have clear recollections of the time when the great conflict seemed very near. The Civil War was costly not only in lives but in treasure and required every effort of the civilian population to sustain the armies in the field. This necessity for funds taxed the ingenuity of the Governments, both Federal and Confederate, resulting in a multitude of devices, the mementoes of which are so prized today by collectors of postage and revenue stamps, paper money and American generally. One of the fiscal features of the Civil War was an income tax, the amount of income returned by every tax payer being published in the daily papers. The Civil War, like our later Wars, was partially financed by bond issues, but one great difference was the rate of interest which ran as high as 7% on some issues.

In presenting a brief review of the philatelic items born in the fiery furnace of the great Civil conflict it must be born in mind that the size of the subject forbids touching any but the high spots. Any one item alone offers material for a lengthy article.

The outbreak of the Civil War found large stocks of United States postage stamps in the hands of Southern

The demonetized 1857 issue used in combination with the 1861 issue that replaced it: 1857 3¢ upper right (Sc. 26) tied by "Chicago Ill. Oct. 22" double-circle datestamp and duplex grid on cover to Detroit with printed corner card, blue "OLD STAMPS / Not Recognized" two-line handstamp and matching "Held for Postage" oval, also with 3¢ 1861 (Sc. 65) tied by "Chicago Ill. Oct. 23" double-circle datestamp and duplex grid.



Sc. 72



Sc. 73 in a plate block of 8

sassinated on April 14, 1865 (just as the Civil War was ending) and to honor the martyred President his portrait in black was used on the first fifteen cent stamp, issued for use upon the introduction of the new registration fee in 1866. This stamp is generally considered as the first United States commemorative. Other Presidents similarly honored by mourning stamps have been Garfield (brown color) and McKinley, Harding and Wilson in black.



Sc. 77



Sc. EP1, 1¢ encased postage issued by the Aerated Bread Co.

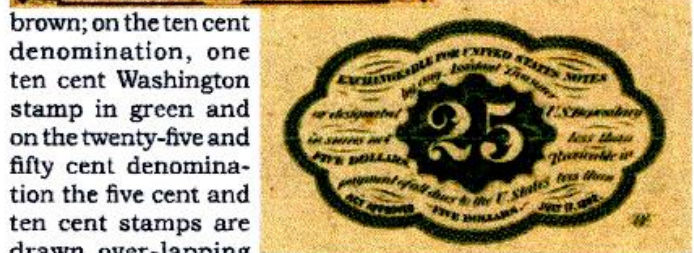
their names on the back in embossed letters. Small copper "tokens" with a value of one cent were extensively issued by private firms and to take care of this pressing necessity for change the Government issued "Postage Currency" under the Act of July 17, 1862.

The First General Issue August 21, 1862 to May 27, 1863 had on each note a facsimile of the postage stamp then current: on the five cent denomination, one Jefferson five cent stamp in

Due to the scarcity of small coins with which to make change, many private firms resorted to a novel form of advertising by "encasing" these postage stamps in metal frames with a mica front, placing



Front and back of Sc. PC7, the 1862 25¢ Postage Currency with 5 x 5¢ stamp facsimiles.



brown; on the ten cent denomination, one ten cent Washington stamp in green and on the twenty-five and fifty cent denomination the five cent and ten cent stamps are drawn over-lapping each other, five in a row, respectively, brown for the twenty-five cent and green for the fifty-cent. A set of the four postage currency notes in crisp new condition can be purchased perforated for about \$22 and imperforate for about \$6 [Scott 2018 lists the total of the first four "in crisp new condition", Sc. PC1-PC4 at \$915]. Altogether, five general issues of fractional currency (shinplasters) were produced, comprising some thirty-seven major varieties and some seventy-eight major and minor varieties in denominations of 3, 5, 10, 15, 25, 50 cents. A collection of Civil War Postage Currency and Fractional Currency is very beautiful and fascinating. The Confederate States also issued a profusion of paper money the collection of which makes an interesting sideline.

Although the main varieties of Confederate postage stamps are not too numerous, their collection is a specialty in itself and one requiring a rather deep pocket book.



Two positive Patriotics: Jefferson Davis honored on a cover with the Memphis 5¢ Provisional, Sc. 56X2; and a Magnus Patriotic Camp Scene design with the 3¢ Sc. 65 stamp tied by a fancy cancel. See next column for two additional examples.

and with postage stamps and post-marks affixed they rank high as philatelic curiosities.

The envelope stamps of the Civil War period consist of the series of 1861, distinguished by outline letters and with the higher denominations from 12 to 40 cents bicolored (rare and high priced).



1861 24¢ corner, Sc. U44



Two 'less positive' views: positive: a Jefferson Davis "Jackass" cover from the Union side—turn it upside down and it pictures a jackass; and a "Hanging Lincoln" cover from the Confederate side.

Add to this series the two cent black profile of Jackson, with the curious topknot, resembling an Indian headdress and issued in 1863-64.

The Sanitary Fair Stamps of 1863-64 while not valid for postage are today very rare. In our generation the Red Cross performs on battlefield and in hospital many of the functions inaugurated in the Civil War with funds raised by the Sanitary Fairs.

A Great Central Fair (Philadelphia) Sanitary Commission cover using the 1863 Jackson envelope, Sc. U46; and the Grand Central Fair 1864 10¢, Sc. WV11



Left to right: 1862 First Issue proof, Sc. R1P4; 1871 Second Issue 20¢, in this case with the black center inverted, Sc. R111a; 1872 Third Issue \$20, Sc. R150.

As far as the Northern States are concerned, Revenue Stamps played a conspicuous part in financing the Civil War and continued in use for seventeen years after the War ended, or until 1882. The First Issue, from 1862 until 1871, both imperforated and perforated were followed by the Second Issue in 1871 in which the vignettes are blue with a black medallion (Stuart's) portrait of Washington. The Third Issue

used the same plates as the Second but with the vignettes in various colors. (Front cover, the 1872 Third Issue 1¢ Proof in a Plate Block of 8, Sc. R134P4). It would seem as though the engravers' art reached a pinnacle of excellence in the production of these Civil War revenue stamps that has never been equalled since. A beautiful collection can still be formed for a moderate outlay.

Although not generally collected, "Revenue Stamped Paper" presents a fascinating field for the collector of Civil War items with some twenty-three different types or dies and innumerable colors denominations and varieties. These stamps are imprinted on checks and other documents and should be collected on the whole document, never clipped. In use for twenty years, many are not at all rare and a beautiful, but not complete collection can be acquired at modest cost.



Revenue Stamped Paper: 2¢ Orange J Die, Sc. RN-J11, on 187_ Commercial National Bank of Pa. check printed on violet laid paper. Printed by Wm. F. Murphy's Sons, Philadelphia.

"Private Proprietary" Match, Medicine, Perfumery and Playing Card stamps complete this review of Civil War philatelic items. These stamps performed a double duty: paying the revenue tax to the Government and



Left: San Francisco Match Co. on silk paper, Sc. RO165; right, Hunt's Remedy Medicine stamp, Sc. RS56

serving to advertise the firms that issued them. Many of these can still be had for a few cents each



and no Civil War collection can be considered complete without a representative showing.



Left: Baird's Bloom of Youth Perfumery stamp on pink paper, Sc. RT14c; right, Goodall Playing Cards stamp on old paper, Sc. RU8a

George Hussey

by George Sloane (From STAMPS Magazine, with images added)

February 10, 1940

George Hussey, Philatelist's Helpmate

George Hussey operated, for many years, an independent local post in New York City, and his numerous issues of stamps, and those of his successors, will be found listed and illustrated in the *Scott U. S. Catalog* among the local stamps. In addition, there are many other stamps of his which are not listed in the catalog, reprints and fakes, for example, such as his Providence 5¢ and 10¢ counterfeits, which he had made up after he was unable to locate the original plate for reprinting purposes. Some of these turn up frequently in collections.

Hussey was a versatile fellow and is said to have been a stamp collector himself. I have no information on what type of collection, if any, he chose for his personal diversion and contemporary accounts of the contents of this private collection seem difficult to discover. I am inclined to the belief that he acquired his sympathetic leaning toward philately on the instant he found that it also had commercial possibilities. Then he carried the banner.



A sampling of Hussey's designs, left to right: 1865 2¢, Sc. 87L38; 1875 (2¢), Sc. 87L52; 1877 unstated value, Sc. 87L56, and a block of four of the 1880 unstated value in a Trial Color Proof, Sc. 87L74TC.



Henceforth his philatelic issues, in connection with his well-established local post, were frequent, and of wider variety. Many of these have been called reprints, but are recognized and licensed as collectible material for discriminating philatelists, since Hussey saw to it that they were always valid for their



Another Hussey design: Left, 1863 Hussey's Special Delivery with printed "5" denomination (Sc. 87LE1; right, 40¢ Black with Manuscript "40" denomination, believed to be unique. Unlisted in Scott although the 30¢ and 50¢ with manuscript denominations are listed (Sc. 87LE6 and 87LE7)

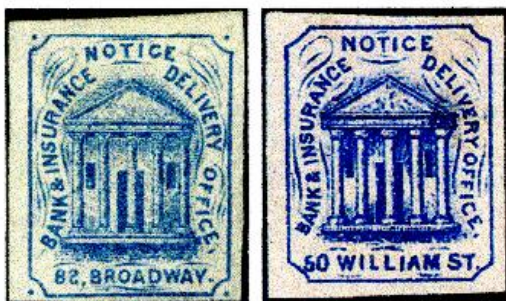
franking power at his fleet-footed messenger warehouse. As soon as he was able to get locomotion, he showed the boys the way to the promised land. There was quite some interest at that time in the postmasters' stamps, the carrier's issues, and the locals. Then, as now, they had glamour in the vision of collectors, but unfortunately they were scarce. Hussey helped out and made acquisition of specimens easier. He bought up, wherever he could, dies and plates of the stamp issues of these old posts, defunct and otherwise. It is suspected, too, that where such were not obtainable, or could not be pried loose, he had them remodeled. He prevailed upon the American Bank Note Co., to reprint the 5¢ New York postmaster's stamp for his account, in the original color of issue, and in four new colors, which he lightly described as "essays."

He believed in the direct approach to the consumer and his advertising will be found in philatelic publications of the period. He even took space in stamp albums, the *Boston Stamp Album*, of 1866, was one. Here he called attention to his specialty, "Local and Express Stamps, Largest assortment to be found anywhere," also, "Many of the genuine Confederate stamps, at reasonable prices." Readers were asked to send for his catalog and a discount was promised to dealers. George Hussey was one, among many characters, who provided philately with color in its earlier, more amateur days.

September 10, 1949

Hussey's Greek Temple Design

George Hussey started operation of his Local Post business from an upstairs office at 82 Broadway, New York, in 1854. The first stamp he issued featured a Greek Temple design, prominently showing five supporting columns, and he used it again after he moved to 50 William Street, I believe it was a bank or public building in New York, Philadelphia or Washington, that was pictured, perhaps only the entrance or a section of a larger building. Can any reader familiar with our old landmarks identify the building?



Left, 1856 (1¢) blue, Sc. 87L1, with 82 Broadway address; right, 1862 (1¢) blue, Sc. 87L22, with 50 William St. address.

John Walter Scott in an article on U.S. local stamps, in 1871, described it as the Bank of America, a building which stood on the n.w. corner of Wall and William Streets, New York, completed in 1836, razed in 1888. Charles H. Coster repeated the statement in his first work on the locals, in 1879, and said it again in his French edition of 1882.

Research proves that it was not the Bank of America, whose building had but two columns and could not be confused with the building shown on Hussey's stamps. Hussey's Post was aimed to service banks and insurance companies and he is reported to have been employed by the Bank of New York for eighteen years before he embarked in the "mail" business, which explains another report that his stamps pictured the Bank of New York but research reveals that this bank never occupied a building of Grecian character. I have failed to tie up Hussey's design with any structure in the New York financial area of the period.

Before they made their careless statements, Scott, and later Coster, might easily have determined whether it was the Bank of America modelled for Hussey's stamps. The building was standing in their time and Scott should have known better since he was, in 1871, located at 75 & 77 Nassau Street, only a few blocks away from Wall and William Sts., a district he must have passed through frequently. Coster says in his own writings that he visited many places about the city looking up various local posts yet in this instance he obviously made no investigation himself when he copied Scott's erroneous identification.

September 16, 1950

Hussey's Local Post Covers

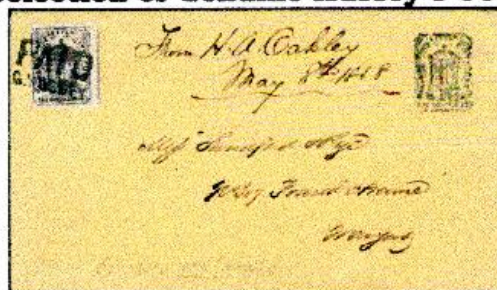
George Hussey reprinted, and where he couldn't reprint for lack of original printing stones or plates, he imitated many of his earlier stamps. In order to meet philatelic requests for his various stamps, he let it be known that any of his reprints or imitations would be good for prepayment of delivery fees on letters sent through his post, thus these stamps became acceptable for collections and recognized for listings in *Scott's Catalog*.

For some time I have been making a study of Hussey's issues and I have learned a great deal about "covers" with Hussey's numerous stamps. Many of them recently have been bringing comparatively high prices at the auctions....I have not yet seen a Hussey "reprint," or a Hussey "imitation" legitimately used on a cover that transited his post. I have, yes, seen many of them "on cover," but these were things postmarked to supply collectors and I do not believe they were so postmarked in the lifetime of George Hussey. No collectors, it would seem, used one of his reprints or imitations on a cover that went through his post in regular delivery, or

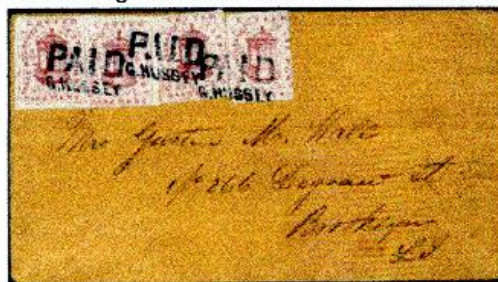
if they did the occasion must have been extremely rare and few have survived philatelically.

He issued many stamps, few of which were required or necessary in his post. Most of these stamps, and those discussed above, when seen on "covers," were actually affixed to envelopes and "cancelled" after the post was out of existence. Most of them, if not all, do not bear genuine postmarks, that is, they are imitations of postmarks once in use in the Hussey post, or types of postmarks I have not as yet been able to find in commercial correspondence delivered through his facilities. Many of these covers are "addressed" to one or two people or firms, or a few others once customers of the post. Frequently they are written by the same hand, and often the stamps are issues which were out of use, and the rates are wrong. This latter comment applies in particular to covers with the "Special Delivery" stamps picturing the circus horseman. It is a disappointing state of affairs but it is a story that sooner or later will have to be published.

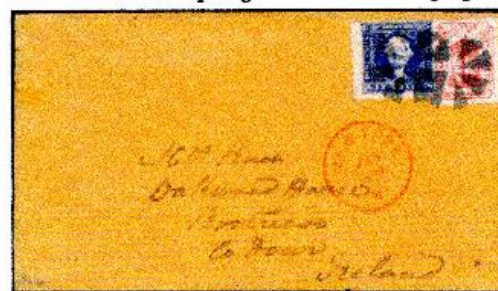
A Selection of Genuine Hussey's Covers



Hussey's (1¢) 1857 Black "82 Broadway" stamp (Sc. 87L2) tied by "Paid/G. Hussey" two-line handstamp, used in combination with Hussey's Post, 1858 "50 William St." black handstamp (Sc. 87LUP2) on cover to local street address with insurance company address on the flap, docketed May 8, 1858. Hussey moved to William St. in mid-1857.



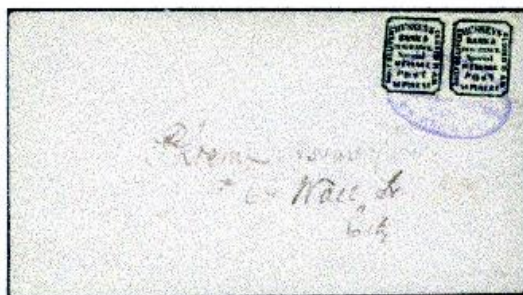
Hussey's 1¢ Brown Red (Sc. 87L4) tied by "Paid/G. Hussey" two-line handstamp on cover to Brooklyn street address, with an insurance company address on the flap.



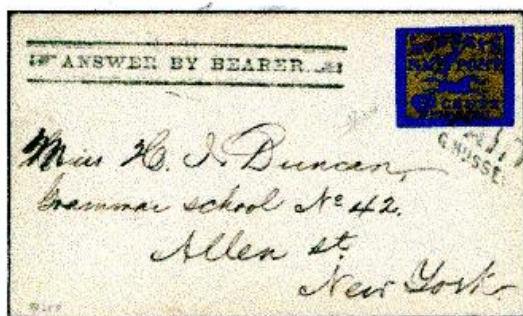
Hussey's (1¢) Red (Sc. 87L25) tied by circle of wedges and used with 1869 6¢ Pictorial (Sc. 115) on cover to Ireland, with red "New York Jan. 29" circular datestamp.



Hussey's 2¢ Brown, Dated 1863 (Sc. 87L35) tied by "2 Ct. Paid Hussey 50 Wm. St. Nov. 29" circular datestamp on 1864 insurance company corner card cover to local street address.

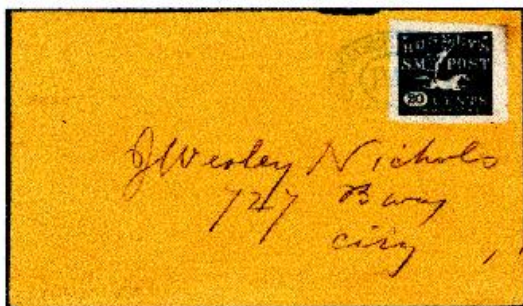


Hussey's Black on wove paper (Sc. 87L43), pair tied by purple "Hussey's Special Messenger Express Paid, 54 Pine St." double-line oval handstamp on cover to Wall St. local street address.



Hussey's 25¢ Gold on Blue Glazed paper Special Delivery (Sc. 87LE5) tied by "Paid/G.Hussey" two-line handstamp with "Answer by Bearer" straightline handstamp on cover to local street address.

And A Philatelic Creation



Hussey's 20¢ Black Special Delivery (Sc. 87LE4) tied by blue oval Hussey handstamp, thought to be a posthumous philatelic creation.

November 10, 1951

Hussey's "Letter Box" Stamp A British Picture on an American Issue

Those who endeavor to discover the original subjects used as designs on postage stamps come up with some interesting experiences, and it is always fun getting a lead on something, then trying to run it down. Often you are successful but many times you waste a great deal of effort in blind alleys, laboring unwittingly toward failure and frustration. Nevertheless most of us keep at it, always optimistic and hopeful of finding it the "next time."



George Hussey conducted an independent local post in New York City, which, according to his own statements, he organized in 1854....The designs of his first two stamps picture a Grecian temple on one, and a mail box on the other. The mail box stamp, issued in 1856 (Sc. 87L2; shown above the 1857, Sc. 87L8), was particularly intriguing, and its design mysterious, because there were no such street boxes in use in the United States at that time.

I knew Hussey could not have used them because, unlike many other private local posts, Hussey, so far as all research indicates, never maintained street boxes for the reception of miscellaneous letters deposited by the general public. Hussey's operations, primarily, were for the convenience of banks, insurance firms, and business houses, for whom he delivered commercial paper, insurance notices, business correspondence, etc. He would pick up this material in quantity at their offices, or they would place it with his office, and his carriers would distribute it, as addressed, throughout New York City.

But the letter box design. As I have said, it was a fascinating subject and it had the look of authenticity,—not merely an artist's impression of an imaginary design. But where did it come from? Where was it used? Hussey seemed to have been pleased with it because he continued to use it for more stamps in 1858.

The clue to its origin came from my friend; H. Warren K. Hale, of Montreal, who has long been interested in Hussey's Post. Mr. Hale had come across an advertisement in the *London Spectator*, of November 26, 1943. This was an illustrated advertisement by Chubb & Sons, century-old manufacturers of locks and safes. Their advertisement (detail below) pictured the first pillar-box set up in London by the British Post Office Department, at the corner of Fleet Street and Farringdon Street, early in 1855. Several of them had been placed about the city, and Chubb's connection was that they had made the rocks for the boxes, which were of cast iron.

The letter box in the picture looked familiar to Mr. Hale, and comparison quickly showed it was the design used by George



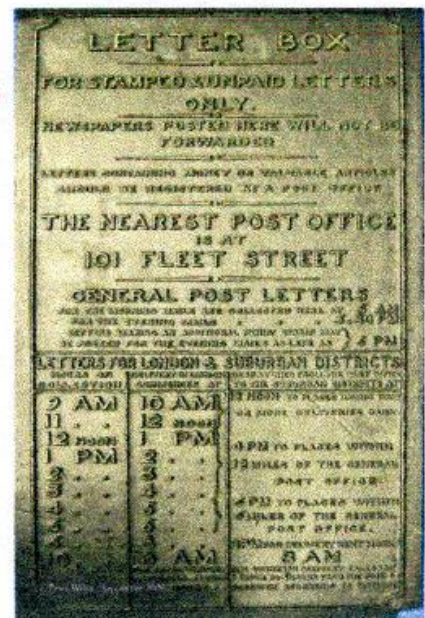
Hussey for his stamps, but Chubb's advertisement was dated 1943, and Hussey had made use of the pillar-box design in 1856. Further research was required to find where Hussey had seen the original picture. Mr. Hale suggested the *Illustrated London News*, of the period, and so, one morning I went up to the New York Public Library and, on a good guess, decided to start with the file for 1855. I had not paged through it very far until I came to the issue of March 24th, and there it was, - an illustrated report on the "New Street Letter-Boxes," just installed in London.



There is little question that it was in this publication, with a wide circulation in America, that George Hussey, or the lithographer who print-



In conjunction with an article we did previously on this subject, we were able to obtain a photo of a small model of the original Letter Box and an actual panel from an early British Letter Box.



ed his stamps, first saw the box and adapted it as a design for one of his stamps. The Hussey stamp (Scott's No. 87L2, black), is illustrated, also the picture from the *Illustrated London News*. Hussey's reproduction shows little variation from the original except that he utilized the facing panel of the box to substitute his own name,—"Hussey Prop'r." In Hussey's drawing the box is very slightly turned, but it is otherwise a faithful copy, even to the sketchy outlines of the postal notices and the letter slot, shown in the side panel at the left of the box.



Another example of the *Illustrated London News* artwork, on a First Day Cover for the 2015 Letter Boxes issue; and a variation on the theme on a British Penny Black 175th anniversary issue.



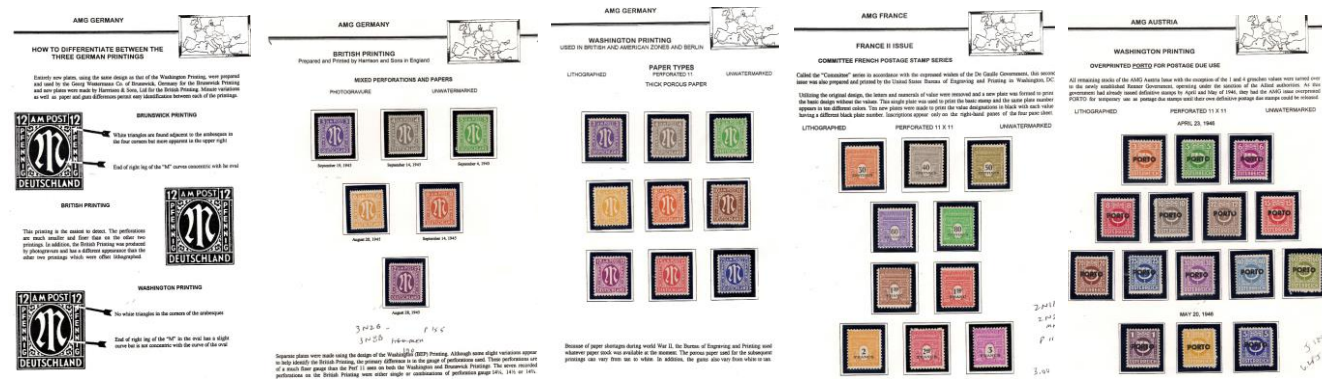
A full sheet of 46 of the 1858 Letter Box stamp, Sc. 87L7, with the bottom row printed sideways. Per a footnote in Scott, this stamp saw little commercial use and was probably issued primarily for sale to collectors.

I am still in search of the...temple design, used on Hussey's first stamp...I have done considerable digging since, but as yet I have been unable to tie up Hussey's design with any structure in New York at the time. The building shows an odd number of pillars,—five,—which I understand is exceptional since structures of the kind seem, invariably, to show an even number, and to make things more difficult, the center pillar obscures the front entrance and that, I am told, is something no self-respecting architect would ever countenance. Still I continue to believe that Hussey's artist modeled the design from an actual building but he may have given play to some of his own ideas, and on a whim, just added an additional pillar.

THE MARKET PLACE

The Reading Stamp Collectors' Club received a number of donations early in the year and I have been storing them thinking they could be sold at a meeting or our show. The next page features several items that are available for sale. If you wish to purchase any item send me an email: mbach1@comcast.net or call my cell phone 610-937-2826

ITEM #1 GERMANY OCCUPATION POST WWII: INTERESTING STUDY WITH STAMPS



If you collect post WWII Germany this is an interesting study. **Yours for \$ 10.00**

ITEM #2 DO YOU COLLECT GREECE: ON OFFER 100 STAMPS 1942 TO 1960

100 Stamps from Greece. 1945 to 1960

Mostly Mint Hinged

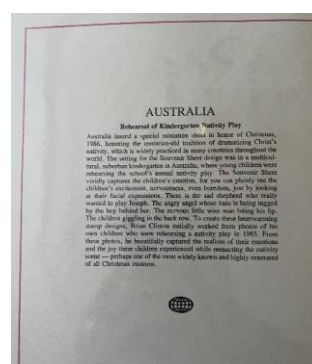
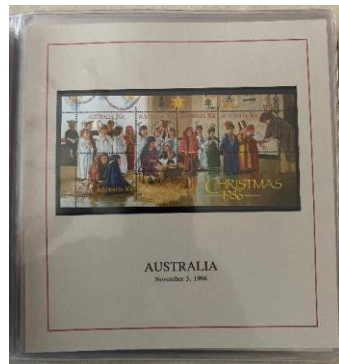
Cat Value \$ 25:00 **Yours for \$ 5:00**

Sample Page to the right.



ITEM #3 WORLD SOUVENIR SHEETS – 2 ALBUMS WITH 66 SHEETS

An Excel file is attached to this email with complete list Scott #s and 2010 CV of \$ over \$ 300
Picture of albums below with sample page. Each is on a separate page in plastic cover with description on back. **MAKE AN OFFER**



ITEM #4 COVER ALBUM with 25 Pages so can contain 100 covers



REDUCED RESERVE PRICE OF \$ 5.00 or HIGHEST OFFER ABOVE RESERVE

Note: Album currently contains US FDC's from 1982 to 1984 (free with purchase!)

ITEM #5 JAPAN MIXED LOT Incl. 2 National Park Mini-Sheets from 1939 and 1956

The 1939 Mini-Sheet alone has a CV (2010) of \$ 85.00



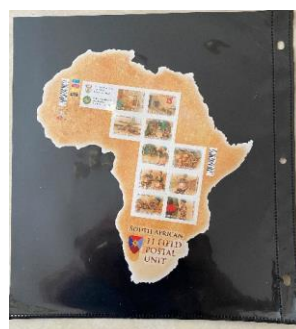
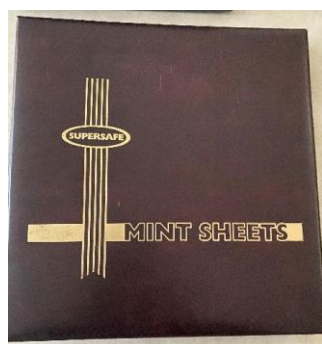
REDUCED RESERVE PRICE OF \$ 5.00 or HIGHEST OFFER ABOVE RESERVE

ITEM #6 ALBUM FOR FULL SHEETS – with 50 Blank Pages (so 100 sheets)

This is being sold for Roy Baardsen

Album with example page (front and back) below.

NOTE: Album is being sold without stamps. Contents will be sold at a later date.



REDUCED RESERVE PRICE OF \$ 15.00 or HIGHEST OFFER ABOVE RESERVE