

The Harry F. Allen
Collection of Black Jacks

A Study of the Stamp and Its Use

By Maryette B. Lane

(Mrs. Arthur G.)

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Table of Contents

PREFACE	v
ABOUT THE AUTHOR	vi
INTRODUCTION	vii
PART I: THE BLACK JACK IN THE CIVIL WAR	i
PART II: THE BLACK JACK IN DOMESTIC COMMERCE OF ITS DAY	15
PART III: THE BLACK JACK USED ON COVERS TO FOREIGN COUNTRIES	35
PART IV: BLACK JACK COLLATERAL MATERIAL	71
PART V: FANCY CANCELLATIONS AND OTHER POSTAL MARKINGS ON THE BLACK JACK	81
PART VI: TECHNICALITIES OF BLACK JACK PRODUCTION	111
ACKNOWLEDGEMENTS	145
BIBLIOGRAPHY	147



Harry Frederick Allen (1878-1965)

PREFACE

HARRY FREDERICK ALLEN was born in Lynn, Mass., April 8, 1878. There were no funds for continuing his education when he graduated from high school, so like his older brother, FRANK G. ALLEN, Governor of Massachusetts (1929-31), he went to work in his father's tannery. Later he entered the employ of Winslow Brothers & Smith Company, oldest sheepskin manufacturers in the United States, where he became known as "the boy manager" of their Norwood, Massachusetts factory. The processing of hides and the manufacture of leather goods was his life work. In 1906, he married Miss Lois MITCHELL SHATTUCK of Norwood. They resided in Norwood until they moved to St. Petersburg, Fla., in 1940. Mr. Allen's ready smile and his gentle and genial personality were qualities which characterized his entire life. He was a Mason and a Shriner.

He began collecting stamps as a small boy and was never far away from it, but he found time for several other hobbies as well. It was his delight to travel the New England countryside and to attend country auctions in search of early American furniture and American pewter. On occasion he bought such unusual items as a yoke of oxen and an historic old stagecoach to decorate his New Hampshire farm. It was at this farm that he raised Swiss Mondaine and Silver King pigeons for which he received a Master Breeders Certificate for eight consecutive years from the National Pigeon Association. By 1932, he had developed the Champion bird in each breed.

Issues of the British Colonies were his special stamp interest for many years, but he sold the collection when he moved to Florida and thereupon began building a collection of 19th century United States stamps. At an exhibition in 1952, he saw a specialized collection of Black Jacks and thereafter collected no other stamp. He was unalterably opposed to buying intact collections and insisted on building his Black Jack collection stamp by stamp and cover by cover. He was a member of The American Philatelic Society, Society of Philatelic Americans and Collectors Club, New York.

In the Spring of 1953, he asked the author to mount his Black Jacks in a manner suitable for exhibition, and from that time on, she served as curator of the collection. In competition, the collection received the Grand Award at FLOREX in 1953, and a Gold Award and the STEPHEN G. RICH TROPHY for "Best in U.S." at CHISPA in 1954. In 1956, it was awarded a Bronze Medal at FIPEX; in 1958, a Gold Award and the A.P.S. Trophy at SOJEX. In 1963, by special invitation, it was exhibited again at FLOREX and again it took the Grand Award and the S.P.A. Research Medal. The collection was shown for the last time at NAPEX, in 1964, where it received a Gold Award and the S.P.A. President's Trophy.

It was at NAPEX in Washington that the Editor of *The American Philatelist* saw the collection and invited the author to prepare a series of articles on it. She accepted subject to Mr. Allen's approval and providing that ELLIOTT PERRY would serve as consultant for the series. Mr. Allen was greatly pleased at the invitation. His willingness to share his stamps with other collectors through exhibition and through lectures by the author to stamp clubs in Florida had always been notable, and this opportunity to extend the collection to a wider audience was consistent with his philosophy. Preparation of the series, however, was delayed, first by the injuries sustained by Mr. Perry in an automobile accident in the Fall of 1964, and then by Mr. Allen's serious illness in the Spring of 1965, and his death in June of that year.

Tragedy struck again on the evening of March 26, 1966, when nearly the entire collection was stolen from the author's home where it was waiting for final photography the next morning. Fortunately, some years before it had been completely photographed on microfilm for security purposes, and later, on color slides for lecture purposes. From these two sources, it was possible to complete the illustrations needed for publication of the series. As of this writing (May 1968), the collection has not been recovered.



ABOUT THE AUTHOR

The author, MARYETTE BROWN LANE, widow of ARTHUR G. LANE, M.D., holds the degree of Master of Social Science from Smith College School for Social Work. She has collected United States stamps since her undergraduate days at Miami University, Oxford, Ohio, from where she received her B.A. degree in 1932. She has lived in St. Petersburg since 1940, and for the past 20 years has been active in Florida philately. She has been ten times President of the St. Petersburg Stamp Club, was a member of the organization committee of the Florida Federation of Stamp Clubs, and has held every elective office and numerous committee appointments in that organization. She is a member of The American Philatelic Society, Society of Philatelic Americans, Collectors Club, New York; U. S. Philatelic Classics Society, Writers Unit of A. P. S., and Royal Philatelic Society, London. Currently, she is chairman of the A. P. S. Stamp Theft Committee.

She was editor of *The Florida Philatelist* for four years, and was an associate editor of *Weekly Philatelic Gossip* for several years. Her research article entitled, "Florida's Hellfire and Brimstone Mail", the story of fumigation of mail in Florida during the yellow fever epidemic of 1888, originally published in *Gossip*, is a part of the "Americas" chapter of "Disinfected Mail" by K. F. Meyer, M.D., (Gossip Printery, Holton, Kan., 1962). She received the ANNA MARIE CHEMI AWARD for the best series of articles in *The American Philatelist* (1965-66), and the PERRY CUP (1968), presented by the U. S. Philatelic Classics Society.

INTRODUCTION

THE NAME, *Black Jack*, was given to the United States 2-cent stamp of 1863 by its first serious student, that fine gentleman and astute observer, H. P. Atherton of Holyoke, Mass. It was, he said, a convenient way to distinguish the black stamp from its "colored cousins", the 2-cent brown, 2-cent vermilion, 4-cent green and 4-cent carmine Jackson stamps of the later Bank Note period. Mr. Atherton made an extensive study of the Black Jack, examining more than 100,000 copies, a feat which would be virtually impossible today. Over five thousand copies were in his own collection. Originally it was his plan to record his observations by writing a book on his favorite stamp, but he was dissuaded from doing so by the amount of work involved and the opinion of his friends that it would be a financially losing proposition. Consequently, the only record of this vast study appears in a brief article written by Mr. Atherton from memory years later and published in the January 15, 1934 issue of *Mekeel's Weekly Stamp News*. Despite the loss of his findings to those who have come after him, the name which he gave to this popular stamp will live as long as there are stamps and stamp collectors. With the passing of years, Black Jack has ceased to be a name solely descriptive in connotation, but instead has become a title of distinction, respect and affection for one of the most beloved of United States postage stamps.

Probably no stamp issued by the United States or any foreign country has more to offer collectors. Whatever one's philatelic preference, it is likely that somewhere in the story of the Black Jack he will find something of special interest to him, for this is a stamp which comes close to running the gamut in the field of philately.

In the pages which follow, an attempt will be made to tell the Black Jack story primarily as it is demonstrated in the six-volume collection formed between 1952 and 1965 by the late Harry F. Allen of St. Petersburg, Fla. Besides being a tribute to Mr. Allen, it is hoped that these words will provide inspiration and help to present and future collectors and students of this delightful stamp.

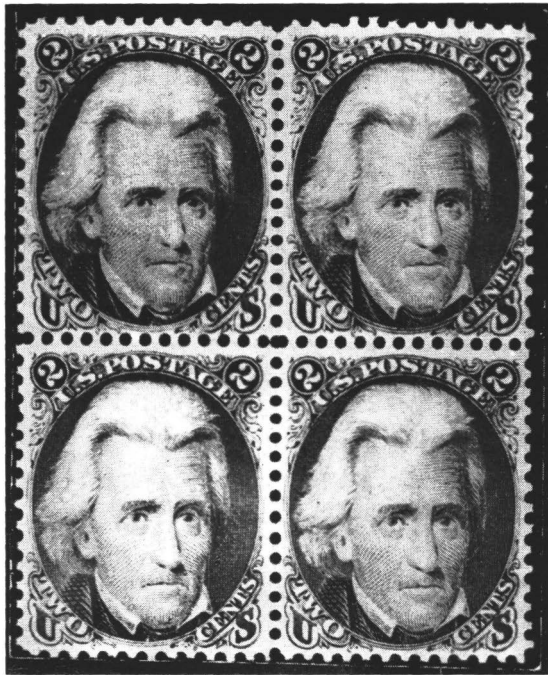
Philatelic philosophers have speculated at length as to why the portrait of Andrew Jackson, a Southerner, should have been selected as the design for a postage stamp to be issued by the Federal Union at the very time it was engaged in armed conflict with the Confederacy. It has been suggested that it may have been a diplomatic gesture toward the South, or an attempt to unite for the support of the Union the divided loyalties in Jackson's home State of Tennessee. On the other hand, if psychological overtones were involved at all, it is not illogical to assume that the portrait of Andrew Jackson would be looked upon as the symbolic embodiment of the Union cause, reminiscent of his labours and his oft quoted toast, "Our Federal Union: It must be preserved". In fact this toast, altered to a more dramatic form, "Our Federal Union: It must and SHALL BE preserved", had been used as a rallying cry throughout the North since the beginning of hostilities. Actually it was far more appropriate that Andrew Jackson's portrait should appear on a stamp of the Union, which he had laboured so unceasingly to strengthen and preserve, than for it to be used on stamps of the Confederacy whose aim was the destruction of the Union. This writer knows of no documented evidence to support any of these speculations. There is, however, the following letter, published by J. Walter Scott in the Aug. 26, 1902 issue of *The Metropolitan Philatelist*, concerning specifications for the new stamp:

Post Office Department
Finance Office
Washington, April 8, 1863

Sir:

Under the New Postage Law, stamps of the denomination of *two* cents will be required for the payment of postage on local letters on and after 1st July next.

I have therefore to request that you will at your earliest convenience furnish this office with a design for a postage stamp of that denomination, which stamp shall be so different



in all respects from those now in use, as to be readily distinguishable from them without reference to color.

I am, respectfully, etc.

A. N. ZEVELY
Third Asst. P. M. Genl.

UNFORTUNATELY it is not recorded to whom the above letter was addressed, but it may well have been to J. Macdonough, known designer of the Black Jack, and Secretary of the National Bank Note Company of New York, which firm held the contract for production of United States stamps in 1863. It would appear from the wording of the letter that the designing of the new stamp was delegated solely to the recipient of the letter, with no strings attached other than the instruction that it was to be so different in all respects from others then in use as to be readily distinguishable from them without reference to color.

Stamps are distinguished from each other by their design, their color, or by both. The letter plainly states that color was *not* to be a distinguishing feature of the new 2-cent stamp. Thus, the full weight rested on design. In the past, the likeness of Benjamin Franklin had appeared on six stamps, of George Washington on eleven, of Thomas Jefferson on two. For a completely different and distinctive design, a new face may have been indicated. Whether it was solely the choice of J. Macdonough, the designer, or some other influence which caused the face of Andrew Jackson to be selected for the 2-cent stamp, we do not know. What we do know is that the Jackson head was readily available from stock in the vaults of the National Bank Note Company.

In 1861, Joseph P. Ourdan, a National Bank Note engraver, had done the head of Andrew Jackson for use on the \$1,000 bank note produced for the Confederacy prior to the embargo on trade between the North and the South. Later the same die had been used on at least two other pieces of currency, one of which, a \$5 bank note of the Farmers and Merchants Bank of Cecil County, Elkton, Md., is shown in *Figure 1*. Long ago the similarity between the Jackson head on these banknotes and the Black Jack vignette was noted, but it was not until 1957 that Joseph G. Reinis proved that they are indeed identical. (*Essay Proof Journal, Vol. 14, No. 1, p. 32.*) By superimposure of photographic negatives, Mr. Reinis showed that the Black Jack vignette is actually the central portion of the selfsame die used previously for production of the bank notes. A part of the original background was trimmed away to allow the necessary lettering and a few decorative scrolls to be added to complete the stamp design.

It is believed that the engraved head is after a miniature painting of Jackson, at age 75, done by John Wood Dodge (1807-1893). Jackson is said to have sat for the painting in 1842, at which time he was living in retirement at the Hermitage, his home near Nashville. According to information obtained in 1967 from the Tennessee State Library, the whereabouts of the Dodge miniature is unknown. It is said that the Ladies Hermitage Association has been searching for it for years. Mr. Reinis stated that probably the more immediate source for the Jackson die was an engraving of the bust portion of the Dodge portrait by M. I. Danforth.

Use of the Jackson head from the Ourdan die already in stock explains the disproportion between the size of the vignette and the overall size of the stamp, a feature on which comment is frequently heard. "The stamp that is all head", it has been called, but this very feature resulted in a stamp which met well the specification of Asst. P.M.G. Zevely. Under no circumstances could Andrew Jackson's strong features and great shock of white hair be confused with any other stamp. The Black Jack is truly a stamp so different as to be readily distinguishable from all others without reference to color. Speaking of Jackson's hair, his biographer, Marquis James, records that locks of his hair were so much in demand following his retirement from public life that he had his barber save all trimmings.

Need for this first 2-cent stamp of the United States was made necessary by the Postal Act of March 3, 1863. This Act abolished the previous 1-cent carrier fee and established the postage rate for local or drop letters at two cents per half ounce, or frac-



Figure 1

tion thereof, including collection and delivery (in cities where such service was available). It further established the rate for second and third class mail at 2 cents for each 4 ounces, or fraction thereof, and the rate for circulars, up to three in number, at 2 cents. The Act required prepayment of these rates by postage stamps affixed to the envelope or wrapper.

It is obvious from these several rates that the new 2-cent stamp was destined for wide and varied use. The next several chapters will be devoted to a description of such of these uses as are demonstrated in the Allen Collection. At the same time, an attempt will be made to present something of the human interest aspect of this fascinating stamp, leaving discussion of its dull, technical side until the final chapter, a scheme designed deliberately to charm and then entrap unsuspecting readers in the Black Jack web.

PART I

The Black Jack in the Civil War

IN UNDERSTANDING the story of the Black Jack, it is important to recall that its year of issue, 1863, was the middle year of the Civil War. Its reputed date of issue, July 1st, coincided with the first day of the Battle of Gettysburg. A stamp of a denomination commonly required, coming into existence in such a colorful, albeit tragic, period in United States history was bound to have many interesting and historically connected uses. These contribute much to its lure. More than a dozen uses of the Black Jack directly connected with the Civil War are to be found in the Allen Collection. They are illustrated and discussed as follows.

Patriotic Covers: Patriotic covers bearing Black Jacks are not common. In the first place, the patriotic cover enthusiasm was at its height in the summer of 1861 and was on a decline before the advent of the Black Jack two years later. In the second place, the Black Jack was intended for local use, and local correspondents were usually aware of each other's sentiments without the necessity for using specially-decorated envelopes which, naturally, were more costly than plain ones. For out-of-town correspondence, 3-cent stamps were readily available and usually used. A notable exception is the attractive cover shown in *Figure 2* from the Benson J. Lossing Correspondence. Mr. Lossing was an engraver, but is best remembered as a Civil War historian, residing in Poughkeepsie, N. Y. The cover, done in red and blue, bears the legend, "*Liberty and Union Forever*" and carries the imprint of *Magee, 316 Chestnut St., Philadelphia*. It is postmarked Jan. 24, 1864, and shows use of three Black Jacks to prepay a double weight letter (over one-half ounce, but not over one ounce), from one city to another. The cover was previously in the Judge Emerson Collection.



Figure 2

Two other patriotic covers in the Allen Collection show use of a Black Jack in combination with a 1c 1861, to make the three cent rate. Both of these covers were used between small towns: Wapello to Grandview, Iowa, and Shirley Village, Mass., to New Bedford. The patriotic design on the former pictures the Goddess Liberty dressed in red, white and blue, standing on a globe and pointing to the word "UNION" between the rows of stars in a waving flag. The latter cover shows a soldier standing beside a flag in front of several army tents with the United States Capitol in the background. Both of these are common patriotic envelope designs enhanced by the presence of a Black Jack.



Figure 3

The outstanding patriotic cover in the Allen Collection is pictured in *Figure 3*. Previously in the George N. Malpass Collection, it shows a Black Jack used in combination with 1c and 12c values of the 1861 issue to prepay the 15-cent rate to Vienna. Tying the Black Jack to the cover is a strike in red of the *NEW YORK, HAMBURG PACKET, PAID 12* marking, and on the reverse side is an oval Hamburg receiving mark dated, *13 Dec. 1863*, a Hamburg dispatching mark of the same date, and a Vienna receiving mark dated, *Dec. 15*, between 10 and 11 in the morning. The design in red and blue on white was likewise produced by Magee of Philadelphia. It is said that no other patriotic covers used to a foreign country which bear a Black Jack as part of the postage prepayment exist except those from the H. C. Angell Correspondence.

Of lesser philatelic significance, but with no less patriotic intent on the part of the user, are covers decorated with patriotic labels. One series of these, with Biblical reference in addition to a patriotic design, could be purchased in sheets of nine to be cut apart by the user. An envelope used as a wrapper in the Allen Collection, postmarked at Philadelphia on June 13, 1864, shows use of one of these labels in color picturing a soldier carrying a flag. See *Figure 3A*. At the top is a reference to "Ezek. 3:9", which reads, "As an adamant harder than flint have I made thy forehead; fear them not, neither be dismayed at their looks, though they be a rebellious house". A label picturing an involute flag in color from another series of labels, designed to be cut apart, adorns a cover postmarked at Forest Grove, Ore. It bears a Black Jack and a 1c 1861 stamp.

Another patriotic envelope, from Hawaii, is pictured and described under the alphabetical listing of foreign covers in Part III, *Figure 82*.

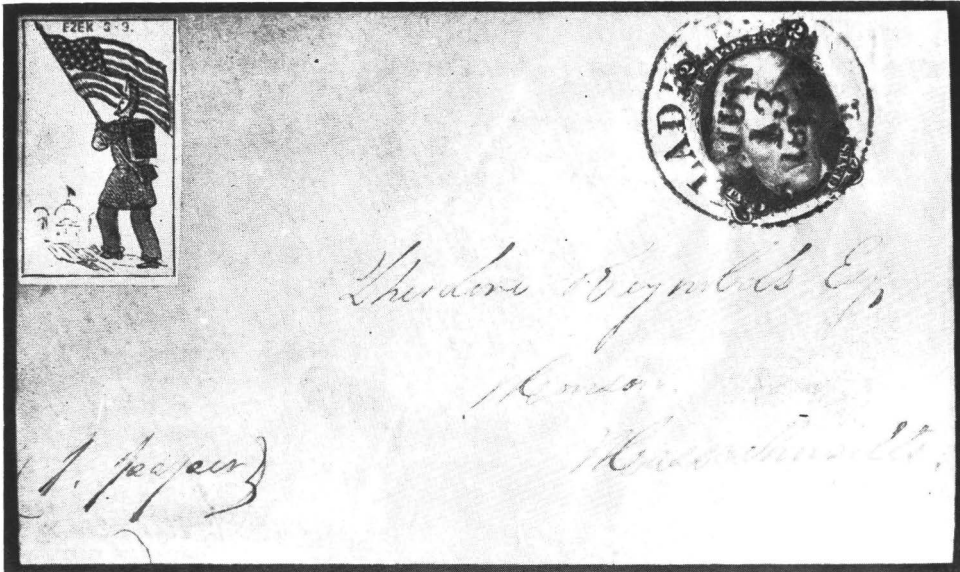


Figure 3A

Sanitary Fair Covers: At the onset of the Civil War, neither the North nor the South was prepared to handle the needs of their troops in the field. This was particularly true in regard to medical supplies, sanitary provisions in camps and care of the sick and wounded. Recognizing the desperate needs of this nature which soon developed, an organization known as the United States Sanitary Commission was formed in June 1861. While the organization had full government approval, it received no public funds and was supported entirely by private contribution and volunteer personnel. As the War progressed, services were extended to include the establishment of lodges near railroad stations for transient soldiers, the maintaining of a directory and information service concerning the sick and wounded in Army Hospitals and even the establishment of homes for the permanently disabled. In order to meet the ever increasing need for funds as the War moved into its fourth year, a series of "Fairs" was held in such major cities as Philadelphia, New York, Cleveland, Cincinnati, Chicago, etc., with proceeds going to the work of the Commission. In Philadelphia, the Great Central Fair for the Sanitary Commission was held in the summer of 1864. Shown in *Figure 4* is a cover advertising

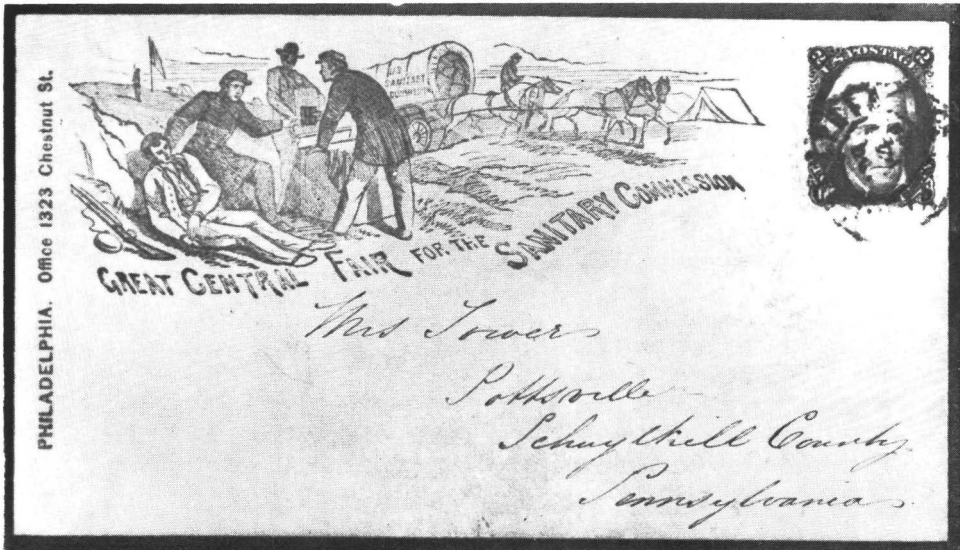


Figure 4

this Fair. The Allen Collection contains four of these covers, each with the same design but each in a different color: red, purple, brown and black, and each franked with a Black Jack tied by a Philadelphia postmark. One is a drop letter; the others addressed to points outside the city no doubt contained printed matter. In fact, one of them still contains an admission card to the Fair.

The Metropolitan Fair for the Sanitary Commission was held in New York, and a cover advertising it pictures a soldier on a stretcher being carried into a hospital tent marked, "U S S C." Two nurses stand in attendance and a crate of supplies is nearby. The design was produced by "Williams, N. Y." The imprint on the envelope indicates that the Fair was held at the "Corner of 14th Street and 6th Avenue." On the envelope flap is this printed notation, "*All the Principal Express & Transportation Companies carry Goods for this Fair FREE.*"

A third Sanitary Fair, represented by a cover with Black Jack in the Allen Collection, bears the imprint of the "Northwestern Fair of the Sanitary Commission and Soldiers' Home to open May 30th, 1865, Chicago, Illinois." On the left-hand end of this envelope is the shield-like emblem of the U. S. Sanitary Commission.

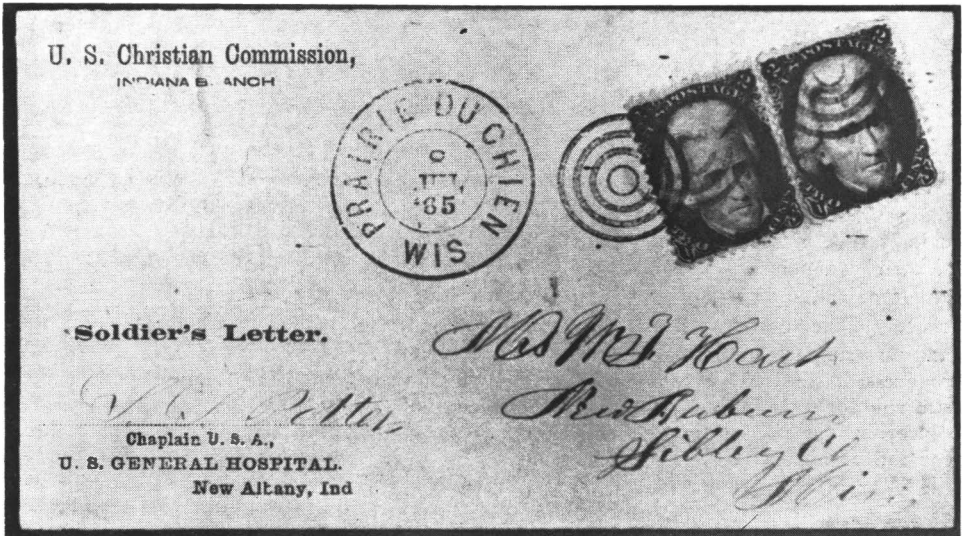


Figure 5

U. S. Christian Commission: A forerunner of the chaplain service, as we know it today, was the United States Christian Commission organized during the Civil War. This, too, was a civilian volunteer undertaking having government approval, with its primary purpose being, "to promote the spiritual welfare of soldiers, sailors and marines. . . ." Its first personnel were all members of the Y.M.C.A. Shown in *Figure 5* is a cover imprinted, "*Soldier's Letter,*" and signed by the Chaplain at the U. S. General Hospital at New Albany, Ind.

The envelope was supplied by the Christian Commission and was properly certified to have been mailed by the soldier from the hospital without prepayment of postage. Postal Regulations provided that letters written by non-commissioned officers and privates in the military or naval service would be accepted for mailing without prepayment of postage, providing they were plainly marked "soldier's letter" or "naval letter", as the case might be, and bore the signature of the man's commanding officer or a surgeon or chaplain at a hospital. Since this cover was not mailed from the hospital, but probably was carried by the soldier when he left there and was not mailed until he reached Prairie du Chien, it bears prepayment of postage. However, the use of two Black Jacks was one cent overpayment of the correct three-cent rate. The cover is addressed to New Auburn, Sibley Co., Minnesota, and came to Mr. Allen from the George N. Malpass Collection.

A second cover bears only the corner card of the Christian Commission Branch Office in Washington, and is addressed to the Branch Office in City Point, Va. During General

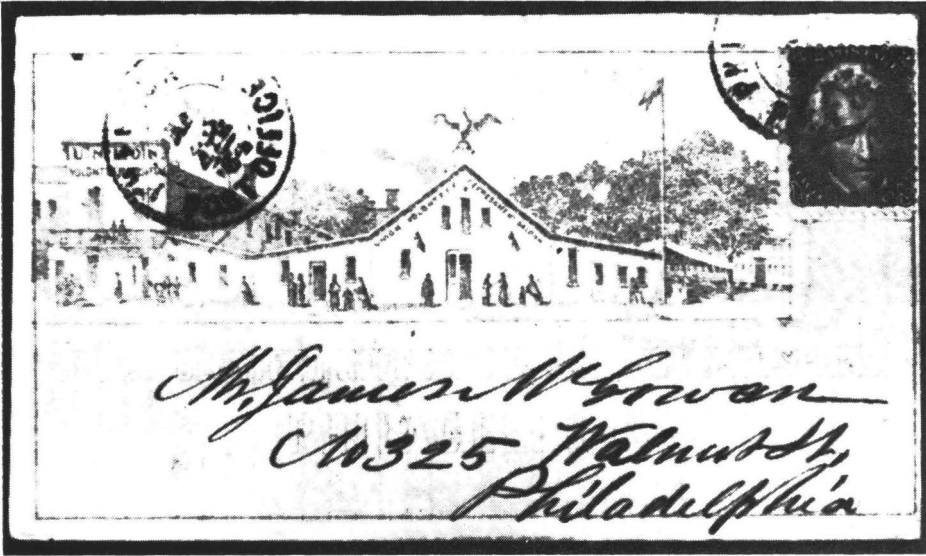


Figure 6

Grant's campaign to capture Petersburg, City Point was a large Union supply base, thus the cover, which is undated, was used after 1864.

Volunteer Hospital: *Figure 6* shows an illuminated cover in blue picturing the "Union Volunteer Refreshment Saloon and Hospital" in Philadelphia. This establishment, a volunteer undertaking, was located at South Broad St. and Washington Ave., and was a receiving hospital for the wounded coming from the South, and a point of comfort where troops changing trains could stop for food, a bath and general refreshment before resuming travel.

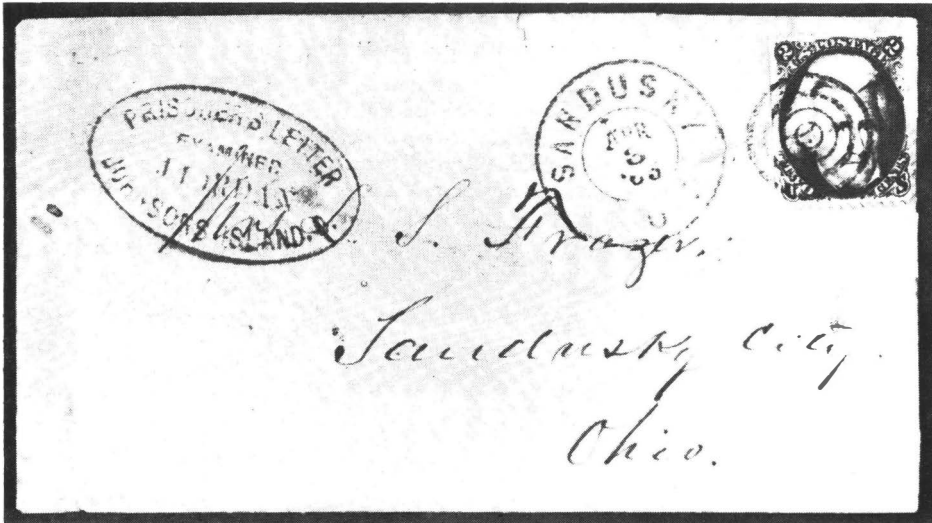


Figure 7

Prisoner of War Covers: Prisoner of War covers are cherished items no matter with what stamp they are franked, but they are especially choice, and many times more rare, when they are drop letters franked by a Black Jack. Two such are shown here. *Figure 7* pictures one postmarked at Sandusky, Ohio on April 3, 1865 and addressed to the same city. It bears an oval handstamp which reads, "Prisoner's Letter, Examined, J. Jordan, Johnson's Island, O." Johnson's Island, in Lake Erie at the mouth of Sandusky Bay, was a prison for captured Confederate officers.

The prison occupied 40 acres of the 300 acre island, and during the four years it was in operation, more than 15,000 officers were confined there—as many as 3,200 at one time. Prisoners were permitted to write letters, not to exceed 28 lines on Thursdays and Sundays, and all mail to and from the island was handled through the Sandusky Post Office. The postmark date of this cover, Apr. 3, fell on Monday in 1865, so it probably contained a “Sunday” letter. J. Jordan is one of twelve known censors who examined Johnson’s Island Prison mail. (See, “*The Depot Prisoner’s of War—Johnson’s Island, Ohio*” by R. M. Wilkinson, *Fifteenth American Philatelic Congress, 1949.*)



Figure 8

Figure 8 shows another prisoner’s letter, this one from Old Capitol Prison in Washington. It is postmarked, July 23, 1864, is addressed to “Richard A. Taylor, Penna. Ave. Bet. 9th & 10th Sts., Washington, D. C., Care Lockwood & Co.,” and shows the censor handstamp, “Passed, W. P. Wood, Supt., Military Prison.” Only one other drop letter is known to exist from this prison. “Old Capitol” received its name from the fact that the building was used as the temporary United States Capitol after the real capitol building was burned by British troops in 1814. The first Confederate soldiers captured at Bull Run were imprisoned at “Old Capitol,” but later it was used mostly for political prisoners and spies, one of whom was Belle Boyd.

Two other covers in the Allen Collection are directed to men confined at the Rock Island Prison. It was located, as the name implies, on Rock Island in the Mississippi River, south of Davenport, Iowa, and north of Moline and Rock Island, Ill. This prison operated from December, 1863 until July, 1865, occupied 25 acres, and at one time held 8,398 prisoners. The death rate exceeded 17%, many of them occurring during a severe epidemic of smallpox in 1864. (See “Civil War Prisons and Their Covers” by Earl Antrim, *Collectors Club Handbook, No. 12.*)

One of the covers, originating in Stones Prairie, Ill., and directed to, “W. B. Pepper, Prisoner of War, Barracks 55,” bears an oval handstamp in blue which reads, “R. I. Prison, Prisoner’s Letter, Examined.” The other, showing a Louisville, Ky. postmark, dated March 15, 1864, is addressed to “Charles L. McAlister, Prisoner of War, Barracks No. 22.” It bears no examination marking, but the addressee’s name is underlined in red and a notation, “Rec” also appears in red. This probably indicates that receipt of the letter by the prisoner was officially recorded. None of the four covers mentioned above has contents. The first two are each franked with a single Black Jack, being addressed locally, and both of the Rock Island covers are overpaid by the use of two Black Jacks for the 3c First Class rate.

Soldier's Letters: These often can be distinguished only by their contents. One such in the Allen Collection is postmarked, "*Port Royal, S. C., Jan. 6, 1864.*" It is addressed to Lewisburg, Union County, Pa., and bears a Black Jack used in combination with a 1c 1861 stamp. While use of a Black Jack in the Confederate State of South Carolina may seem unusual at first glance, it should be remembered that Port Royal was captured by Federal forces in November 1861, and thereafter held as a Union base in the hope of capturing Charleston. The writer of the letter identified himself as the Color Sergeant of the 76th Pennsylvania Regiment. He admitted being in his cups when writing the letter, but promised that he would stop drinking, and asked his mother to burn the letter as soon as she had read it. Obviously she did not do as she was told, and probably he failed to keep his promise as well.

Another letter, written by a soldier at Bromley Station, Va., and postmarked at Washington, Mar. 31, 1864, reported that he was busy looking after recruits while their regiments were at Johnson's Island and Harper's Ferry. He added that an inspection visit by General Grant was expected any day. The letter was addressed to Burlington, Vt., and bears a fine pair of Black Jacks which overpaid the three-cent rate.

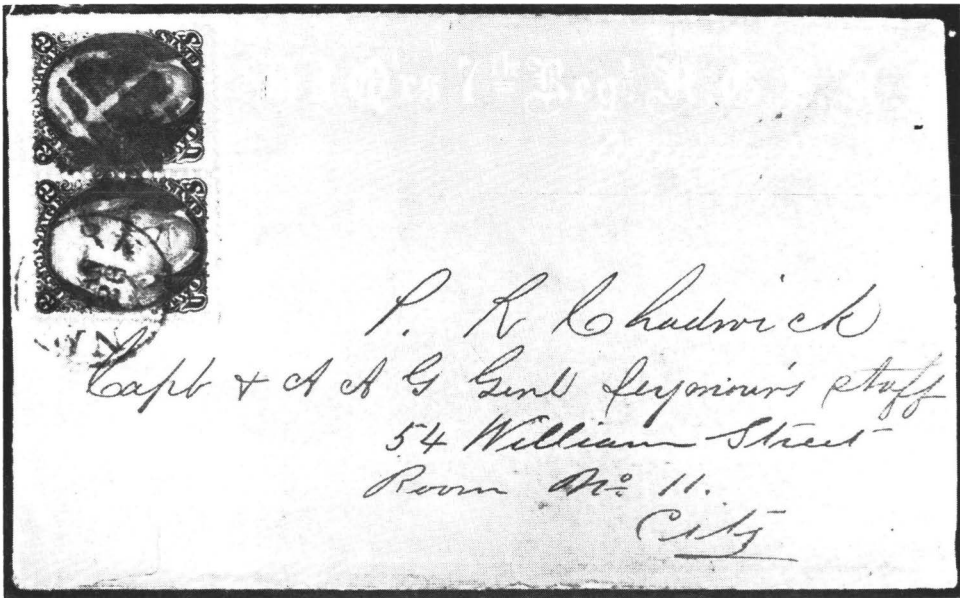


Figure 9

Military Covers: No four-cent postal rate, as such, existed in the Black Jack period, but two Black Jacks could be used correctly for a double weight drop letter (over a half-ounce). Illustrative of this use is the cover seen in *Figure 9*. As must have been noted above, it is not unusual to find a pair or two single Black Jacks on a cover, but in all cases other than for a double weight drop letter, it is merely an overpayment of the 3-cent rate. The cover shown bears the imprint of the famous 7th Regiment, National Guard, State of New York, and is addressed to a point within New York City. The imprint, "*Official Business,*" plus the fact that it is addressed to a captain of General Seymour's Staff, indicates that it was a military cover. Formerly it was in the Malpass Collection.

Another military cover, although actually of post-war use, displays the corner card of the Adjutant-General's Office, State of California. It is postmarked, "*Sacramento, Cal., May 4, 1866,*" and is addressed to Lieut. Jno. K. Houston, 1st Infantry, Wingate, New Mexico. Since it bears a single Black Jack and was never sealed, it undoubtedly contained printed matter.

Naval Vessels: An interesting cover with Civil War import in the Allen Collection bears a New Orleans postmark dated, Jan. 6, 1864. On the left-hand end of the envelope is a penned notation, in the same handwriting as the address, which reads, "Port Isabel, Tex., Dec. 19, 1863." Military records reveal that Port Isabel was occupied by Union Forces under General Banks on Nov. 8, 1863. This expedition into Texas was unsuccessful and later abandoned, but the cover described here, addressed to Cambridgeport, Mass., and posted during the occupation period, was undoubtedly carried from Port Isabel to New Orleans by naval ship, there being no other route out of Port Isabel at the time for mail bound for the North.



Figure 10

Pictured in *Figure 10* is a May 1864 cover from Cumberland, Md., addressed to, "Commander Roger Perry, U.S.N., U. S. Ship Fredonia, Callao, Peru." Records show that about a dozen ships of the U. S. Navy operated in the Pacific during the Civil War. It would have been a great boon to the Confederacy had its sympathizers been able to interrupt gold shipments between San Francisco and the Isthmus of Panama, and ships of the Navy were sent to the area to see to it that it did not happen. Also, there were constant rumors of Confederate privateers being outfitted by sympathizers all the way from British Columbia to points in South America. Research reveals, for instance, that early in 1864, "Commander Perry of the storeship Fredonia, at Callao, Peru," reported to the Admiral on the activities of one M. H. Penny, a Britisher, who had purchased an old iron steamboat and raised the American Flag on her, claiming that he was an American citizen. (Official Records, *Union and Confederate Navies During the War of the Rebellion*, Vol. II, pages 594-595.) Further references in this source throughout the year 1864 refer to Commander Perry's activities aboard the Fredonia, "located in Peruvian waters at Callao." The letter addressed to him, shown here, was sent, "Care of the U. S. Consul, Panama, New Grenada," and bears a British Panama transit marking, and the correct 22 cents prepayment of postage. Of this, 10 cents belonged to the U. S. for the rate to Panama, and 12 cents, as indicated by the large numeral "12" in red, was credited to the British for carrying the letter from Panama to Peru. On the reverse is a Callao receiving mark dated, "3 Jun 64."



Figure 11

Official State Covers: Many single Black Jacks are found on covers with State government corner cards, and addressed to, "The Selectmen of the Town of", especially from the New England states. Sometimes the address is handwritten and sometimes all except the town name is printed. When contents are found in such covers, they are usually printed instructions and procedures to be followed in accepting volunteers for military duty, or some similar war-connected matter. Some of these covers are plain envelopes, but many of them carry the printed seal of the state and the name of a department. An especially elaborate all-over design, in gray, from the State of Maine is shown in *Figure 11*. In this case, the stamp is tied by a rimless Augusta postmark. The Allen Collection also contains several of similar nature from New Hampshire.

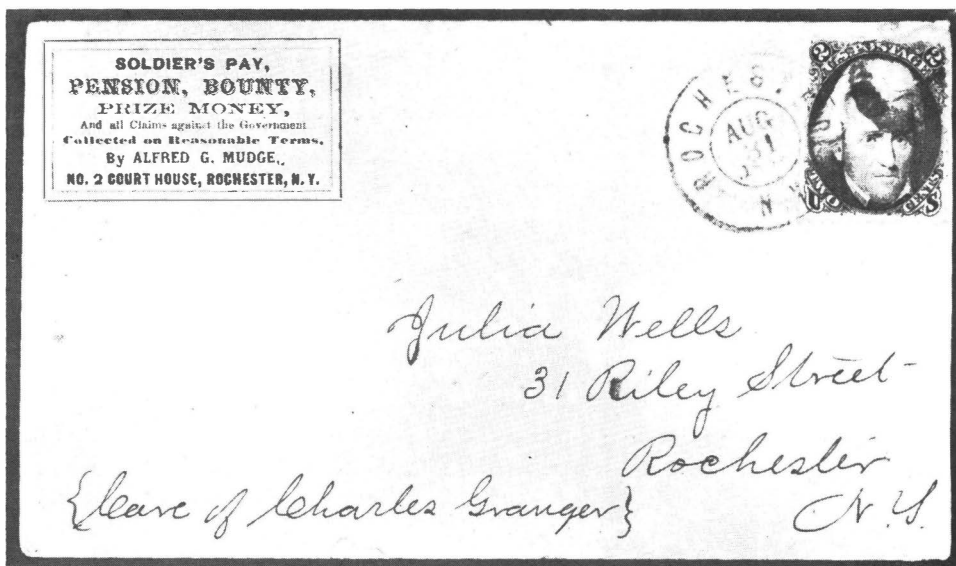


Figure 12

Pensions, Bounties, etc.: As the War drew to a close, covers such as that illustrated in *Figure 12* began to appear. Its corner card reads, "Soldier's Pay, Pension, Bounty, Prize Money, and all claims against the Government collected on reasonable terms by Alfred G. Mudge, No. 2 Court House, Rochester, N. Y." The cover is post-marked at Rochester, and the Black Jack is canceled by a patent canceler dated Aug.

31, 186-. In order to fill the ranks, the Federal Government had offered a bounty to volunteers for military duty, and in some cases, States and towns had offered further bounties in order to meet their quotas. Under certain conditions, seamen in the U. S. Navy were permitted to share in proceeds from the sale of contraband cargo which their ship had captured, and such money was known as, "*Prize Money.*" Naturally many of these claims were not settled until late in the war or after it had ended. In other cases, they had to be applied for by survivors.

Unfortunately, not all of those engaged in rendering assistance of this sort to veterans of the Civil War or their survivors, "Collected on reasonable terms", as advertised on this corner card, and it resulted that "Prize Agents" as a whole gained a somewhat unsavory reputation. A reference to this is found in the postscript of the "N. York Steamship" letter to be shown later in *Figure 142.*

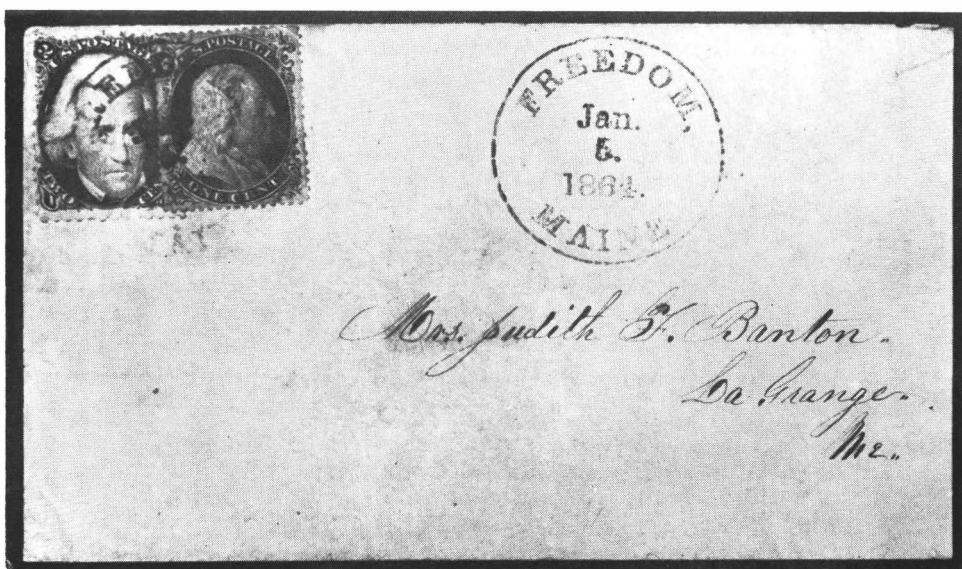


Figure 13

Invalidated Stamps: Shown in *Figure 13* is a cover from Freedom, Maine dated, Jan. 5, 1864, bearing a Black Jack used in combination with a 1 cent stamp of 1857. Although the latter stamp had been invalidated more than two years before the Black Jack was issued, there is no indication of postage due on this cover, as required by Postal Law in such case.

Perhaps neither the Postmaster in Freedom nor the one in LaGrange noted the misuse, or perhaps they both considered that in a small town in Maine, a *stamp is a stamp*, regardless of what might have been said about it in Washington.

A similar cover, posted at Louisville, Ky., and showing use of the same combination of stamps, bears the notation, "*Due 2*"; one cent being for postage and one cent being penalty for the shortage.

One-Cent Star Die Envelopes: Because large stores of postal paper were in the hands of Southern Postmasters at the onset of hostilities, it was feared that these might be converted into cash or used as legal tender for the purchase of supplies for the advancement of the Confederate cause. Consequently, all stamps prior to and including the 1857 issue were ordered invalidated with a limited time being set in each area of the North for exchange by the public of their stamp holdings for the new 1861 issue. The invalidation order applied to all postal paper except the one-cent and four-cent star die envelopes. Three of these 1-cent envelopes, each with a Black Jack added to make the 3-cent First Class rate, are in the Allen Collection. One, on manila paper, is postmarked at Buffalo, N. Y., Aug. 20, 1863. The other two are on buff paper. One of these, showing patent lines to guide the user in proper alignment of the address, bears a fine strike of the rimless circle postmark of Battle Creek, Mich., without year date.

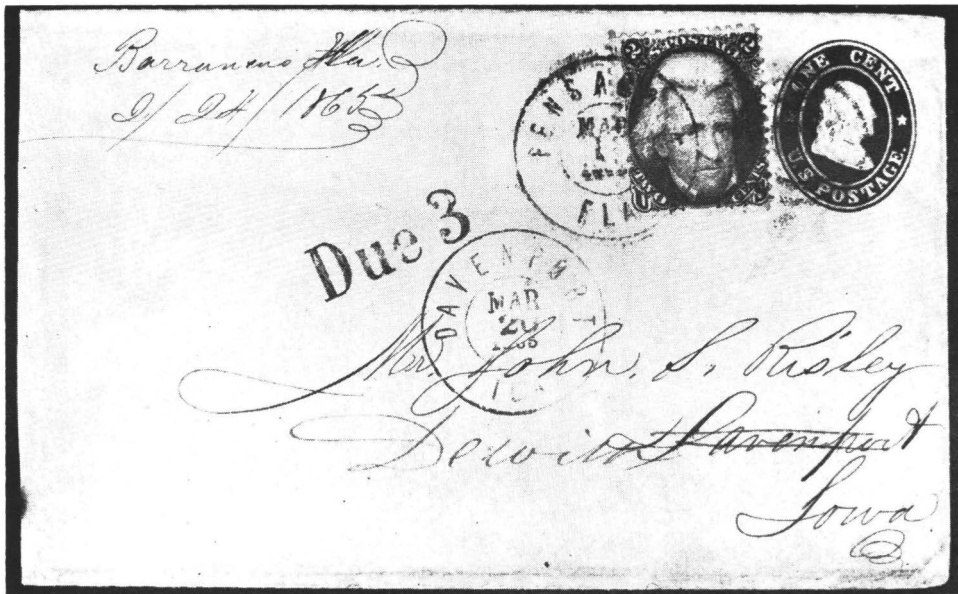


Figure 14

The other, pictured in *Figure 14*, is postmarked at Pensacola, Fla., Mar. 1, 1865, but notation in the upper left-hand corner indicates point and date of origin to have been, "Barrancas, Fla., 2/24/1865." Ft. Barrancas, or Barrancas Barracks, as it was often called was located on the west side of Pensacola Bay, across Santa Rosa Sound from Fort Pickens. Barrancas mail was regularly handled through the Pensacola Post Office. The cover is addressed to Davenport, Iowa from where it was forwarded to DeWitt, with "Due 3" notation. Postal prepayment in the Black Jack period did not include forwarding service. Although the war had not ended by the date of this letter, Pensacola had been in Union hands since 1862.

Express Cover: At the close of the war, reconstruction in the South, including the resumption of regular U. S. mail service, was slow and even after mail routes had been re-established, many people did not have confidence in them and consequently turned to private enterprise for the transportation of letters. Such a cover is shown in *Figure 15*. Unfortunately its markings are faint, but at the right can be seen the double circle (*Dietz Catalog and Handbook*, Type I) marking of the Pioneer Express Company, New Orleans, June 19, 1865. Above the address is another double circle marking, but only, ". . . N.O. Packet . . ." is legible. The letter, in being handled by the Pioneer Express Company, evidently was carried on a Mississippi River packet from New Orleans to Cairo, Ill., where it was placed in the regular mails, and postmarked. The imprint on the envelope, part of which is covered by the stamps, but which can be seen when held to the light, reads, "Provost Marshal General's Office, Department of the Gulf, Official Business." However, in this case it seems likely that the envelope was used privately, probably by an officer communicating with his family.



Figure 15

An interesting article entitled, "The Obscure Pioneer Express Company" by M. Clinton McGee, Professor of Law, University of Alabama, appeared in the July 8, 1967 issue of *Stamps*, (New York), Vol. 40, No. 2. The company seems to have operated as early as 1862, but was not incorporated until Dec. 13, 1864, when it was authorized to carry "by land and water, goods, merchandise of all kinds, gold and silver coin, treasury and bank notes, and other valuable papers, persons, slaves, and corpses, and to do a general express business between any places in the Confederate States of America". Headquarters of the company was in Mobile, and neither the Dietz handbook nor Prof. McGee mentions an office in New Orleans. Prof. McGee states that the Dietz Type I marking (21 mm. double circle) was probably not used until after the War, and that he has seen it only from Mobile in 1865 and 1866. Unfortunately the Allen cover cannot be re-photographed, to try to show the marking more clearly, due to its theft with the collection.

Valentine: Although Valentines ordinarily are not thought of as being connected with war, *Figure 16* shows a handsome patriotic one. The heavily embossed envelope is postmarked, "Salem, Mass., Feb. 15," in blue and is franked with a Black Jack. Those familiar with old Valentines have noted that frequently they are found postmarked a day or two after the February 14th date observed today. The enclosure, illustrated here, shows a flag-draped tent in color superimposed on an embossed background. Flaps of the tent open to reveal a soldier in blue uniform trimmed in red, seated on a drum at a folding table, with quill pen in hand. Knapsacks and rifles repose on either side. In the



Figure 16

background, in greenish gray color, can be seen the head and shoulders of a female figure, appearing as in a dream. The message entitled, "Thoughts of Home," reads as follows:

*"When hush'd the camp in deathlike sleep
None waking save the picket lone;
And nature's wrapp'd in silence deep,
The soldier dreams of thee and home."*

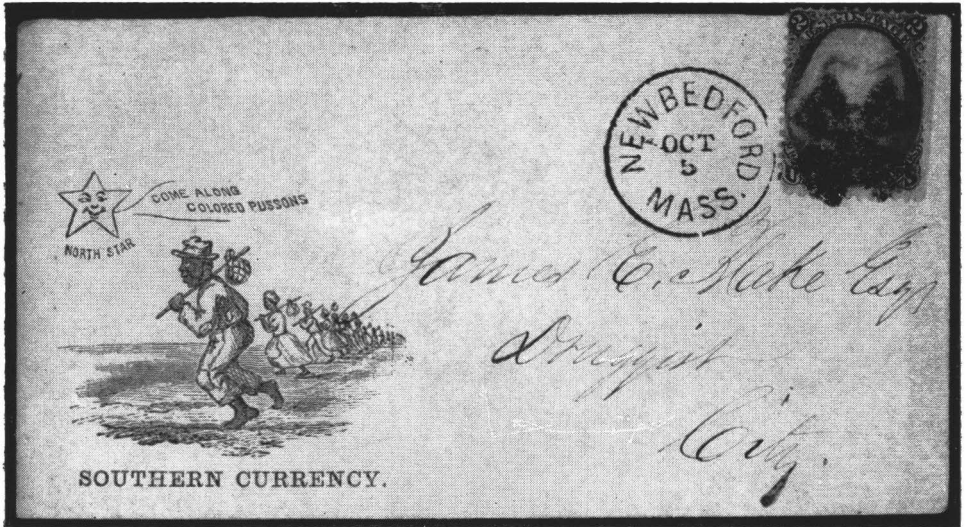


Figure 17

The Freedmen: Another human interest item in the Allen Collection, associated with the War, is a cover, with contents, directed to the Pastor of the Congregational Church in Oxford, Conn. It displays the corner card of the New England Freedmen's Aid Society in Boston, and contains an enclosure concerning the day of "National Thanksgiving", proclaimed by the President of the United States for Thursday, December 7, 1865. It is suggested therein that all customary thanksgiving collections taken in churches that day be set aside for relief and aid to the, "Nation's Wards . . . for two hundred years systematically despoiled by State enactment and National consent. . . ."

The cover shown in *Figure 17* bears a cartoon invitation to the freed slaves to move north, but it appears to be of post-war use.

Not many covers with Black Jacks are seen from the "Deep South," except from the coastal cities. By the time inland conditions had returned to something approaching normalcy, the Black Jack had been largely replaced by subsequent issues. The Allen Collection contains only a few inland city covers: Marietta, Ga.; Selma, Ala.; Columbus, Miss., and Camden, Ark.

Illustrated or mentioned above are 15 different uses of the Black Jack associated with the Civil War. Probably there are others not contained in the Allen Collection. Covers in some of these categories are readily available when franked with the 3c stamp of 1861, and some of the drop letter uses can be found bearing two 1c stamps, but no one stamp, other than the Black Jack, can be found showing such a wide variety of uses directly connected with the Civil War.

Patriotic cancellations will be discussed and illustrated under the heading, "Fancy Cancellations", in Part V.

PART II

The Black Jack in Domestic Commerce of Its Day

THE REPORT of the Postmaster General for the year 1863 fixes the date of issue of the Black Jack as July 1, 1863, but no cover of that date has been reported.

Lester G. Brookman, in "*The 19th Century Postage Stamps of the United States*," says that it is known used on July 2, but the earliest-use covers in the Allen Collection are July 16 and 21. Both are drop letters posted in Philadelphia, and are shown in Part V, *Figures 136 and 137*. The stamp saw extensive use before it was replaced by the two-cent brown stamp of 1869 picturing the Pony Express rider. Records in the John N. Luff volume, "*The Postage Stamps of the United States*," reveal that 333,125,000 Black Jacks were issued, a figure nearly three times the usual quantity of most of the recent U. S. commemoratives. Although more than a century has passed since its issue, the Black Jack is still by no means a scarce stamp, but to find a fine *well-centered* copy with all its perforations intact is a major accomplishment. To acquire such a copy today, either mint or used, may well require a considerable outlay of cash with no apparent relation to catalogue value.

Fortunately the story of the Black Jack does not rest with fine condition, perfect centering and equal length perforations. Rather it lies in the many and varied uses made of the stamp through which we gain a glimpse of events, customs and commerce of the 1860s. In general, these uses were for drop letters, printed matter, and in combination with other stamps to prepay the First Class rates, domestic and foreign. In this chapter, domestic uses will be discussed.

Drop Letters: Drop Letters were defined by the Postal Act of 1845 as letters placed in any post office not for transmission by mail, but for delivery only. Such letters can be identified by comparing the point of origin as shown in the postmark with the point of destination as shown in the address. If these are the same, the cover usually can be considered to have been a drop letter. An interesting example from Charlestown, Mass. is shown in *Figure 19*. It bears a Leap Year date, Feb. 29, 1864, is postmarked in red, and is addressed after the quaint manner of the day to "Lawyer Pickering."



Figure 19

The variety of drop letters to be found in this period is nearly limitless, representing all kinds of situations. For example, there are "bootleg" letters. These obviously were written abroad and are commercial in nature. To avoid the high postage rates to America, they were smuggled into New York, Boston or other port cities by ship personnel or passengers and mailed as drop letters to prospective clients or customers in the same city.

A drop letter addressed to the Boston Customs House and posted in Boston, bears the corner card of the "United States Consulate Gen'l. for Italy" on the face, and on the reverse is the seal of the consulate General in Florence. It no doubt came into the city by diplomatic pouch.

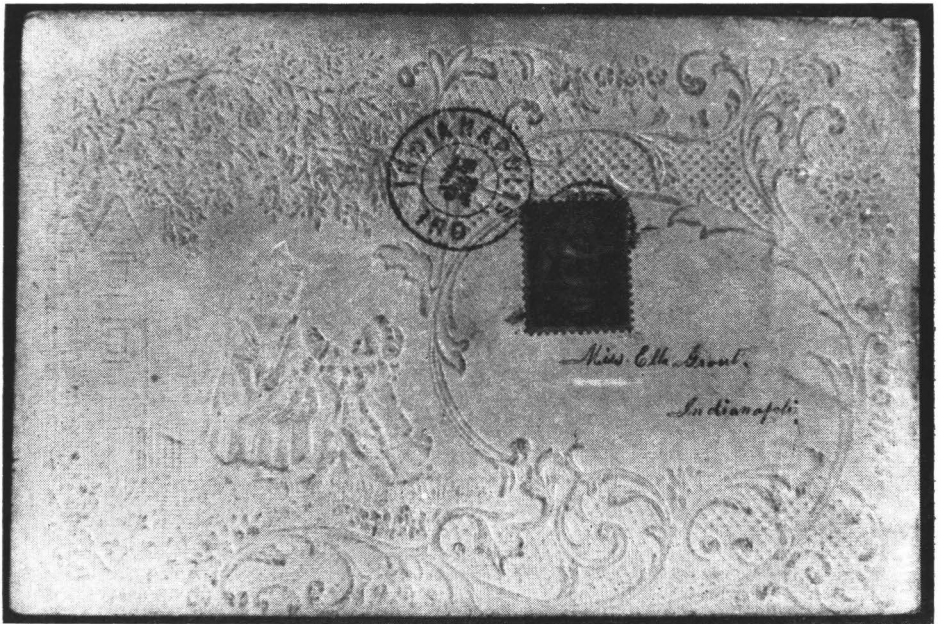


Figure 20

Probably the most glamorous drop letters to be found in the Black Jack period are the Valentine covers. The Allen Collection contains nine of them, most of which have original contents. Most ornate of the envelopes is the large (185 x 125mm), heavily embossed one shown in *Figure 20*. It is postmarked, "Indianapolis, Ind., 13 Feb. '64," in blue. Most sentimental of the messages found is contained in one from North Adams, Mass., dated Feb. 14, 1865:

*"Thy radiant charms, so pure, so bright,
Dazzle my eyes and blind my sight;
Nothing for blindness can atone
Save calling these bright charms my own."*



Figure 21

Figure 21 illustrates one with caustic message. It is designed in the style of Lewis Carroll, is hand-colored and entitled, "Popping the Question:"

*"Good morn, my charmer, how d'ye do?
 I've come, I trust you've no objection,
 To spend some happy hours with you,
 And, likewise dear, to pop the question.
 The question? wretch! You're surely mad,
 Or think that I'm demented quite.
 I'd rather die a wrinkled maid
 Than wed with such an ugly fright."*

The cover is postmarked in Wilmington, Del., and curiously is addressed to a man. Delaware covers of this period are far from common, and the Allen Collection contains only one other, it being a homemade wrapper cut from an advertisement for a Civil War history, posted in Newark.

Private express companies sometimes carried letters and deposited them in the mail in the city of destination. Evidently this happened in the case of a New York City drop letter on the back of which is glued a 67x53mm red label, printed in black, which reads: "Forwarded by DAVENPORT, MASON & CO'S New Bedford, Taunton, Mansfield, Norton, Nantucket & New York Express. Offices - 142 Union St., New Bedford; 2 Bank Exchange, Taunton; 65 Broadway, New York." It bears a New York City postmark, in red, and a single Black Jack tied by a fancy cancellation, also in red. Although this letter may appear to have been underpaid by 1 cent, as it evidently originated somewhere on the route of the express company, it is addressed to the Hartung Company, who were wig makers. If it contained an order for merchandise, the Express Company was within its rights in carrying it without postal payment until it was actually deposited in the United States mails.

The most unusual drop letter in the Allen Collection is a rebus. It is addressed only by a drawing showing a man seated beside a broken artist's palette, a broken brush, a tipped over inkwell, and a bucket hanging upside-down, with a notation in Pitman shorthand, "Picture making is played out on account of indisposition of the artist." Below is another shorthand notation, "I dreamed a dream that was not all dream." This is probably an inaccurate quotation of the first line of Byron's poem called "*Darkness*," which predicts the end of the world. On the reverse, also in shorthand, is the news that "Miss Grant" had married the brother of the writer! The letter was postmarked at Gloucester, Mass., and bears the corner card of the Post Office there.

Many interesting drop letters are found from Philadelphia, and a sideline collection of these could easily be made as they show a great variety of carrier, station and main office postmarks, which frequently serve also to cancel the stamps. Without any special effort in this direction, the Allen Collection contains some 20 different Philadelphia postmarks. In contrast, New York City used a more or less standard postmark in combination with a great variety of fancy cancellations on its drop letters. Many of these were in red, blue or brown ink and they, likewise, would make an interesting collection.

Black Jack drop letters from small towns, especially those away from the Eastern seaboard, are difficult to find. Some of them in the Allen Collection are Red Wing, Minn.; Albia, Iowa, and Ripon, Wis. The latter town is generally considered to be the birthplace of the Republican Party. It might be mentioned here that Mr. Allen desired to include in his collection a cover from each of the 36 states in the Union during the Black Jack period. He succeeded in doing so, but had to include first class mail and printed matter in order to accomplish it, as not enough drop letters could be found. The states from which Black Jack covers, of any sort, were most difficult to find were, in alphabetical order: Arkansas, Delaware, Kansas, New Jersey, Texas and West Virginia. Covers from the New England states, New York and Pennsylvania, account for about four out of every five in the Allen Collection. This likely is due to the fact that Mr. Allen assembled his collection mainly from Eastern sources. Some time ago the writer was privileged to examine a Black Jack collection formed in the Midwest and the predominance of covers from that area was notable. The scarcity of covers from New Jersey, Black Jack and others as well, has long been a source of wonderment, and was frequently commented on by the late Stephen G. Rich, a New Jersey resident.



Figure 22

The Act of March 3, 1863, combined the former one-cent rate for drop letters with the one-cent carrier fee, to make the rate for drop letters two-cents at all post offices, whether an office did or did not provide carrier service. Actually letter carriers were employed in only about 50 post offices among a total of over 20,000. In the localities without carrier service, the new act doubled the cost of a drop letter with no additional service included. Naturally complaints were made by patrons in the small towns that they were being made to pay for something which they were not getting. As a result of this injustice, the Act of 1863 was amended by an Act of March 1865 restoring the one-cent rate for drop letters in offices not providing carrier service. *Figure 22* shows a cover from Monument, Mass., a small town in the Cape Cod area, on which a vertical half of a Black Jack was used as one-cent to prepay this amended drop letter rate. A discussion of bisected Black Jacks will be found below under the heading, "First Class Mail".

First Class Mail: The Postal Act of March 3, 1863, which created need for a two-cent stamp and thereby led to the issue of the Black Jack, further established a uniform rate of three cents per half ounce on all domestic letters transmitted through the mails. This was an important change in that it abolished the previous Pacific rate of ten cents. Distance was no longer a factor and weight became the sole basis for determining postage charge on First Class Mail. While three-cent stamps were readily available, the Black Jack is often found in combination with a one-cent stamp, or in multiples, to prepay the three cent rate, or multiple thereof.



Figure 23

The stamp most often found used in combination with a Black Jack for the three-cent rate is the 1c Franklin of 1861. An example is shown in *Figure 23*. It is post-marked at St. Paul, Min(n)., and bears the rather early date of Aug. 3, 1863.

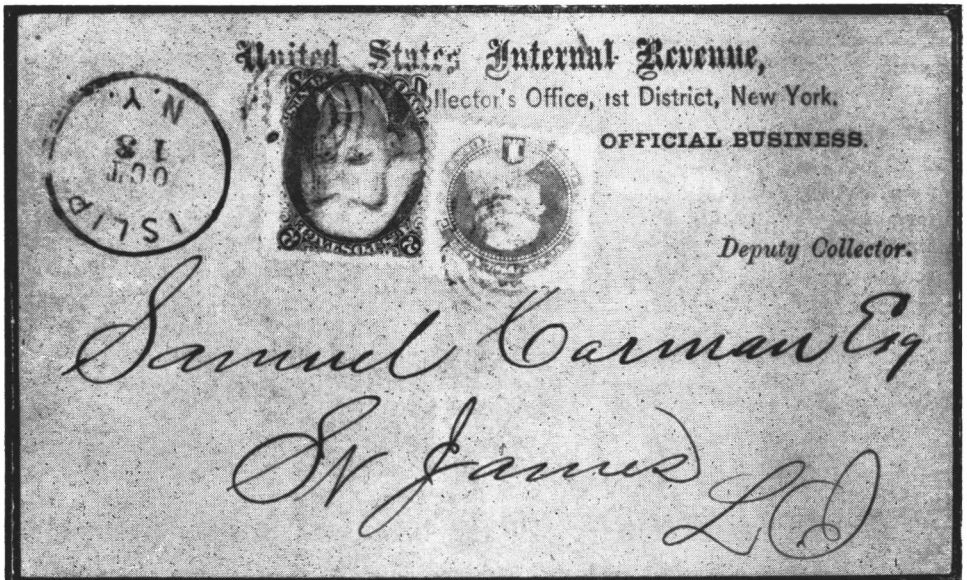


Figure 24



Figure 25

Occasionally a Black Jack is found in combination with the one-cent value of 1869 (Figure 24), and even with the one-cent of 1870-71, Figure 25, but these are far from common.

Most sought-after of the first class covers are those commonly referred to as "bisects," a whole Black Jack and half of another used as three cents. The use of a portion of a stamp to prepay a lower rate *was never authorized* by the Post Office Department, but neither was it declared illegal until 1873. Because examples of this odd usage are sought by collectors, and because they are not common, they demand considerable premium in the market. Consequently they should be acquired cautiously and from a thoroughly reliable source or accompanied by expert opinion. Figure 26 shows a diagonally cut half-stamp attached to a whole one. The cut edge is tied to the cover by the Palmyra, Pa., postmark. The address, dimmed by the years, reads, "Jos. Alenbough, Esq., Norristown, Montgomery Co., Penna."

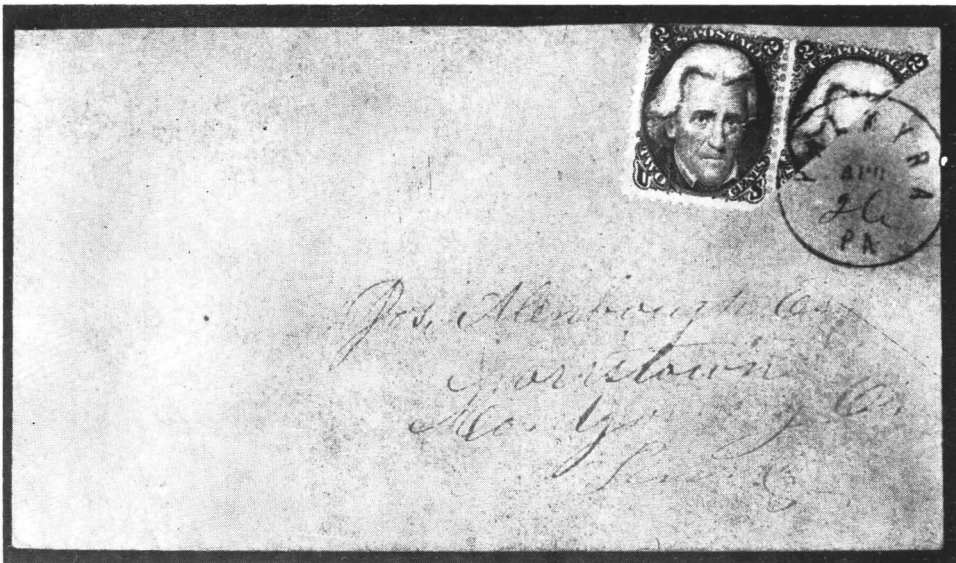


Figure 26



Figure 27

A similar cover, but with the half-stamp attached to the top of the whole stamp, is shown in *Figure 27*. It is postmarked at Manchester, Md., and is addressed to "Mr. George P. Everhart, Rail Road, York Co., Pa." In his handbook, "*The Black Jack of 1863-1867*," page 61, Maurice F. Cole stated: "Probably the largest number of Black Jack bisects from any one correspondence is from the George P. Everhart correspondence. These letters all originated in Manchester, Maryland, and are all addressed in the same handwriting. . . At least eight covers from this correspondence with the bisected Black Jack are known."



Figure 28

Two other bisects in the Allen Collection, one of which is shown in *Figure 28*, are postmarked "Reedsville, Pa." In both of these, a vertical half-stamp is used with a whole, and in neither case is it attached, but each is tied to the whole stamp by the target canceler. The two covers are from the same correspondence, "Mr. W. R. McFarlane, Box 444, Easton, Penna."

It will be observed that all of the bisects mentioned above, as well as the one shown in *Figure 22*, are from small towns. Elliott Perry, in Section 37 of "*Pat Paragraphs*," offered an explanation of this unusual circumstance under the heading, "2c Black Jack Splits." The Act of 1863, he points out, had switched the demand and need for one-cent stamps to a demand and a need for two-cent stamps. Reversal of this demand and need by the Act of 1865, which re-established the one-cent rate for drop letters in small post offices, probably left these post offices with a "dead stock" of two-cent stamps, but with a need for one-cent stamps. The use of a bisected stamp with a whole one to make the three-cent rate, may have on occasion filled a shortage of one-cent stamps, or may just have been a way of using up otherwise unneeded stamps. He concluded the article with the observation: "Of course there is no intention to intimate that splits were made at all small post offices or that letters bearing them were always accepted from patrons who happened to have been caught with an over supply."

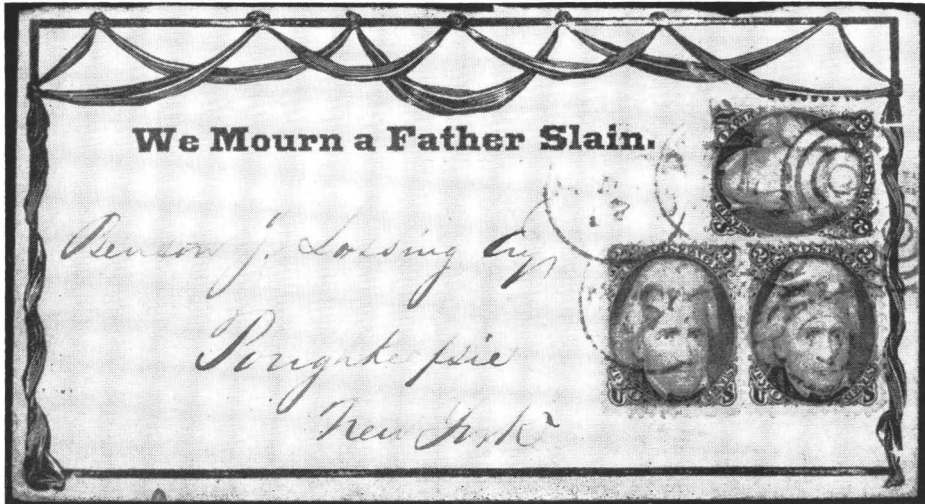


Figure 29

Three Black Jacks could be used to prepay a double weight first class letter (over a half-ounce, not over 1 ounce,) and such use is occasionally seen. *Figure 29* is an example, but the postage rate and all else is over balanced by the dramatic draping in black and the legend, "*We Mourn a Father Slain.*" The cover is postmarked May 7 at Philadelphia, and a station "A" backstamp identifies the year as 1865. President Lincoln was shot on Good Friday, April 14, and died the following morning. The cover design was produced by J. Magee of Philadelphia, and is another from the Benson J. Lossing Correspondence. The single stamp, above the pair, on this cover is not properly tied and evidently replaces one previously there.

Figure 30 shows a strip of three Black Jacks used on a cover from Johnson's Ranch, Calif., to Barnesville, Ohio. It was previously in the collection of the late Edgar B. Jessup. In a personal note to the author in 1958, Mr. Jessup stated that he still had in his collection a cover identical to the one shown here, and that the strip of Black Jacks on it was canceled in the same manner, viz., by two strikes from the "PAID" handstamp with the wide spacing between the "P" and "A." He added that Johnson's Ranch was a very small mountain camp on the overland route. The post office was opened in 1853 in Sutter County but, "by change of location of the P.O. and/or P.M., it was found in Yuba County for about three months before its name was changed to Wheatland in 1866." He added that it is a California post office "which everyone is looking for," and Johnson's Ranch is remembered especially as the place from which the first assistance reached the Donner Party.



Figure 30



Figure 31

A most unusual, and illegal, combination of stamps is shown on the cover in *Figure 31*. As can be seen, a 1c express revenue stamp is used with a Black Jack from Black Creek, N. Y., to Little Vine Creek, Pa. The use of the revenue stamp as postage was evidently overlooked by both postmasters as there is no indication of postage due having been charged.

A cover which was both first class mail and a drop letter before it reached its destination is shown in *Figure 32*. It originated in Southport, Conn., as indicated by the partially covered postmark, and was addressed to New York City and franked by a 3c 1861 stamp. In New York it was readdressed to a point within the city and a Black Jack was added to prepay the drop letter rate required for this forwarding. The Black Jack is tied by a fine strike of the New York star-within-a-star canceler, in brown ink, and the New York station "A" postmark is also struck in brown.



Figure 32



Figure 33

A letter carried by Wells, Fargo & Co. is shown in *Figure 33*. This is an example of a letter carried entirely outside the United States mail including delivery to the addressee in San Francisco. As required by law in such instance, the cover bears the same amount of postage as would have been necessary had it gone through regular mail channels. In this case, the prepayment of nine cents indicates that the letter was triple weight (over 1 ounce, not over $1\frac{1}{2}$ ounces). The only marking on the cover is two identical strikes in blue, "Wells, Fargo & Co., EXPRESS, Northern Coast Route." There is no way to determine point of origin. The stamped envelope is the 3c pink on buff of 1864-65 (U59) bearing the Wells, Fargo & Co. frank, type 5.

A most unusual combination of stamps used to prepay the 3-cent First Class Rate appears on a cover bearing a Black Jack and an 1869 2-cent stamp. It can be assumed logically that this overpayment represented nothing more than a simple matter of convenience to the writer since the letter originated in one town and was addressed to another.

Domestic Ship Mail: The Postal Act of Feb. 27, 1861, established a rate of five cents for letters carried in domestic waters by boats not holding a mail contract. A fee of two cents was allowed the Captain for his services on each letter carried and was paid to him by the Postmaster at the port at which he deposited the letters in the regular mail. However, the Act of March 3, 1863, which became effective on July 1, the day the Black Jack was issued, changed this rate from five cents per letter to "double postage." This meant four cents for drop letters, i.e., those for delivery within the city in which they were posted by the Ship Captain, and six cents for regular first class letters, those going to other cities. The new law was so long and so filled with legal verbiage that much confusion developed. Many Postmasters were unable to interpret it and in doing the best they could with it, errors resulted as shown by the following covers.

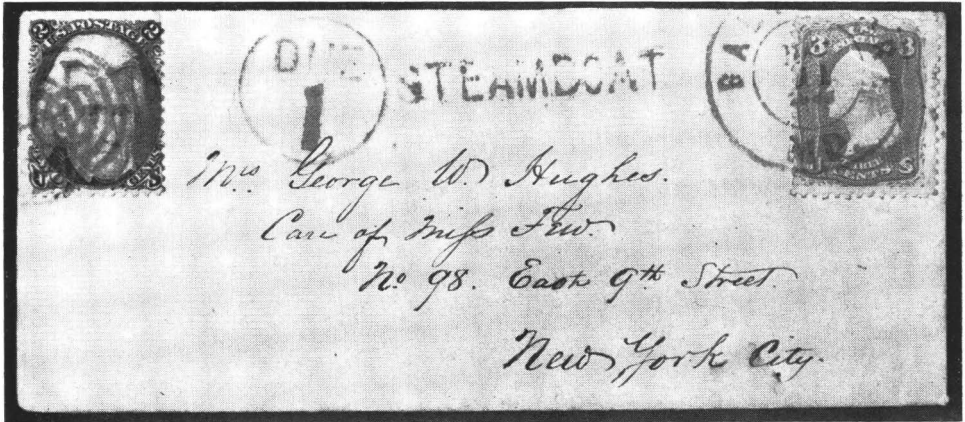


Figure 34

The one illustrated in *Figure 34* and franked with a 3c 1861 stamp and a Black Jack is underpaid by one cent. It was posted in Baltimore, bears a "STEAMBOAT" handstamp indicating its origin, and is addressed to New York City. Under the Act of 1863, the rate for such a letter was six cents. The Baltimore Post Office noted the shortage and applied a "Due 1" marking, after which it was dispatched via regular mail channels, with the one cent to be collected from the addressee.

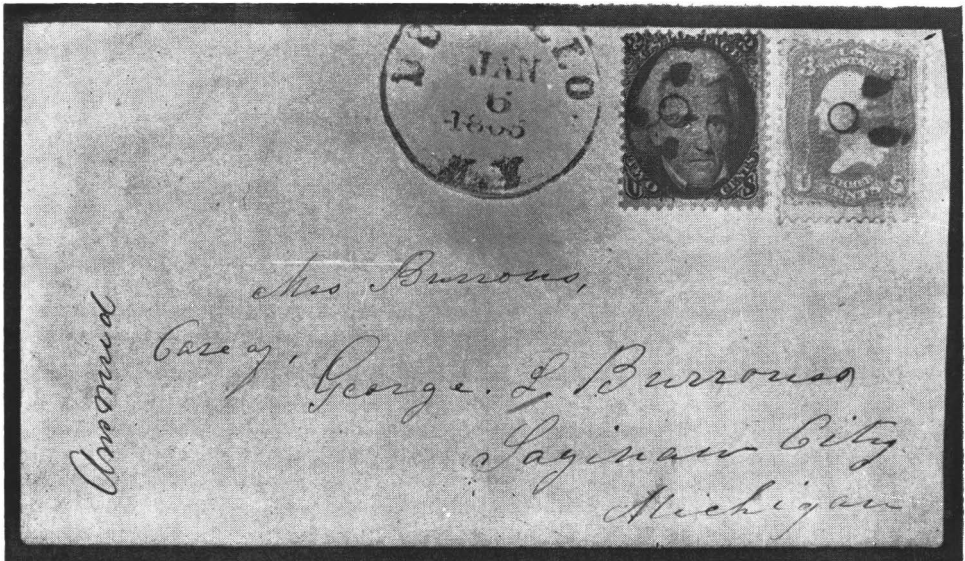


Figure 35

Figure 35 shows a similar cover with five cents paid by the same combination of stamps. Evidently brought into Buffalo by ship, although not so marked, and being destined for another city under regular handling conditions, it was subject to a fee of 2 x 3c or six cents. Through oversight or misunderstanding concerning the proper rate, no postage due charge was imposed. The cover is dated Jan. 6, 1865, and each stamp shows a fine strike of the Buffalo Patent canceler.

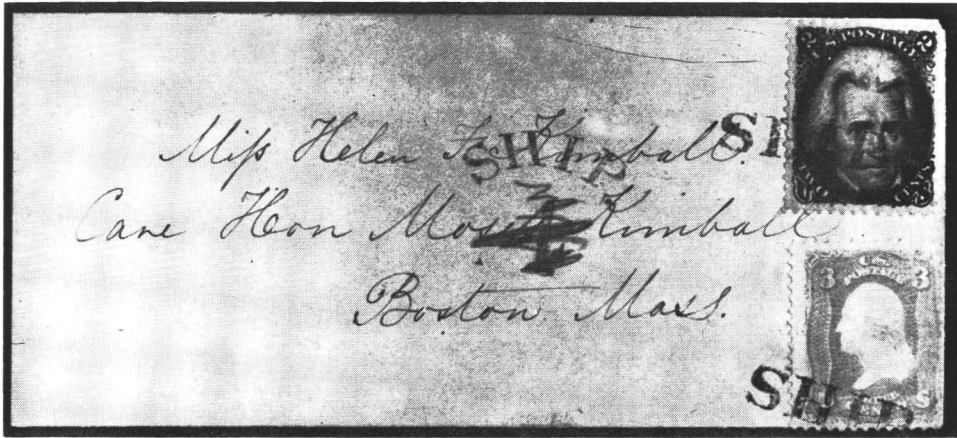


Figure 36

Figure 36, on the other hand, shows a ship letter which is overpaid by one cent. Brought in by ship and addressed to a point within the city of Boston, it was technically a drop letter for which the rate should have been four, not five cents. Perhaps with other letters not prepaid, it was first struck with the curved "Ship 4" marking indicating the amount usually due on such letters. The clerk then realizing his mistake, since this letter was prepaid, crossed out the "4" and applied the straight line "SHIP" cancellation to the two stamps.

The writer is indebted to Henry A. Meyer for assistance in interpreting these confusing covers in the light of an even more confusing Postal Law.

Second or Third Class Mail: No area in Black Jack collecting offers more enlightenment concerning business practices of the 1860s, nor more curiosities by today's standards than does the field of Second or Third Class Mail. To distinguish one class from the other is often impossible, but for the most part it matters little since they were closely related and both required a rate of two cents for each four ounces, or fraction thereof. (Unsealed circulars, not exceeding three in number, could also be sent for two cents.) Consequently, little if any attempt will be made to separate the two classes. Rather they will be presented solely on the basis of their variety and reader interest, remembering that it was in these areas that the Black Jack saw its most extensive use.

With no radio, no television, and limited communication facilities of all sorts, promotional advertising beyond the business man's own front door could be conducted for the most part only through the United States mails. Therefore, it was important to reach as many people as possible with each item dispatched, and from this need undoubtedly grew the illustrated and illuminated envelopes which are the delight of collectors today. Possibly the fact that so many of them have been preserved for collectors is indicative of their status in their own time. Who, for example, could have been so lacking in forethought as to destroy a cover with a calendar for the whole year as shown in Figure 37? And would not the name of the company providing this convenience be remembered? The Great American Tea Company evidently used many such illustrated envelopes. Another of them in the Allen Collection, featuring their "French Breakfast and Dinner Coffee," is designed around a portrait of Napoleon, and a third depicts Chinese devices of torture.

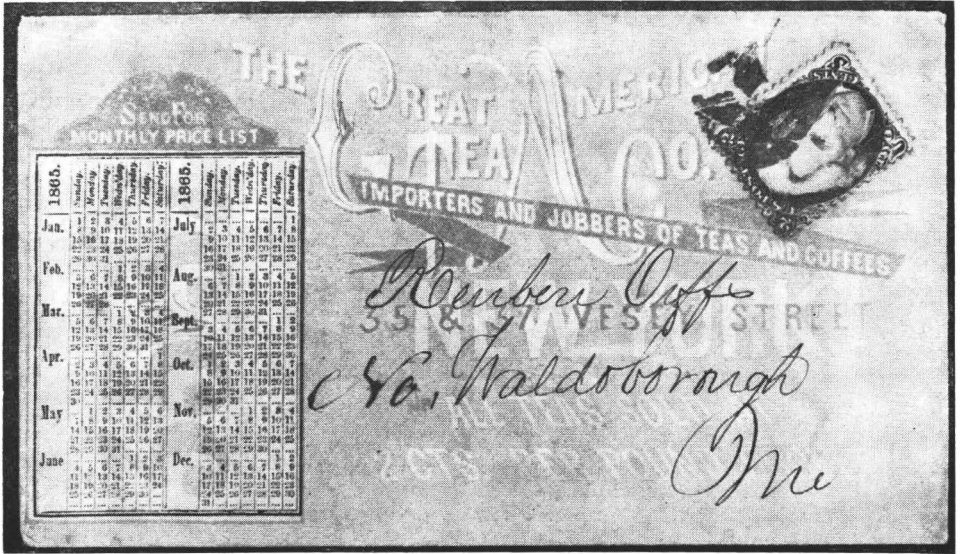


Figure 37

Another cover, on which the company name has been changed to, "The Great American & China Tea Co.," shows a Chinese merchant standing between a tea plant and boxes of tea. In the background is a Chinese sailing vessel, and in the distance can be seen a Chinese temple. Even the ampersand in the company name is designed to resemble a dragon. Such envelopes must surely have attracted more than passing notice.



Figure 38

A favorite cover wherever shown, *Figure 38*, bears the advertisement of the Magic Comb Co. of Springfield, Mass. "This Comb will color the HAIR or BEARD in a few minutes, a beautiful *Brown* or *Black* that will not fade or grow dim. Sold EVERYWHERE. Patented Dec. 24, 1867." When H. P. Atherton saw this cover in the Allen exhibit at FIPEX, he immediately recognized it as having been in his collection thirty years before.

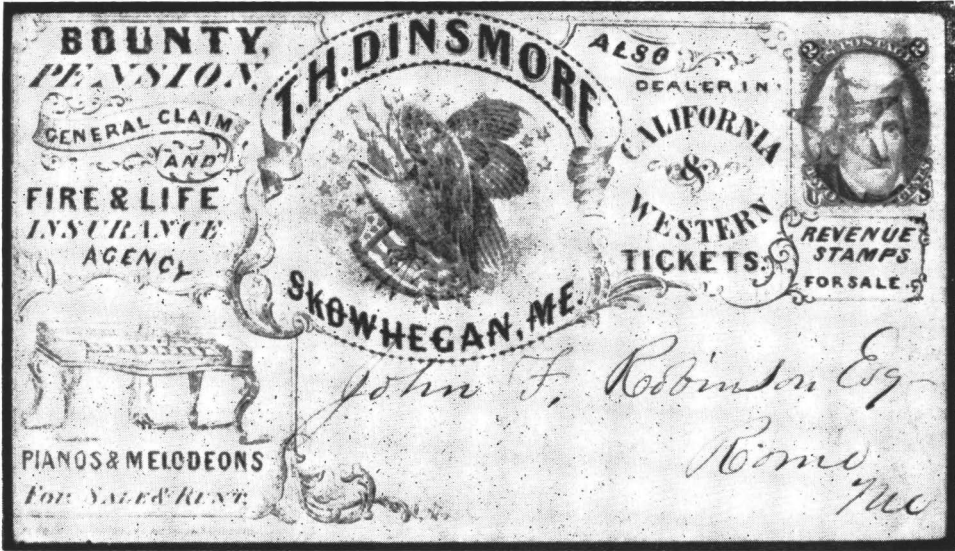


Figure 39

Another cover enhanced by where it has been as well as by its design and beauty is the T. H. Dinsmore advertising envelope in *Figure 39*. It was formerly in the music collection of Theodore Steinway, and was obtained by Mr. Allen in the auction of the Steinway Collection. The Black Jack is tied to the cover by a point of the clear strike of the solid star.



Figure 40

The finest example of lithography on any cover in the Allen Collection is that shown in *Figure 40*, advertising the "AMERICAN AGRICULTURIST, 41 Park Row, New York City; Orange Judd, Editor and Proprietor." The intricate and artistic design shows a farmer sowing seed, farm animals and fowl, an assortment of farming and gardening tools, rail fences and farm house, and in the border is an elaborate entwinement of vines, fruits and vegetables. Included in the description of the publication is the pertinent comment, "The Editors and Contributors are all practical WORKING MEN." The cover is postmarked at Flushing, N. Y.

An envelope, without postmark, bearing a pen-cancelled Black Jack and addressed, "Sam Davis, Esq., Downieville," contains a comic Valentine. It is a single sheet, illustrated in three colors, and is entitled, "California Comics-California Bachelor," with verse as follows:

*"Poor, miserable Bachelor!
 Why don't you get a wife—
 A partner in your joys and cares,
 To comfort you through life?
 For worse than a hungry, houseless dog,
 Who cannot find a bone,
 Is the thing that's called a Bachelor,
 Who cooks, eats, and sleeps alone."*

Since it contained no written message, it qualified as printed matter, and the fact that it bears no postmark supports the supposition that it was not a drop letter.

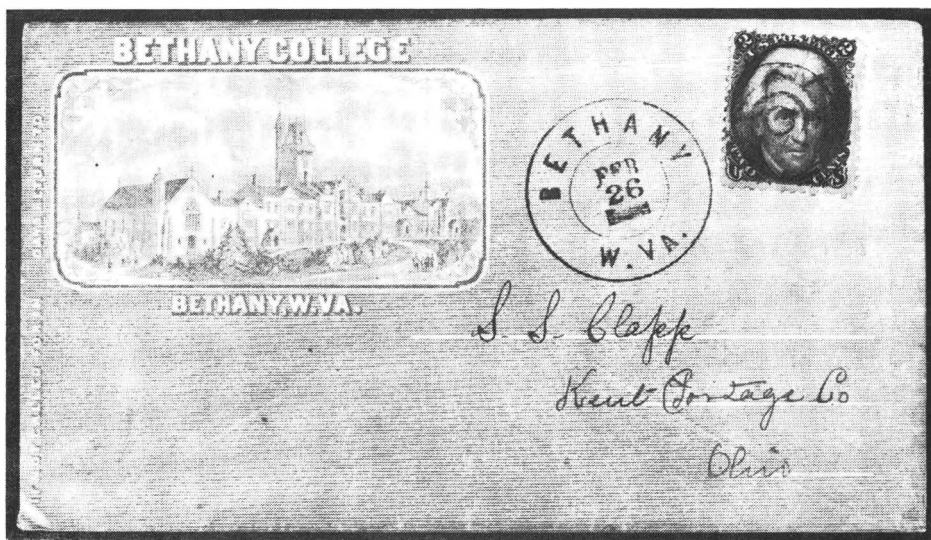


Figure 41

Collectors of college covers can have a heyday in the Black Jack area. Colleges, especially the smaller ones, seem to have favored the use of illustrated and illuminated envelopes or elaborate corner cards. An example, from Bethany College, Bethany, W. Va., is shown in *Figure 41*. After searching for several years for a cover of any kind from West Virginia, Mr. Allen felt more than rewarded when this one came along. An interesting feature is the patent lines for the proper alignment of the address. Another cover in the collection shows the corner card of the long ago discontinued, "Westchester Military Academy and Institute, Westchester, Pa.; W. F. Wyers, A.M., Principal." It is dated Dec. 27, 1864. Other schools represented by attractively designed covers are Iron City College, Pittsburgh, Pa. (*Figure 121*); Knox College, Galesburg, Ill., and Lookout Mountain Educational Institutions, Lookout Mountain, Tenn.

The above are only a few of the more or less elaborately designed covers from the Allen Collection. Others advertise and illustrate woodworking machinery, farm machinery, literary and scientific publications, insurance companies, and the handsome loom shown in *Figure 41A*. Undoubtedly covers of similar nature could be found in nearly every sphere of commercial activity of the period.



Figure 41A

Sad to say the majority of Black Jack covers comprising second or third class mail are, by comparison to those just described, plain and uninteresting on the outside, although many are equally fascinating on the inside. Many bear no postal markings of any sort except cancellation of the stamp. Even postmarking of such mail was not required after 1864. Many of these are what is known as prices current—a statement or list of the prevailing prices of merchandise, produce, livestock, whiskey or any commodity dealt in, issued at intervals by dealers to their customers. Some of these were issued daily; others weekly, monthly, or at longer or irregular intervals. Much of interest to a normally curious person can be found in perusing these lists. An envelope from Frederick, Md., addressed to the Sheriff at Chambersburg, Pa., contains the handbill shown in *Figure 42*. Another advertises books, pictures, autographs, gold and silver medals, and old coins.

\$100 Reward!



WAS stolen from the stable of the subscriber's father, living on the Frederick and Woodsboro' Turnpike, near the Monocacy Bridge, on Saturday night, the 6th inst., a

BLACK MARE,

about 16 hands high, three years old; somewhat away-back; no marks recollected; shod on front feet, and has never been shod on hind feet. Also, taken with the Mare, a Riding Saddle, and double-reign Bridle.

The above reward will be given for the Mare and Thief, or \$50 for either.

MARTIN HOKE,
 Mt. Pleasant (P. O.) Fred^d. Co., Md.

May 8th, 1866.

Printed by Keofer, Smith & Co., Examiner Power and Rotary Presses, Fred^d.

Figure 42

and an especially colorful one describes the merits of "Greens Excelsior Soda Fountain". Other envelopes contain notices of stockholder's meetings, or lists of stockholders and the number of shares they owned for the use of tax assessors. A "turned" folded letter from a bank instructed the addressee "to enter on the opposite leaf" an exact copy of her account with the bank as it appeared in her deposit book, giving the number of the book, date and amount of each item, to sign her name and return to the Treasurer so that the auditor might compare it with her account as it appeared in the "Treasurer's book." The request was carried out, the sheet folded inside out, addressed to the bank and mailed by application of another Black Jack. Evidently the postmaster did not check, as was his privilege with second and third class mail, and the letter containing this handwritten information was delivered to another town without evidence of postage due.

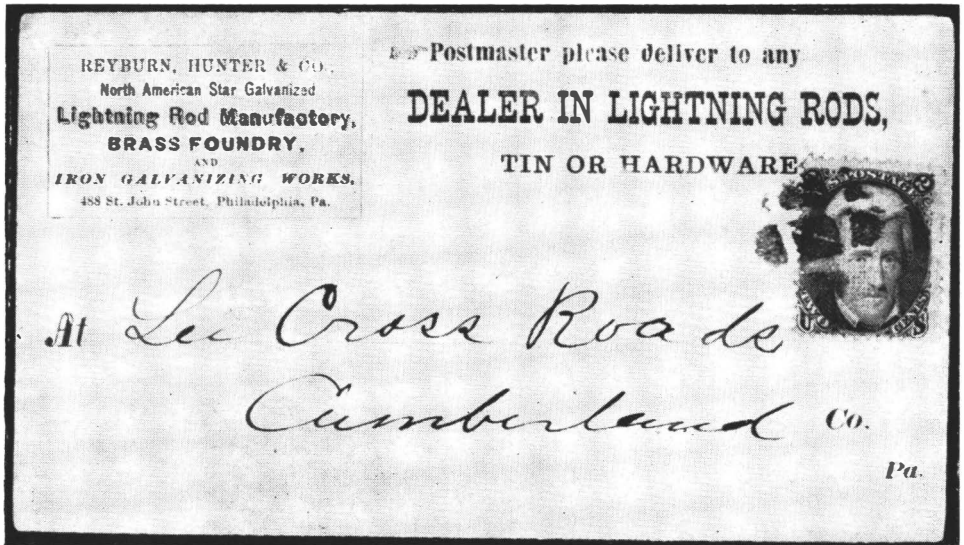


Figure 43

A curious custom of the day appears on the cover in *Figure 43* which bears the notation, "Postmaster, please deliver to any DEALER IN LIGHTNING RODS, TIN OR HARDWARE at" A similar directive on another cover specifies that it be delivered to the "Principal School Teacher at" A third cover, even more demanding in its request, carries the following message, printed in the upper left-hand corner: "The Postmaster will please open this letter—if not called for by the party addressed within a reasonable time—and furnish the writer with any information he may be possessed of as to their present whereabouts and responsibility. They are indebted to the writer for the proceeds of goods sold on commission, and pay no attention to his frequent demands for payment. The postage will be refunded and the favor thankfully acknowledged."

Second and third class mail uses of the Black Jack are legion, but the above examples are representative of the field, and open a window for a glimpse of life as it was lived in the United States a hundred years ago.

Precanceled Black Jacks: The first of two precanceled Black Jack covers is shown in *Figure 44*. It is one of the widely-known Cumberland, Maine, precancels used by Horace I. Gray, printer. These have been discussed in detail by Sterling T. Dow in his book, "*Maine Postal History and Postmarks*." Only this one type, with double circle, Dow Type 5, has been found used in connection with the Black Jack. The postmark was apparently printed by Gray at the same time as the corner card. Only the day of the month needed to be inserted by pen at time of mailing, and the year, also in manuscript, served as canceler for the stamp.

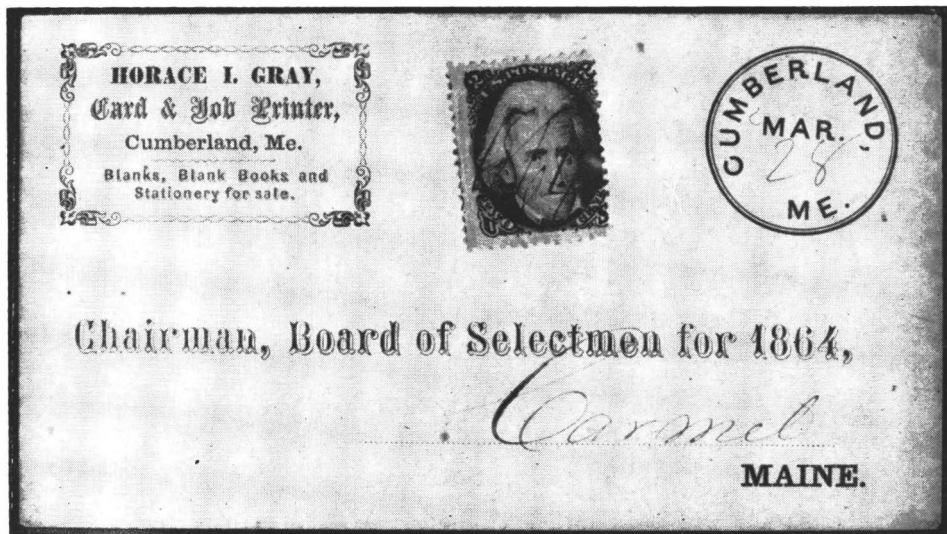


Figure 44



Figure 45

A second precanceled Black Jack cover is shown in *Figure 45*. It shows the corner card of James Vick, a known user of precanceled stamps for many years in Rochester, N. Y. The stamps were canceled in full panes by use of the regular double circle Rochester postmark before being torn apart and applied to the envelopes. This cover is the "Record Copy" originally described by Al Jones in the June, 1902, issue of the *New York Philatelist*, and later mentioned by Allan R. Brown in 1947 in his column in the "*Pre-Cancel Optimist*."

Revenue Use: By an Act of Congress on July 1, 1862, taxes to help defray the costs of the Civil War were levied on documents, proprietary articles and certain luxury items such as playing cards, photographs, etc. Although a special series of revenue stamps was issued for these purposes, postage stamps were sometimes substituted by the more or less occasional user. Such use was illegal and if detected, the postage stamp was not recognized. It was either covered by the proper revenue stamp or one was affixed in addition. Today we know that many went undetected, their users possibly feeling guiltless in as much as they had paid the proper amount of tax by the purchase of a government-issued stamp even though it was the wrong stamp.

Off-cover stamps which saw use in this illegal fashion can be detected by the type of cancellation they bear. Some have handstamp cancellations but more are found canceled by pen. The handstamp revenue cancellations may resemble a postmark at first glance, but instead of showing only city, state and date, they have in addition the name or initials of the user. Pen canceled postage stamps used as revenues show the initials of the user and the date. This is in contrast to the cross (X) prescribed for manuscript cancellation of a stamp used postally.



Figure 46

On the back of the portrait photograph, shown in *Figure 46*, is a Black Jack canceled by a revenue handstamp bearing the name of the user, "Groom", the place of use, "Philad'a", and the date, "1865 7 Jun". The "7" is upside down. Since the cancellation does not tie the stamp to the photograph, it is likely that it was precanceled in sheet.

In addition to the example shown above, the Allen Collection contains Black Jacks used for revenue purposes on bank checks, receipts for money paid, for purchase of securities and repayment of loans, on an express company receipt for transfer of funds and on a Certificate of Marriage. In none of these instances was the misuse corrected.

PART III

The Black Jack Used on Covers to Foreign Countries

THE UNIVERSAL Postal Union was still twelve years in the future when the Black Jack was issued. Consequently, there was no general reciprocal agreement among nations concerning the rates and handling procedures for mail leaving one country for a destination in another. In general, separate postal agreements, or treaties as they were called, were in effect between individual countries or groups of countries. There is no simple way to explain the multiplicity of rates which existed, nor the complicated treaties upon which they were based. Those interested in examining the best compilation of rates published to date are advised to consult, "*Foreign Rates of the United States, 1847-1875*", by George S. Hill and H. M. Konwiser, in *Stamps*, beginning in the April 13, 1935, issue. The mere tabulation of these rates in small print fills more than ten pages. Often there were several different routes by which a letter could be sent to a single destination with a different rate depending on which route it travelled and by whose ship it was carried. These were the days of British supremacy on the seas, and British packet boats carried much of the world's mail, but there were French, German and United States (American) packets operating as well.

To insure that each country received proper payment for the mail carried by its ships and was properly charged for its mail carried by ships of another country, an elaborate system of debits and credits had to be maintained. In the United States, this was done at Foreign Exchange Offices located at Boston, New York, Philadelphia and San Francisco, and in several other cities at various times. In these offices were specially trained personnel, known as rating clerks, whose duty it was to determine whether or not a letter was properly prepaid and to make the bookkeeping distribution of this prepayment. Similar offices for the same purpose were maintained by foreign countries at their points of foreign mail entry and exit. On the basis of evaluation made in these offices, appropriate postal markings were applied which served to guide the less highly trained postal clerks through whose hands the letters subsequently would pass. The latter applied transit or receiving marks, and the post office at destination collected postage due, if any.

With this overly simplified description of the complicated and cumbersome foreign mail system, covers from the Allen Collection which illustrate various routes, rates and combinations of stamps will be discussed. The Black Jack was not intended for use on first class foreign mail, and no rate which required its use is known. Nevertheless, one or more of them can be found on covers to many parts of the world. For convenient reference, they will be presented in more or less alphabetical sequence.

The writer is deeply indebted to Professor George E. Hargest for specific information concerning many of the transatlantic covers shown.

Argentina: It was customary for regular users of foreign mail, especially those in port areas or with business interests abroad, to keep themselves informed on ship sailing schedules, and often they indicated on the letter the ship or the route by which they wished a letter sent. *Figure 47* shows an 1869 cover postmarked in Boston on Feb. 22 and directed to Rosario, Argentine Republic, bearing a 3c and two 10c stamps in addition to a Black Jack, all with grill. In the upper left-hand corner is the writer's notation, "*Per Steamer 23d inst.*", and below it is the postal marking, "*TOO LATE*". At this period the only direct service for mail to Argentina was from New York, and the letter evidently reached there after the ship had sailed. The next sailing apparently did not take place for two months as the cover bears a partially indistinct packet marking dated, 22 April '69. The table of postages to foreign countries included in the August 1867 issue



Figure 47

of the U. S. Mail and Post Office Assistant introduced rates of 18-cents per $\frac{1}{4}$ ounce and 25-cents per $\frac{1}{2}$ ounce by "Am. packet 22nd of each month from N.Y." The May 1868 issue shows the date changed to the 23rd of each month. These rates remained in force until sometime between January 1 and April 1, 1870 when a rate of 18-cents per half ounce was established.

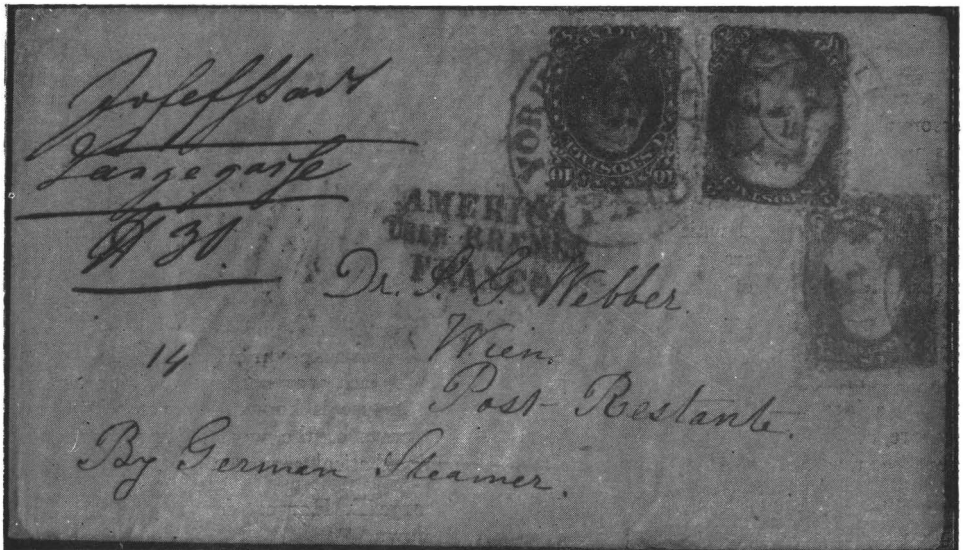


Figure 48

Austria: Two rates were in effect to Austria: 15-cents per half-ounce, by direct steamer via Germany and 28-cents by prepaid Prussian Closed Mail. *Figure 48* is an example of the 15-cent rate. The cover from Wellesley, Mass. to Vienna is dated Mar. 7, 1867, and bears a 3c and a 10c value of the 1861 issue besides the Black Jack. It shows a *NEW YORK, 12 PAID, BREMEN PACKET* marking in red, and the *AMERICA UBER BREMEN FRANCO* marking in blue. Although addressed to General Delivery (Post Restante), it apparently was delivered to No. 30 Lange Gasse, Josephstadt. On the back are a Vienna receiving mark and a Josephstadt sub-station marking, both dated March 26.



Figure 49

Figure 49 shows a cover bearing a 24c 1861 stamp and a pair of Black Jacks for the 28c rate to Vienna. This cover originated in Victoria, Vancouver Island, as is shown by the marking in blue in the upper left-hand corner, and was prepaid to San Francisco from where postal rates to Austria were available. The stamps were cancelled in San Francisco on Nov. 27, 1865, and the cover dispatched to New York from where it bears a British packet marking dated, Dec. 27. It reached Aachen on Jan. 9 and arrived in Vienna Jan. 10. The rate by Prussian Closed Mail was nearly twice that by direct steamer to Germany, but it was also several days faster. A patriotic envelope to Vienna was illustrated and described in Figure 3, Part I.



Figure 50

Bahamas: Figure 50 shows one of two covers in the Allen Collection directed to, "N. W. Bumstead, Nassau, New Providence, Bahama". This one is postmarked at New York, the other at Chicago, and each bears a 3c 1861 stamp in addition to a Black Jack to prepay the correct 5-cent rate for mail to the Bahamas via direct steamer from New York. This rate paid the letter only to the Bahamian point of entry. Both covers show a large "4" in blue indicating that four pence were to be collected from the addressee for inland postage. Neither cover is backstamped.



Figure 51

Canada: From 1863 until April 1, 1868, the postal rate from the United States to Canada was 10-cents for single weight letters travelling not to exceed 3,000 miles. A cover bearing a strip of five Black Jacks to prepay this rate is shown in *Figure 51*. It was postmarked at Farmington, Mo., Dec. 20, and bears a Hamilton, Upper-Canada receiving mark dated Dec. 26. Another cover at the 10-cent rate is shown in *Figure 123*. It is postmarked, "Greenwich, N. Y." and bears a Black Jack and 3 copies of the 3c 1861 stamp, an overpayment of one cent.

On April 1, 1868, the rate to Canada was reduced to 6-cents on prepaid letters. *Figure 52* shows a cover illustrating this rate in a most extraordinary manner. In the first place, the strip of three Black Jacks bears the scarce "D" grill. In the second place, the cover directed to Canada, originated in Victoria, British Columbia, where it was dated Aug. 31, 1868. British Columbia did not become a Province of Canada until 1871, and in those days there was no direct mail communication between the two. By postal agreement, all mail passing between them was handled in the ordinary United States mails. The cover shown here was brought to Portland, Ore. where it was postmarked on Sept. 6. Backstamps indicate it reached Canada West (town name indistinct) on Sept. 2-, and Dunnville, Upper Canada on Sept. 24.



Figure 52

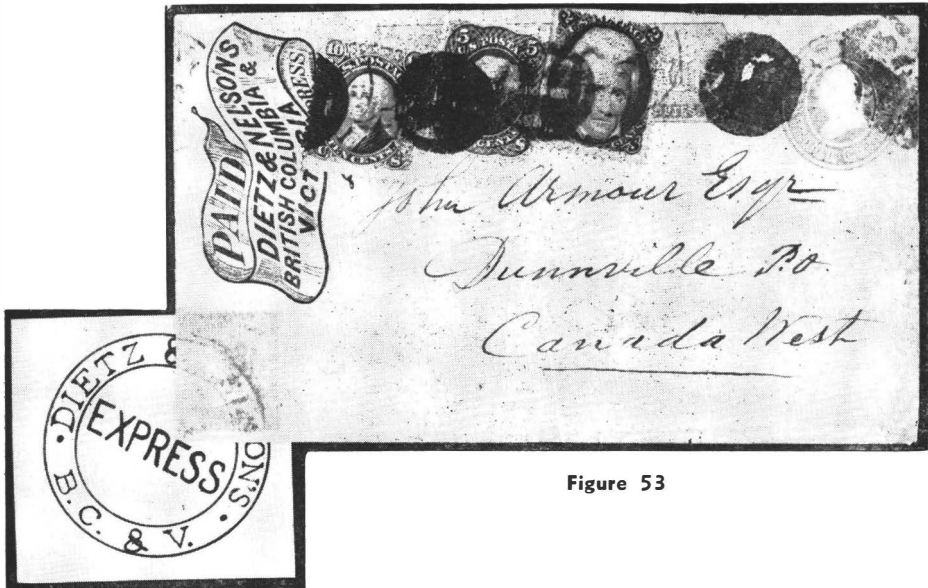


Figure 53

Figure 53 pictures another cover from British Columbia, this one having been carried the greater part of the way to Dunnville, Ontario by private express companies. The stamped envelope (U53) bears the franks of Dietz and Nelson's British Columbia and Victoria Express and Wells, Fargo & Co. From 1862 until 1866 or 1867, the former company handled mail south of Yale and Lilloet in British Columbia, connecting with Wells, Fargo & Co. in Victoria. In the lower left corner of the cover is an 1861 2½d British Columbia and Vancouver stamp canceled by a portion of the Dietz and Nelson handstamp in the manner illustrated by the drawing. In such cases, the major portion of the handstamp fell on the receipt retained by the Express Co. The U. S. stamps were applied in one or the other of the express company offices, but were not canceled until the letter reached New York, where it entered regular mail channels for the first time. Unfortunately one stamp was removed from the cover by a previous owner to show more clearly the Dietz and Nelson frank.



Figure 54

Chile: A cover from West Tisbury, Mass., to Valparaiso, Chile, is shown in Figure 54. It bears a strip of three of the 10c 1861 issue and two single Black Jacks to make

the correct 34-cent rate, established Dec. 31, 1867. Letters were carried from the United States by U. S. or British Packets, overland across the Isthmus to Panama and thence to Chile by British Packet. The 34-cent rate, via Panama, was established in 1857 and remained in force until January 1, 1870 when it was reduced to 22-cents. Of the 34-cent rate, 10 cents represented the United States postage and 24 cents was credited to Great Britain. These rates paid the letter only to the Chilean point of entry, and inland postage of 25 centavos was collected in Valparaiso, as indicated by the faintly impressed "25", in red, to the immediate right of the Panama marking.



Figure 55

China: In *Figure 55* is a cover postmarked May 17 at Milo, Maine, and directed to "William T. Stubbs, U. S. Ship Relief, Care American Consul, Macao, China". It bears three unsevered copies and a single of the 10c 1861 issue, a 3c 1861 and a Black Jack to make the correct 45-cent rate via Southampton. The two stamps at the top are carefully folded over the edge of the envelope and all are pen canceled. At the top center is a faint strike in red of a *PORTLAND, ME. AMERICAN PACKET, 24 PAID* marking dated May 19, 1865. The "24" in this marking is the credit to the British Post Office for a letter conveyed across the Atlantic by American packet, the United States retaining 21 cents. Out of this 24 cent credit, the London office credited the colonial office at Hong Kong with one penny for Chinese inland postage. Other markings, also in red, are three identical strikes (one on the back) of a *LONDON PAID*, dated May 31, '65, and "50" in diamond with bars which was a London clerk's mark. On the back, in blue, is a Hong Kong transit mark dated July 25, 1865. Transit time for this letter was 69 days.

Another cover to China, this one to Hong Kong, is shown in *Figure 56*. It bears 53c in postage, paid by two copies of the 24c 1861, a 3c and a Black Jack. Although the date in the British Packet marking is indistinct, the agent's handstamp shows that the letter was dispatched from Boston on Nov. 26, 1867. The London *PAID* marking is dated, Dec. 7, 1867, and a Hong Kong receiving mark on the back is dated, Jan. 22, 1868, making a total transit time of 57 days. The large numeral "48" is the United States



Figure 56

credit to Great Britain for a letter conveyed across the Atlantic by British packet, the United States retaining 5 cents. Again, the "1d" marking represents the British credit to Hong Kong for its inland postage.

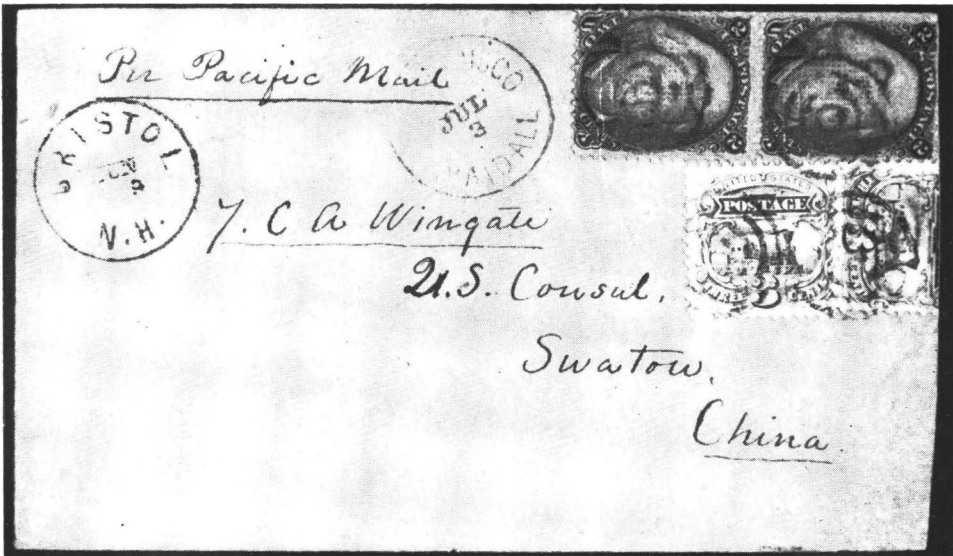


Figure 57

By the Act of Feb. 17, 1865, Congress authorized establishment, under the American flag, of steamship mail service between San Francisco and the Orient. On Oct. 16, 1866, a ten-year contract was executed with the Pacific Mail Steamship Company, the only bidder, providing for monthly service to and from Hong Kong and Yokohama, beginning on or before Jan. 1, 1867. For this service, an annual amount of \$500,000 was paid by the United States Government. Postal rates for this service were set at 10-cents per half-ounce for letters and 2-cents for newspapers and prices current lists. These rates were applicable in either direction. Figure 57 shows a letter carried by this improved service, bearing two Black Jacks and two of the 3c 1869 issue to make the 10c rate. It is post-marked Bristol, N. H. and addressed to "J.C.A. Wingate, U. S. Consul, Swatow, China; per Pacific Mail". In red, is a *SAN FRANCISCO PAID ALL* marking, and on the reverse are a Hong Kong transit marking and a Swatow receiving mark. The Allen

Collection contains two other covers from the Wingate Correspondence, both of which are prepaid by two 3c 1867 stamps in addition to two Black Jacks. One of them shows a *NEW YORK PAID ALL* marking in red, and the other the San Francisco marking mentioned above. Transit time for these covers was about 30 days, a marked improvement in service to China.

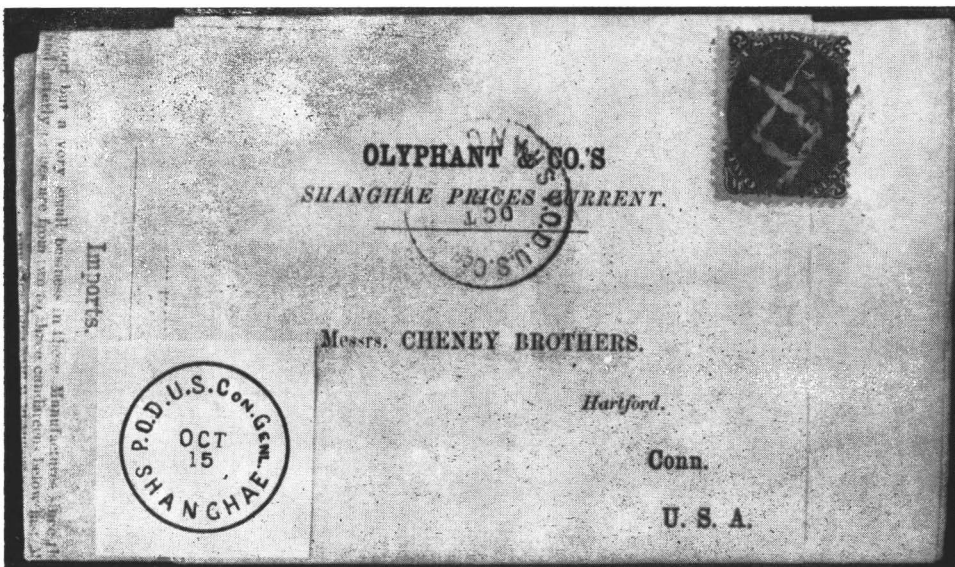


Figure 58

A wrapper containing a list of "Shanghae Prices Current" is shown in *Figure 58*. The postmark, *P.O.D., U. S. CON. GENL., SHANGHAE*, is the earliest type of United States Post Office Department marking used in China, and the cover is an example of the two-cent rate from China under the provision of the subsidized Pacific Mail arrangement described above.



Figure 59

Cuba: *Figure 59* shows a cover from New York to Havana, Cuba bearing the correct 10-cent rate for a letter to Cuba travelling less than 2,500 miles from the office of mailing. It shows the large "NAY" oval marking characteristic of covers to Cuba during this period. Besides the Black Jack, it bears 3c and 5c values of the 1861 issue.

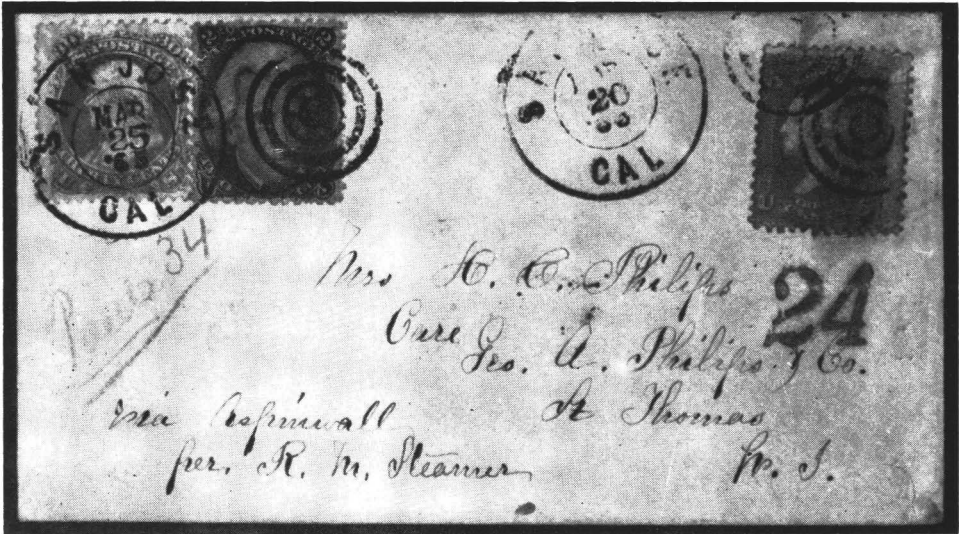


Figure 60

Danish West Indies: *Figure 60* pictures a cover from San Jose, Calif., to St. Thomas, Danish West Indies. The San Jose postmark at the right is dated Mar. 20, '65; the one at the left, Mar. 25, '65. The writer directed that the letter be sent via Aspinwall, New Grenada (Panama) and thence by Royal Mail Steamer to destination. The cover bears, besides the Black Jack, a 30c and a 3c of the 1861 issue, making an overpayment by one cent of the 34-cent rate. The large "24" in red indicates the credit to Britain. The cover is backstamped at St. Thomas on May 13, '65, 54 days after entering the San Jose Post Office.



Figure 61

Denmark: The cover shown in *Figure 61* to Denmark illustrates a territorial use of the Black Jack. As shown by the manuscript postmark at the lower left corner, the cover originated in Plain City, Utah. Utah became a Territory in 1850, but was not admitted to Statehood until 1896. Date of postmark is March 16, '68. The cover shows a prepayment of 18-cents, the rate for North German Union closed mail via England.

However, the letter was sent by North German Union direct mail, and by this route the prepaid rate to Denmark was only 13 cents. The large "3" is the United States credit to the North German Union for the postage payment in excess of the 10-cent international rate, i.e. the rate between the United States and the North German Union. Other markings are NEW YORK PAID ALL DIRECT and HAMBURG . . . FRANCO, both in red, and a NYBORG 46 transit marking in black on both front and back.



Figure 62

England, Ireland and Scotland: Postal rates to England, Ireland and Scotland were the same; namely 24-cents for letters under a half-ounce until Dec. 31, 1867; 12-cents for the same beginning Jan. 1, 1868, and 2-cents for printed matter. The cover in *Figure 62* illustrates the 24-cent rate, prepaid by two Black Jacks and two 10c 1861 stamps. It bears a manuscript postmark from Spring Brook, Mich., dated May 14, 1866, and the seldom seen *DETROIT AMERICAN PACKET, 3c PAID* marking in red. An Attleborough receiving mark is on the reverse.



Figure 63

A cover to Dublin, Ireland, for which the same 24-cent rate applied, is shown in *Figure 63*. It too has a manuscript postmark, likewise originating in a very small town, Fork Meeting, Baltimore Co. Maryland. The cover, bearing a Black Jack, a 3c and two 10c stamps of 1861, is overpaid by one cent.



Figure 64

The reduced rate, after Jan. 1, 1868, is illustrated by a cover from San Francisco to Liverpool (*Figure 64*). The San Francisco markings (postmark, numeral "6" and stamp obliterations) are all in magenta. The PAID LIVERPOOL, U. S. PACKET, 3 MAR. 1868 marking is in red. Transit time for this cover was 33 days.

Figure 65 shows a homemade wrapper from Buffalo, N. Y., to Perth, Scotland, which required only the 2-cent rate. The large "1d" in black indicates the inland rate to be collected on delivery.

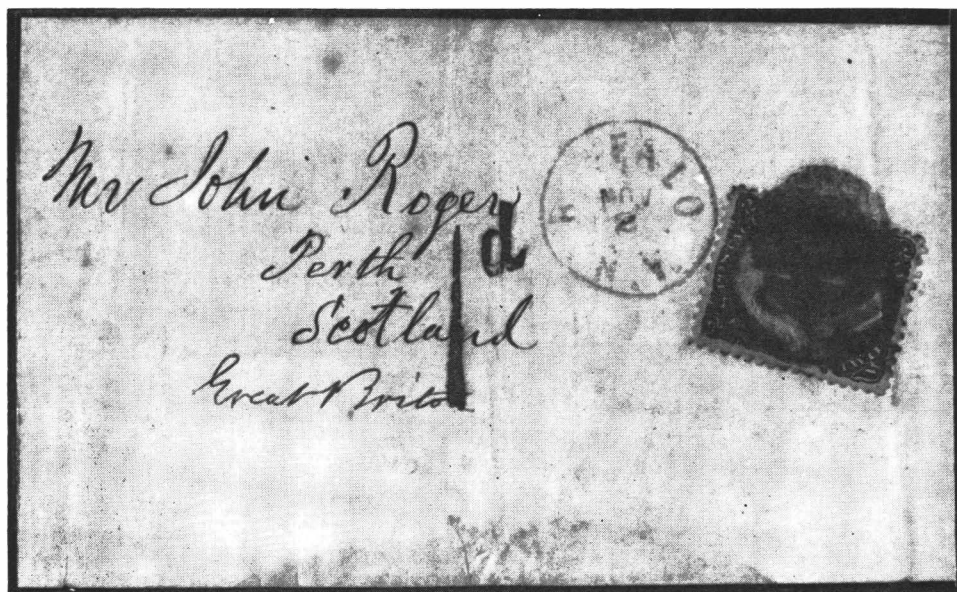


Figure 65



Figure 66

France: The cover illustrated in *Figure 66* came to Mr. Allen from the Sir Nicholas E. Waterhouse Collection. It bears a block of four and a pair of the Black Jack and a 3c 1861 to prepay the correct 15-cent rate for a letter weighing under a quarter-ounce to France. The letter was postmarked at St. Augustine, Fla., March 11, 1865, and is directed to Bayeux, Normandie.



Figure 67

Figure 67 shows the 30-cent double rate to France. In addition to the 3c stamped envelope, with inside patent lines, the cover bears a block of five ungrilled Black Jacks and a single with "E" grill, a 3c 1867 with "F" grill, and the 12c value of the 1869 issue. Postmarked at New Orleans on Aug. 28, it reached Calais by American service on Sept. 14, 1869. On the back is a "Paris a Deerfont" transit marking and an Auzon receiving mark dated Sept. 15, 1869.

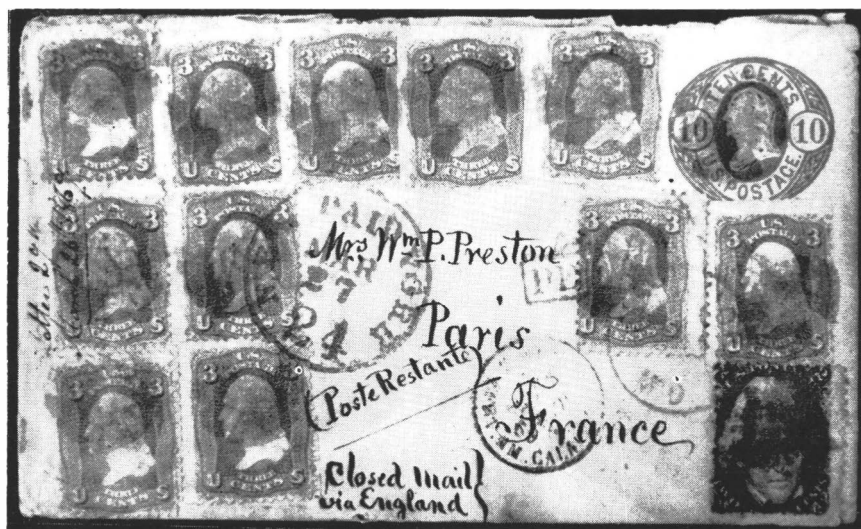


Figure 68

Shown in Figure 68 is an extraordinarily colorful cover bearing postage to prepay the quadruple rate (4 x 15c) to France. In addition to the 10c stamped envelope, there are sixteen 3c stamps with "F" grill (five are on the reverse) and a Black Jack with "E" grill. The letter traveled from Baltimore to New York and thence by American service to Calais. On the back is a Paris receiving mark in red and a general delivery mark in black, both dated Apr. 8, '69.



Figure 69

Figure 69 pictures another territorial cover, this one from Weeping Water, Nebraska Territory, to France. The Official U. S. Register for 1861 lists Hiram K. Cranny as Postmaster of Weeping Water and his compensation for the year as \$10.21. The town was probably not much larger by July 29, 1865, when this cover was posted. Territorial covers bearing Black Jacks are difficult to find.

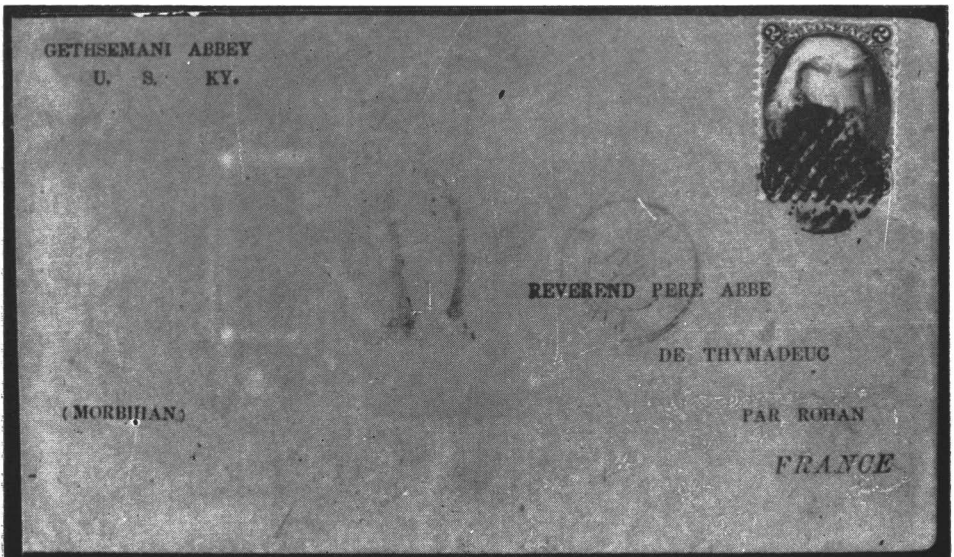


Figure 70

The 2-cent circular rate to France is shown in Figure 70. The cover apparently originated at "Gethsemani Abbey", somewhere in Kentucky. On the front is a Paris transit marking and stylized numerals indicating 15 centimes due, to pay the French inland rate. Both markings are in red. On the reverse is a Paris to Nantes railway marking and a Rohan receiving mark, both in black.



Figure 71

Figure 71 shows a wrapper from New York to Paris, franked by a Black Jack with "E" grill.

The stylized numerals, "15" with small "c" at the top, indicate inland postage due. The small "c" indicates *centimes*, and is placed there to differentiate the marking from a charge of *decimes*.

Germany: Many covers to Germany, as well as to other parts of Europe, were conveyed by what was known as Prussian Closed Mail. This was the fastest route to most parts of the Continent and beyond, and commanded a higher postal payment than other routes. The mail was transported in sealed pouches which were not opened en route. It was carried to English ports by mail steamer, whence it was sent to the London office, which dispatched the closed bags through Ostend, Belgium to the exchange office at Aachen on the German frontier where the bags were first opened, and the mail was routed to its various destinations. The prepaid rate for this service was 28 cents per half ounce. The U. S.-Prussian closed mail convention remained in effect until December 31, 1867, when it was superseded by the U. S.-North German Union Convention. This convention abandoned Aachen as an exchange office and in its stead introduced the travelling post office between Vervier (Belgium) and Cologne (Prussia) for mail via England. The rate by North German Union closed mail, via England, (between the United States and Germany) was set at 15 cents per half ounce.

In contrast to the more rapid service by Prussian closed mail, direct steamer service was available by the North German Lloyd to Bremen or the Hamburg-American line to Hamburg. The rate to either of these cities by the respective steamship lines was 10 cents per half ounce, but to other places in the German-Austrian Postal Union, it was 15 cents. These rates were set by special conventions between the United States and Bremen and Hamburg, which were superseded on January 1, 1868, by the U. S.-North German Union Convention. This convention established a rate between the United States and Germany for North German Union direct mail of 10 cents per half ounce. The United States exchange offices used markings inscribed "DIRECT" to indicate carriage by the German ships to Bremen or Hamburg. Those inscribed "BR(ITISH) TRANSIT" indicate letters forwarded by North German Union closed mail via England.



Figure 72

Figure 72 shows a mourning cover addressed to Weisbaden. It is franked by a pair of Black Jacks and a 24c 1861 for the 28-cent Prussian Closed Mail rate, and bears the *NEW YORK BR. PKT., 7 PAID* marking and the usual boxed *AACHEN, FRANCO* (paid) marking in blue.



Figure 73

Figure 73 shows the same markings as above except the Packet marking indicates 14 PAID. This was a double weight letter, thus 2 x 7c. The cover is addressed to St. Wendel, Rhein Province, Prussia, and bears 56-cents in postage (2 x 28c), paid by a 30c and a pair of 12c 1861 stamps in addition to the Black Jack. In the lower left corner is a faint Saint Paul, Min. postmark with the date Feb. 13, '66, upside down. In the upper left corner is the embossed corner card of a wines, liquors and rectifiers importer.

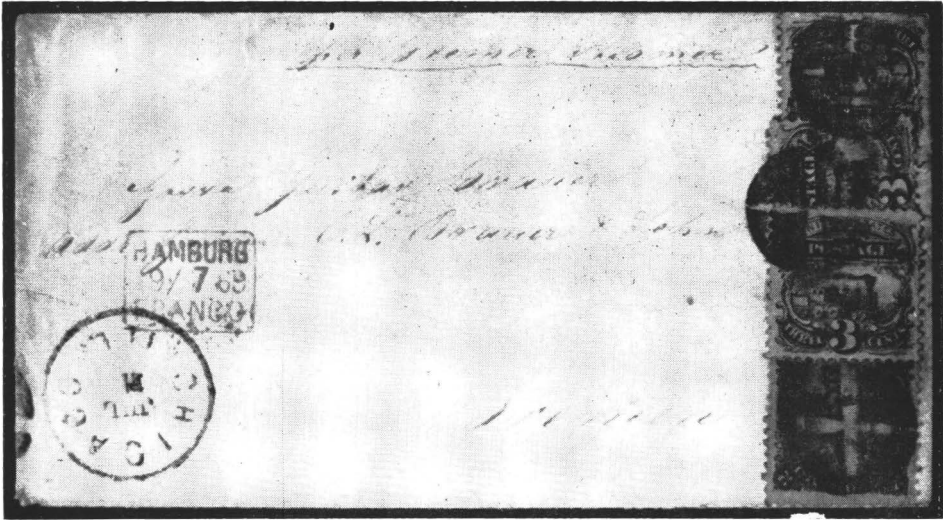


Figure 74

The cover in *Figure 74* would appear to show a series of postal errors. Postmarked in Chicago and addressed to Bremen, it bears three 3c 1869 stamps besides a Black Jack, making a one-cent overpayment of the ten-cent rate to Bremen, by Bremen ship. Despite directions by the writer that the letter was to go, "Per Bremen Steamer", it evidently got into the Hamburg Mail by mistake. The rate to Bremen, via Hamburg, was 15-cents. Upon receipt in Hamburg, probably with Hamburg Mail, the rating clerk, not noting that it was addressed to Bremen, applied the *HAMBURG FRANCO* marking. Thus rated, no lesser postal employee dared question payment, and it was sent to Bremen without indication of postage due.



Figure 75

A Colorado Territorial cover to Germany is shown in *Figure 75*. It is postmarked at Black Hawk Point, Col., Mar. 28, '65, and is franked by a pair and a single Black Jack and a 10c 1861 stamp. This was an overpayment by one-cent of the 15-cent rate via Hamburg Mail. It bears a clear strike of the *N. YORK, HAMBURG PKT., PAID 12* marking, in red, and *FRANCO* in black. On the back is an oval Hamburg mark, dated Apr. 30, '68 and a double circle Hamburg mark, dated May 1. A delivery mark, without city name, is dated May 2. Colorado became a territory in 1861, and was admitted to Statehood in 1876.



Figure 76

Figure 76 shows an interesting cover to Oldenburg via Bremen Mail. It bears a Black Jack and a 24c 1861 stamp to prepay a double weight letter (2 x 13c). A separate 13-cent rate to Oldenburg via Bremen Mail remained in effect from February, 1867, until December 1867, after the rate via Hamburg Mail had been increased to 15-cents. The cover bears no year date, but records show that the steamer *Deutschland*, as indicated on the envelope, sailed from New York on April 25, 1867, the month and date shown in the *N. YORK, BREM. PK. PAID* marking. The numeral "20" in red crayon indicates the credit to Bremen for a double weight letter. On the reverse is an Oldenburg receiving mark, dated May 8.

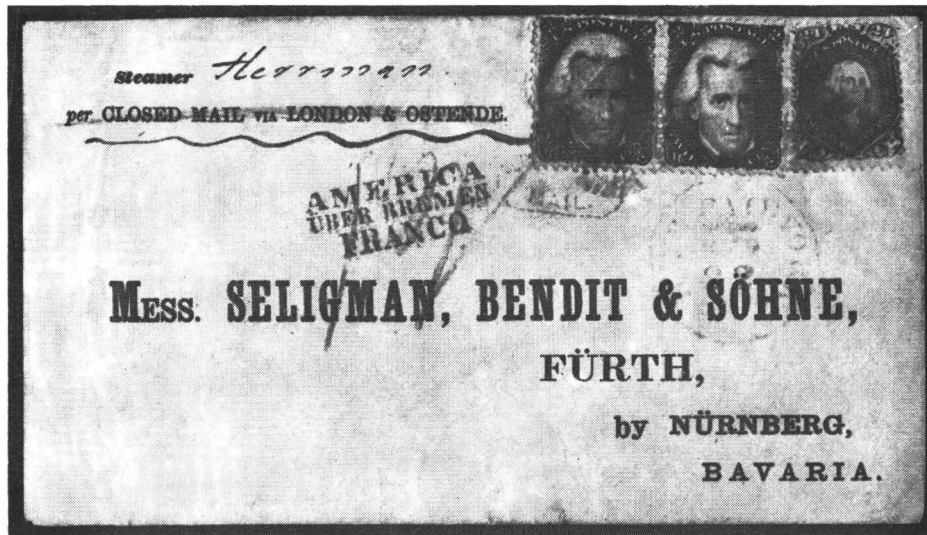


Figure 77

The cover pictured in Figure 77 was dispatched under a special arrangement known as Supplementary Mail. This was a service available in New York for outgoing foreign mail after the regular mail had closed. For this service an additional fee, equivalent to the regular rate of postage, was charged, but prior to 1872 or 1873, this fee may have been payable at dockside in cash only. ("The Supplementary Mail Service of the New York Post Office 1853-1872", by Stanley B. Ashbrook with comments by Dr. W. L. Babcock; the *Stamp Specialist, Orange Book*, p. 32.) The cover, directed to Nurnberg,

bears a fine pair of Black Jacks and a 24c 1861 stamp. The left-hand Black Jack is tied to the cover by both the quartered cork canceler and the Type A Supplementary Mail marking, both in red. It is unusual for the Supplementary marking to tie a stamp; usually it is seen wholly on the cover. Twenty-eight cents in postage, the correct rate for a letter via Prussian Closed Mail, appears to be a 13-cent overpayment in this case since the *AMERICA UBER BREMEN FRANCO* marking indicates that the letter was carried by Bremen Mail, for which the rate was only 15-cents. This supposition is further borne out by the large "12", in red crayon, indicating the amount credited to the country whose ship carried the letter. The printed instruction on the envelope, "*per CLOSED MAIL via LONDON & OSTENDE*" would indicate that the sender customarily used the closed mail service, and his clerk had applied the postage to this letter accordingly. When the messenger, carrying the letter, reached the dock, he learned that the ship due to sail was going to Bremen. Thereupon, the "*per CLOSED MAIL . . .*" was crossed out, and the postage already on the envelope was an overpayment if the Supplementary Mail fee could be paid in cash only. A faint strike in red of the *NEW PAID YORK, Sep. 22* marking can be distinguished below the right-hand Black Jack. The cover is backstamped with a Fuerth receiving mark dated Oct. 7.

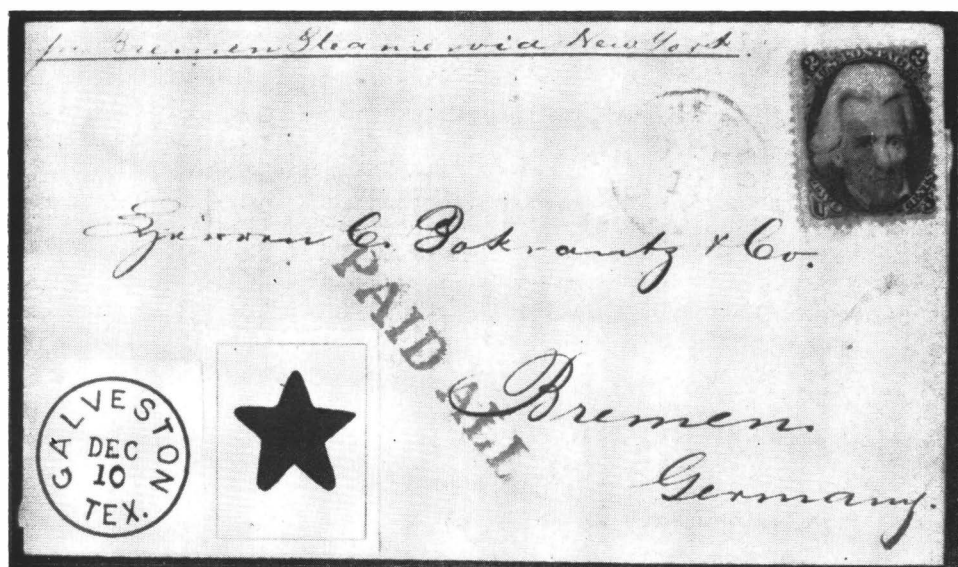


Figure 78

A folded printed cotton market report for the week ending Dec. 8, 1866, is shown in *Figure 78*. It is postmarked Galveston, Texas, and the Black Jack is canceled by a strike of the well-known Galveston star. The writer indicated the route by notation at the top, "Per Bremen Steamer via New York". The only other postal marking on the cover is a *PAID ALL*, applied in red. The Allen Collection contains another cotton quotations list from a commission merchant in New Orleans. It is dated, 24 Dec. 1866, and bears the same *PAID ALL* marking, struck in black. In addition, the *AMERICA UBER BREMEN FRANCO* marking appears on this cover.

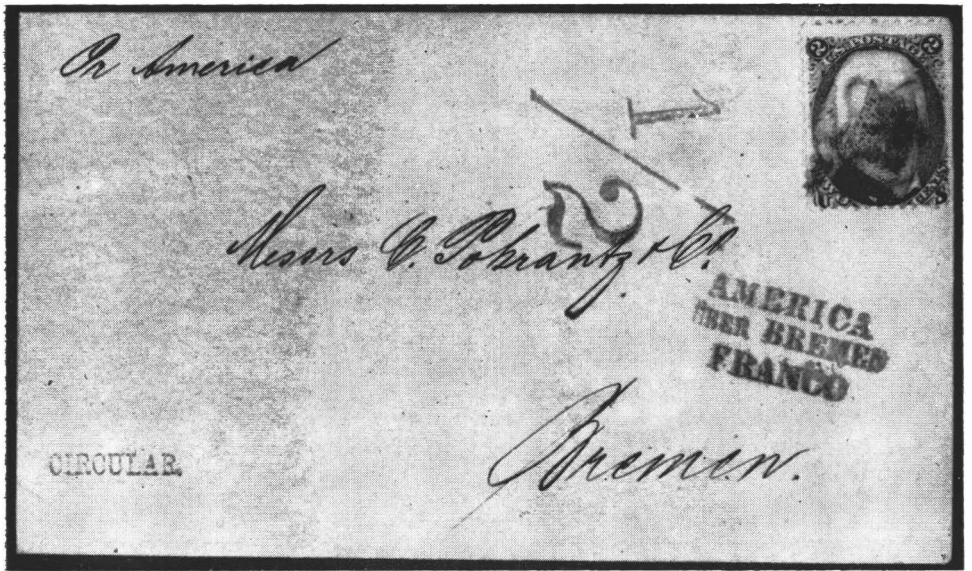


Figure 79

Figure 79 shows a folded sheet, marked "circular", and addressed to Bremen. Unfortunately the inside printed portion has been torn off so that no date is obtainable. It bears, besides the *BREMEN FRANCO* marking, a large "½" in red. The same "½" marking, applied in black, is on another folded sheet, a tobacco report, dated Oct. 3, 1867. These are undoubtedly German postage due markings, applied in Bremen, and it seems likely that the color of ink with which they were applied bore no significance.



Figure 80

Guatemala: A cover showing the obsolete "Congress, Washington, D. C." postmark is shown in Figure 80. It is addressed to the Honorable E. O. Crosby at the U. S. Legation in Guatemala, and is franked by a pair of 3c 1861 stamps and a pair of Black Jacks to prepay the 10-cent rate set by Postal Convention, effective Sept. 1, 1862. The numeral "2" in black is considered to be a marking applied in Guatemala. This is the only cover in the Allen Collection to any country in Central America.

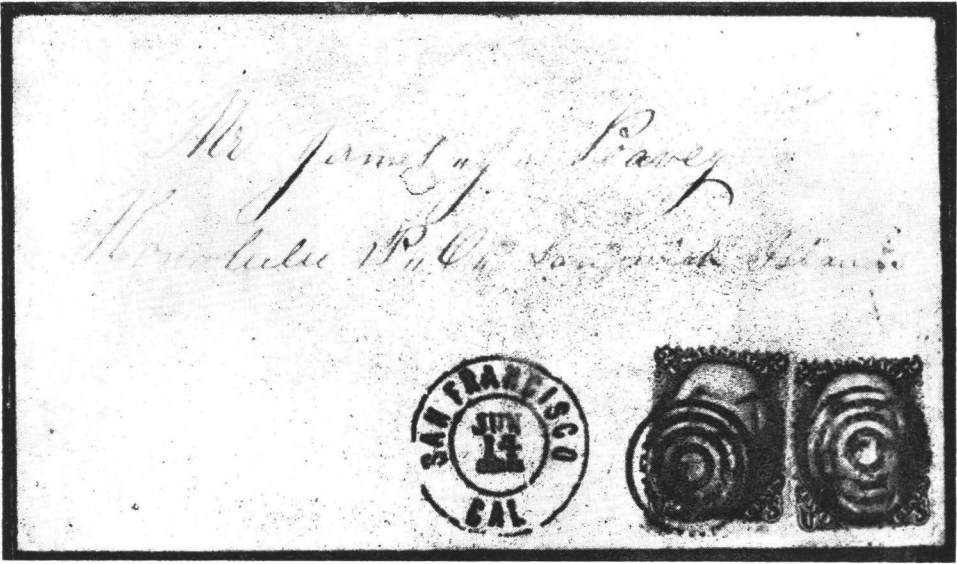


Figure 81

Hawaii: *Figure 81* pictures a cover from San Francisco to Honolulu, Sandwich Islands. The year date is indistinct, but the stamps are ungrilled and it would seem safe to assume that it was prior to 1867 when contract mail service between the United States and Hawaii was established. In this event, the letter was carried by private ship for which the captain was entitled to receive two cents. Whether the 4-cent prepayment included this fee in addition to the drop letter rate, or whether the letter weighed over a half-ounce, thus requiring 4-cents postage in San Francisco, with the ship captain's fee to be collected from the addressee along with the Hawaiian rate, is difficult to determine. The cover bears no other postal markings.



Figure 85

Five Black Jacks, a strip of three and two singles, all with "F" grill, prepaid the cover shown in *Figure 85* from Visalia, Calif., to Honolulu. The postmark does not show the year, but a Feb. 10 date could not have been earlier than 1868 since the letter was carried at the subsidized mail rate.



Figure 82

Two letters from Hawaii bearing Black Jacks are shown in *Figures 82* and *83*. The first is a patriotic envelope with a spread eagle, shield, crossed olive branches and the legend, "Union and Constitution" embossed on the reverse side. The upper envelope flap is edged in red, the lower one in blue. The letter, which originated in Honolulu, is addressed to Charlestown, Mass. Postal markings are: *HONOLULU, U. S. POSTAGE PAID, AUG. 13*, in red; double circle San Francisco, Cal. Sep. 3, 1864 postmark; *FOREIGN* in black block letters; numeral "5", in black; straight-line *CHARLESTOWN, MASS.*, in red, and two strikes of the San Francisco cogwheel canceling a Black Jack and 3c 1861 stamp. The postage prepayment of 5-cents was correct as indicated by the Honolulu marking. Nevertheless, the San Francisco Post Office, through a misunderstanding of a new Postal Act which allegedly raised the rate to 10-cents, applied the



Figure 83

"Foreign" marking to indicate source of the letter and the numeral "5" to indicate the amount believed to be due. The straight-line "Charlestown" was a receiving mark.

The second cover from Hawaii bears two vertical pairs and a single Black Jack used with four 3c stamps of the 1861 issue (22c postage) to prepay another (12c?) erroneous rate—for double weight letters—due to the misinterpretation of the Postal Act of July 1, 1864. Actually the rate changes set forth in that Act did not apply to Hawaii, but this was not discovered by the Postal authorities until December 1864. As a result, letter mail was rated incorrectly for several months during the latter half of 1864. This same cover is pictured with full discussion of the mix-up in rates in "Hawaii, Its Stamps and Postal History" by Henry A. Meyer, Rear Adm. Frederick R. Harris and others, pages 70-73, repeated from *Pat Paragraphs*, Section 43, April 1943.



Figure 84

A cover postmarked at Mount Vernon, N. Y., and directed to Hilo, Hawaii, is shown in *Figure 84*. It bears two Black Jacks and two 3c stamps, all with grill, for the correct 10-cent rate under provisions of a new subsidized mail arrangement. Steamship mail service between San Francisco and Honolulu began late in 1867 under a contract, dated Sept. 6, 1867, with the California, Oregon & Mexican Steamship Company.



Figure 86

Holland: *Figure 86* shows a folded letter from Richmond, Va. to Amsterdam. Postage was prepaid by a 3c 1867 stamp with "F" grill and a Black Jack and 10c 1867, both with "E" grill. The cover shows an indistinct NEW YORK, PAID ALL, BRITISH TRANSIT marking in red at bottom right, and an Amsterdam receiving mark on the reverse is dated, 15 Nov. '68. The 15-cent rate to Holland was set by the U. S.-Netherlands convention, effective January 1, 1868. The convention provided for direct closed mail via England. This meant that the closed bag not only remained intact through England, but also through all intermediate countries until it reached the exchange office in the country of destination, in this case, Moerdyk, Netherlands.



Figure 87

A rate seen less often is illustrated in *Figure 87*. This eight cent rate, prepaid by use of four Black Jacks, was correct for Closed Mail via England for, "Books, packets, prints, per 4 oz., prepayment compulsory". The item is a folded printed sheet headed, "WOOL. Bauendahl & Co's Monthly Circular for the Foreign Mail. New York, September 5th, 1868". A PAID ALL marking in black is on the front, and a Leiden receiving mark, dated 16 Sep. '68, in red, is on the back.

India: A partially paid letter from Newburyport, Mass. to Calcutta, India is shown in *Figure 88*. The cover, dated Sep. 13, bears only a Black Jack and a 3c 1861, with the balance to be collected from the addressee. This was the 5-cent open mail rate by British packet which was in effect from 1860 until January 1, 1868. The London office debited the Calcutta office with one shilling, five pence, as indicated by the stylized numerals. This was the equivalent of 34 cents in U. S. currency. On the back (*Figure 89*) are three postal markings: (1) A Boston British Packet marking in black, dated 13 Sep. (2) A London transit marking in red, dated Sep. 25, '65. (3) A Calcutta STEAM LETTER marking in blue, dated Nov. 2, 1865, indicating collection of one rupee, 2 annas, the equivalent of one shilling, six pence (British) or 36 cents (U. S.). The Indian inland rate of one penny (British) was included. Transit time for the letter was 50 days.

A cover to Ahmednuggur, India, from the Bissell Correspondence is shown in *Figure 90*. It is franked by a Black Jack with "Z" grill, and 24c and 30c stamps of 1861. The rate, via England, was 28 cents; thus this was a double weight letter with prepayment of

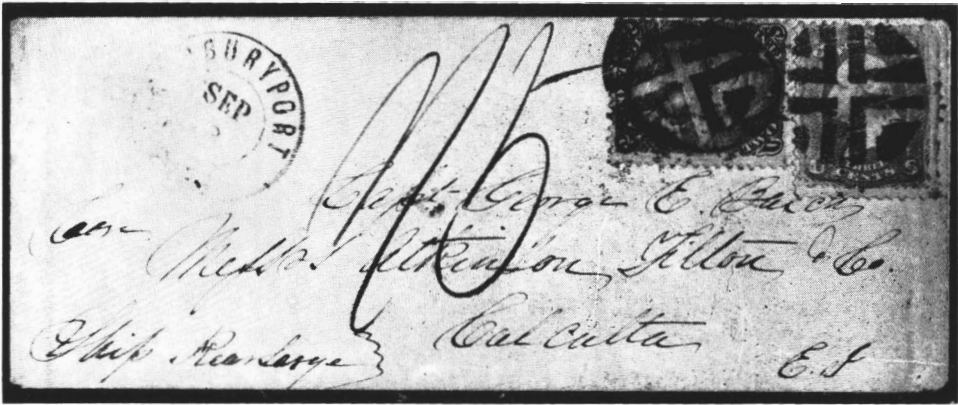


Figure 88



Figure 89

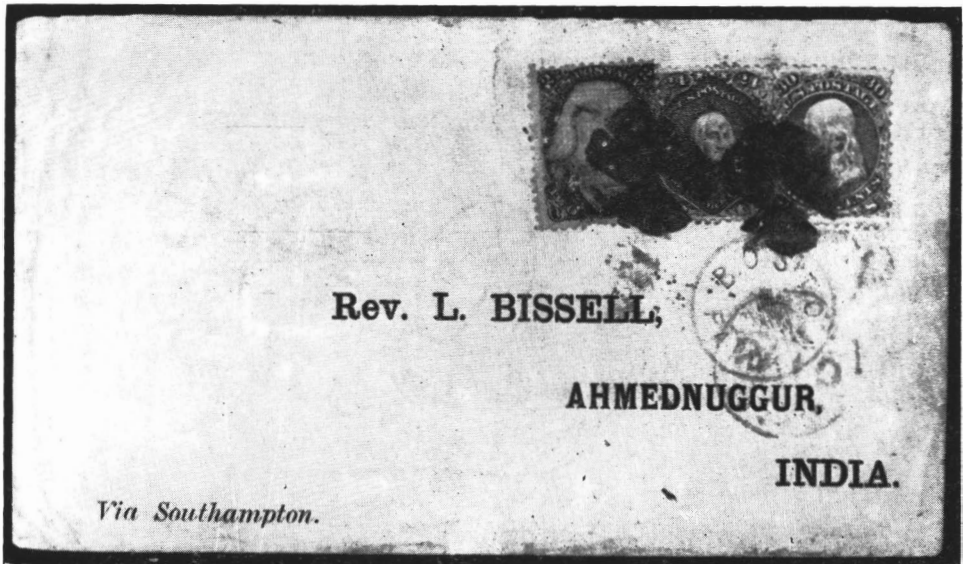


Figure 90

56 cents. Boston *PAID* and London *PAID* markings are on the cover front. On the back, in blue, is a Sea Post Office (Type I) marking dated July 20, 1868, and an Ahmednuggur receiving mark in red.



Figure 91

Italy: A cover showing mixed franking, Masonic cancellations and clear postal markings is shown in *Figure 91*. The letter originated in Lonsdale, R. I., and shows three strikes in blue of the Masonic cancellation of that office. It was addressed to France and prepaid at the correct 15-cent rate by a Black Jack and 3c and 10c stamps of the 1861 issue. In Paris, it was forwarded by an agent, who supplied 40 centimes in French postage, to Florence, Italy, where a receiving mark was applied Jan. 15, '68. This cover was formerly in the collection of Henry C. Gibson.



Figure 92

Figure 92 shows the first of two covers to Palermo. Although prepaid with 19 cents which was the North German Union closed mail rate via England, the letter was forwarded in direct closed mail via England at the 15-cent rate provided for by the U. S.-Italian convention effective April 1, 1868. This is indicated by the fact that there are only U. S. and Italian markings on the cover. The stamps are two Black Jacks and 5c and 10c values of 1861. The cover shows a fine strike of the NEW YORK, PAID ALL, BRITISH TRANSIT marking in red. On the reverse are a Naples transit mark and a Palermo receiving mark.



Figure 93

Figure 93 shows another cover from the same correspondence. It bears two Black Jacks in combination with a 15c Lincoln, all of which are grilled. The marking on the face of the cover is the same as on the one above, but on the reverse is a Milano transit marking in addition to those applied in Naples and Palermo. Again transit was by direct closed mail via England at the 15-cent rate despite the 19-cent prepayment.



Figure 94

The next several letters, all addressed to Rome, seem to have caused consternation as to correct postage rate at the time they were mailed as well as to students since that time. What seems to have been overlooked is that Rome was not annexed to Italy until after a plebiscite on October 2, 1870, and therefore the U. S.-Italian convention rates did not apply to Rome until after that date. Rates to Rome paid a letter only to the boundary. The Papal States inland rate was extra.

The first of these, an 1865 cover, is shown in Figure 94. It is postmarked at Hamilton Depot (?), N. Y., and bears 40 cents in postage consisting of a pair of Black Jacks, a 30c and two 3c values of 1861. Markings include a N. YORK, BR. PKT., PAID and

an AACHEN FRANCO. The letter was carried by Prussian Closed Mail to Aachen, thence to Leghorn and to Rome on the Milan-Rome mail train, as indicated by back-stamps. Professor Hargest has stated that at the time, the Prussian closed mail rate to the Roman frontier was 44 cents with payment compulsory. Although this letter is prepaid only 40 cents, the New York exchange office gave Prussia a credit of 23 cents as indicated by the manuscript "23" in red. As this credit indicates, the New York office considered the letter fully prepaid with 44 cents. The letter was marked "P.P." because it was not paid to destination. It was marked for a collection of 6 bajocchi, or about six cents in U. S. currency, as indicated by the large manuscript "6". Professor Hargest states that the Hamilton Depot (?) postmaster evidently made the mistake and the N.Y. exchange office appears to have gone along with it.



Figure 95

Figure 95 shows an 1869 cover to Rome, franked by a Black Jack and a 12c 1861 stamp. It bears a BOSTON, PAID ALL, DIRECT marking in red, and a BREMEN FRANCO marking in violet. The North German Union direct rate to Italy was 14 cents, consisting of the 10-cent international rate to which was added the postage from the Union border to Rome of 4 cents. As required by regulations, the U. S. exchange office gave the North German Union a credit of $1\frac{1}{2}$ silbergroschen, as indicated by the manuscript " $1\frac{1}{2}$ ". To the left are the letters "Wf", meaning Weiterfranco or postage beyond paid. By this time, the Papal States inland rate had been lowered to 25 centesimi (about 5 cents), and is indicated by the large stylized numerals.

Another 1869 cover to Rome is shown in Figure 96. It bears a pair of Black Jacks with "E" grill and 3c and 12c values of 1861. It is postmarked at Baltimore, carries a fine strike in red of the VERVIERS COELN (Cologne) FRANCO marking, and on the reverse a NEW YORK, PAID ALL, BRITISH TRANSIT marking. The 19 cents prepaid the North German Union closed mail via England rate. To the international 15-cent rate (10 cents plus 5 cents for British service as indicated by the numeral "5" in circle) was added the 4 cents postage from the North German Union border to the Papal States. The Roman inland rate was 25 centesimi for $7\frac{1}{2}$ grammes ($\frac{1}{4}$ oz.). The "50" in stylized numerals indicates a double rate collection. The letter contained in this cover refers to the addressee's complaint that the writer had not been fully pre-



Figure 96

paying his letters to her. He stated that he had checked with the Baltimore Post Office and they had confirmed his full prepayment. A later item in the correspondence is shown in *Figure 97*. It is a folded Baltimore Post Office Bulletin listing domestic and foreign postal rates and mail departure schedules. Both this item and the previous one were fully and properly prepaid according to the listed rates, but once again the Rome Post Office imposed postage due as indicated by the stylized "20", the inland rate for a printed circular. There is nothing on the printed schedule to indicate that the rates listed were only to the border of the Papal States.



Figure 97



Figure 98

Japan: A folded letter from Yokohama is shown in *Figure 98*. It bears a strip of five ungrilled Black Jacks for the 10-cent first class rate, by subsidized Pacific Mail, to or from the Orient, as explained previously in this chapter under the heading, "China". The stamps were canceled and the letter postmarked in San Francisco according to postal regulation. The cover bears a fine strike, in magenta, of the seldom seen *CHINA AND JAPAN STEAM SERVICE* marking.

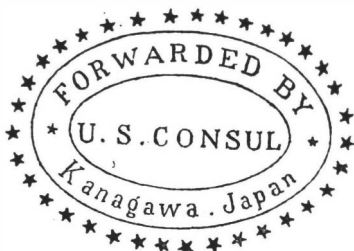


Illustration of consul's forwarding mark applied to cancel "Black Jack" in *Figure 99*.

Drawing by courtesy of Pat Paragraphs.

Another folded letter from Japan is shown in *Figure 99*, this one sent at the 2-cent rate for printed matter to or from the Orient. The letter, dated June 27, 1867, is printed in French. The stamp is canceled by the forwarding mark of the U. S. Consul in Yokohama (Kanagawa), struck upside down.

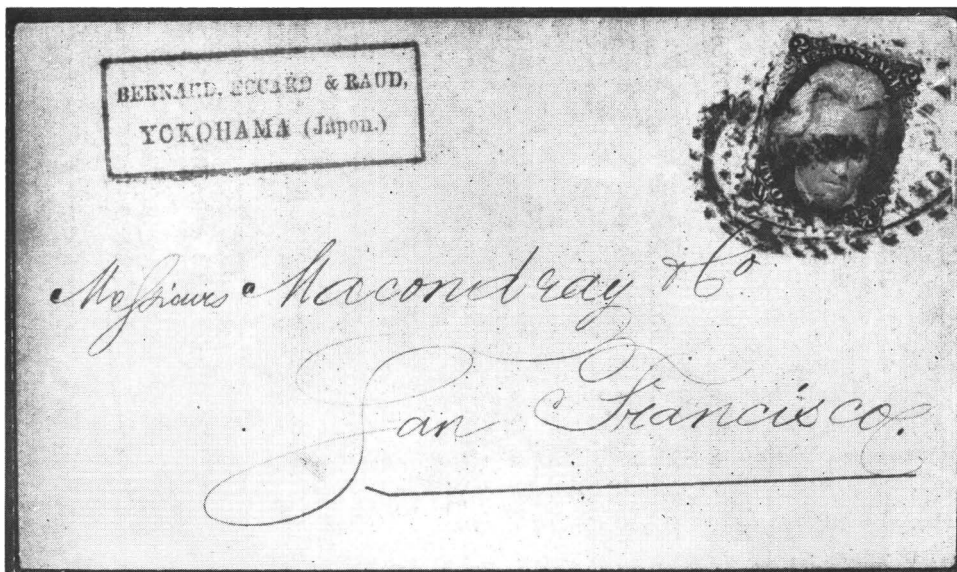


Figure 99

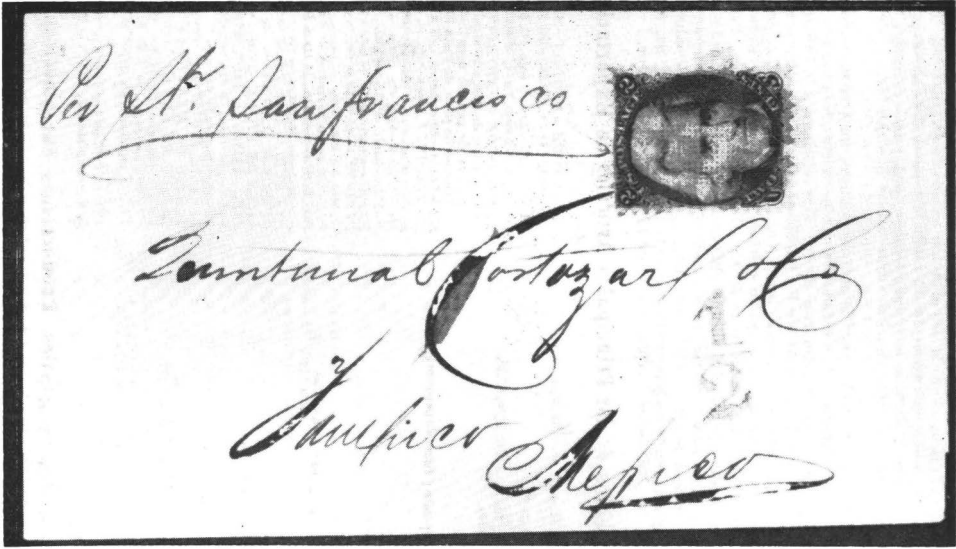


Figure 100

Mexico: *Figure 100* shows a folded prices current list to Tampico. It is from New York, dated Oct. 15, 1868, and printed in Spanish. It bears a Black Jack with "F" grill, and no postal markings except "½" in black to indicate inland postage due.



Figure 101

New Brunswick: An 1864 cover to St. John, New Brunswick is shown in *Figure 101*. Besides the Black Jack, it bears 3c and 5c values of the 1861 issue to prepay the 10-cent rate. It is backstamped, "St. John, N.B., Jy 5, 1864".

Nouvelle France: (St. Pierre & Miquelon): Probably one of the rarest folded letters in the Allen Collection is shown in *Figure 102*, said "rarity" being based on the

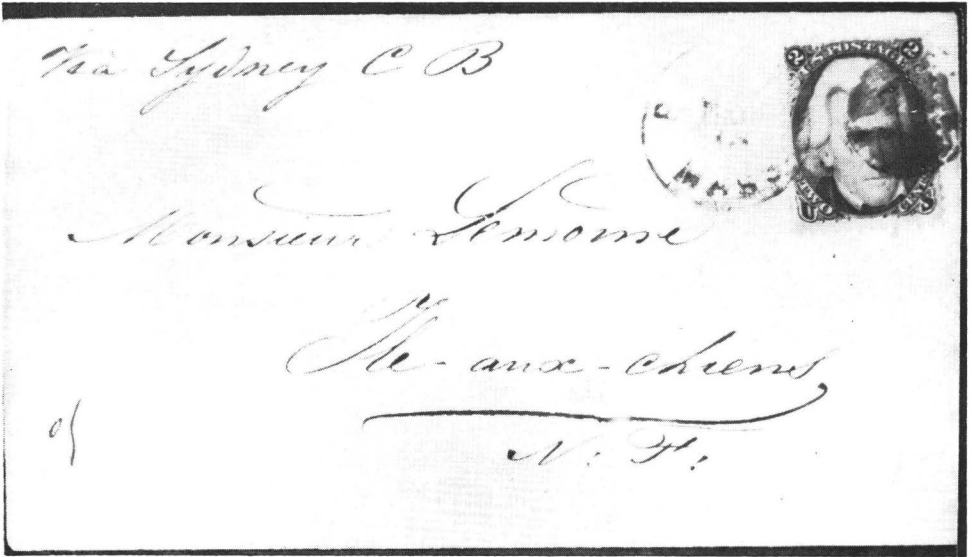


Figure 102

fact that the island to which it is addressed has no permanent inhabitants. Ile-aux-Chiens (Dog Island) is one of six tiny islands which are dependencies of St. Pierre. It is inhabited only by fishermen during a part of the year and has never had a post office. The folded sheet shown here, now without its printed portion, was posted in Boston, and bears no markings of any sort except the writer's instruction, "Via Sydney, C.B.". The Black Jack is ungrilled.



Figure 103

Nova Scotia: A cover to Wolfville is shown in *Figure 103*. It bears 3c and 10c values of the 1861 issue and a Black Jack to prepay the 15-cent rate from San Francisco, a distance in excess of 3,000 miles which required the higher rate. The cover shows a blurred strike of "U. States" in curved frame, and on the reverse, an oval Nova Scotia transit marking, dated Nov. 12, 1864, and a Wolfville receiving mark. Transit time was 32 days from San Francisco.



Figure 104

Peru: A cover addressed to the Commander of the U. S. *Fredonia*, while it was stationed in Peruvian waters, was discussed and illustrated (*Figure 10*) in Part I of this writing, under the heading, "Naval Vessels". Another cover to Callao is shown in *Figure 104*. It bears a Pownal, Maine, postmark, and is franked with two Black Jacks with "F" grill and a pair of the 15c value (Type II) of the 1869 issue, to prepay a 34-cent rate to Peru. Such a rate had been in effect for several years, but on Jan. 1, 1870, it was reduced to 22-cents. The cover is postmarked Feb. 26, but has no year date. Date of mailing could not have been earlier than February 1870 since the 15c stamps were not issued until May 1869. Therefore, the cover is overpaid by 12-cents. The numeral "12" in red indicates the amount properly credited to Britain for transportation across the Isthmus and by ship to Peru.

By special request, the writer relates the following personal story:

I was an only child in a family consisting of father, mother and grandmother. Letters were an important adjunct to our lives, and I began writing them at an early age. To be sure only I could read the earliest ones, but they were as important to me as were the more legible ones written and received by my elders. In fact, my letters were placed on the end of the mantle along with my grandmother's to be posted, or so I pretended, when the rural carrier came along each morning.

There was, however, always one perplexing problem—the matter of stamps for my letters. I knew that I could not use new ones from the little brass stampbox on top of the desk, yet I also knew that no letter could be mailed without a stamp. My first solution to the problem was to remove stamps from letters received and apply them to my letters with library paste. Apparently, this was not completely satisfactory for very soon I began to design and make the stamps I needed with crayons or paints. I induced my mother to collaborate in my illegal activities by perforating them for me on her sewing machine. This was a most satisfactory system, for tearing them apart added greatly to the enjoyment of letter writing at the age of four. For the sake of my adult reputation, I hasten to add that I have not engaged in either the reuse or forgery of postage stamps since that time.



Figure 105

Sweden: Figure 105 shows a folded letter written by the Swedish Vice-Consul in Boston to the Magistrate of Westervik, Sweden, regarding property to which the widow of a Swedish sea captain might be entitled. The seal, in blue, is that of the Swedish and Norwegian Consulate in New York. The cover bears, besides a Black Jack, a 24c and two 5c stamps of the 1861 issue, totaling 36-cents in postage, to prepay the rate to Sweden via Prussian Closed Mail. The rate for Prussian Closed Mail to Sweden was 36 cents from June 1, 1865 until November 1, 1865, when it was reduced to 34 cents. The "Dec. 19" date on the reverse indicates that it was probably posted after November 1, and therefore was overpaid by two cents. This is borne out by the stylized "13" on the face, seven cents of which applied to the 28-cent rate and six cents to the postage beyond. The packet marking is indistinct and partially covered by the *AACHEN FRANCO* marking, in blue. The circular marking, in black, at lower left is that of the (Sweden) Southern State Railroad dated, Dec. 19, 1865.

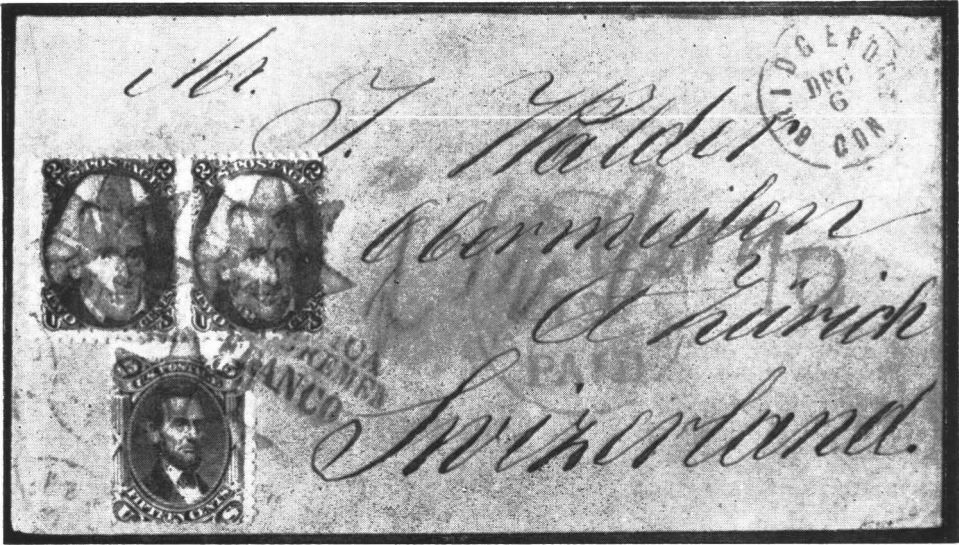


Figure 106

Switzerland: A cover from Bridgeport, Con(n). to Zurich is shown in *Figure 106*. It bears a pair of Black Jacks and a 15c Lincoln stamp of 1866, bringing the prepayment to 19-cents. The cover shows the *NEW YORK, BREM. PK., PAID* marking, in red, and the *AMERICA UBER BREMEN FRANCO*, in blue. Ashbrook, on examining this cover, stated, "The rate to Bremen was 15c - 4c was added to transmit the letter to Switzerland". On the reverse is a Zurich receiving mark, dated Dec. 30, '67.



Figure 107

Another 1867 cover to Switzerland is shown in *Figure 107*. It originated in Mobile, Ala., and is directed to Oberwald, Valais Canton, franked by a Black Jack and 3c and 30c values of 1861, to prepay the 35-cent Prussian Closed Mail rate. The cover bears a *NEW YORK, AMERICAN PACKET, PAID ALL* marking, in red, and the usual *AACHEN FRANCO*, in blue. On the back are four transit markings showing the circuitous route necessary in order for the letter to reach Oberwald: Heidelberg to Basel, June 13; Basel to Olten, June 14; via Lausanne-Bern Mail, June 14, and last, a Brigue marking dated June 15. The latter town is about 25 miles from Oberwald.

Covers from 26 different foreign countries showing one or more Black Jacks in prepayment of prescribed rates have been illustrated. It is possible that there are similar covers addressed to every country in the world with whom the United States had established postal commerce in the 1860s. Covers to five additional countries are pictured and described in the Maurice Cole handbook on Black Jacks. These are: Prince Edward Island, Newfoundland, Java, Norway and Spain. On the counter of the Raymond H. Weill Co., at SIPEX, the writer saw a handsome cover bearing a Black Jack as part payment of the postage rate to St. Petersburg, Russia. For obvious reasons, Mr. Allen would likely have "given his right arm" to own such a cover had one been available during his lifetime.

Interesting as these covers to foreign countries may be, it is the writer's opinion that they are not basically Black Jack covers, but rather covers which *happen to bear* one or more Black Jacks as part payment of a higher rate. Use of a two-cent stamp was not actually essential to the prepayment of any foreign First Class Mail rate of the period, and higher values to meet these rates were readily available. Consequently, the fact that one or more Black Jacks were sometimes used was simply a matter of convenience to the writers of the letters, and not a postal necessity. This, of course, does not apply to foreign Circular rates, many of which did require the use of a two-cent stamp, and in such instances, they are true Black Jack covers.

PART IV

Black Jack Collateral Material

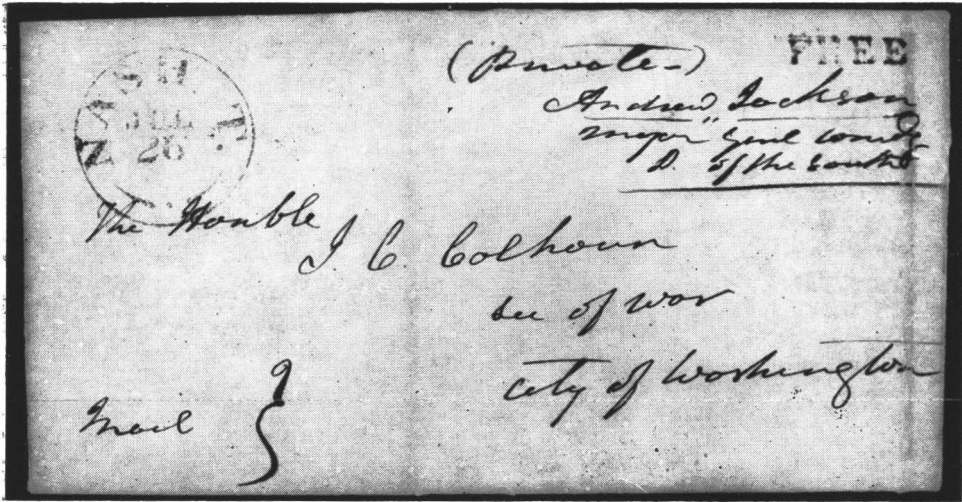


Figure 108

ANDREW JACKSON'S many years in public life and his great popularity, both during his lifetime and after, resulted in an abundance of collateral material for the collector of the Black Jack. Collateral material is defined as that which is related to a subject but not strictly a part of it, and the selection of such material may be expanded or restricted as the individual collector sees fit. In the Allen Collection, this selection was limited mostly to postal items, and to those associated with the Dodge Portrait from which the Black Jack was designed. Further limitation was the requirement that every item be suitable for mounting on an album page.

Most choice of the collateral items in the Allen Collection is the folded letter shown in *Figure 108*. It is postmarked, "Nash(ville), T(ennessee), Jul. 26", and is addressed to, "The Honble J. C. Calhoun, Sec. of War, City of Washington". At the top in parentheses is the word, "Private", to the right is a handstamped FREE marking and below is the official frank, "Andrew Jackson, Major Genl., Com(man)d(in)g D(ision) of the South". The letter written in Jackson's own handwriting is quoted below in its entirety.

"Headquarters,
Division of the South

Nashville, July 24th 1820.

Sir:

Your General order of June 14th 1820 has just reached me. I have directed it to be promulgated to my Division.

Will you permit me to draw your attention to this order, and request you maturely deliberate on it, compare it with the rules and regulations under which the soldier is enlisted, and the rights and emoluments secured to him under his compact to serve the U States by which is secured to him, his monthly pay & rations. Let me then presume to ask you to compare the law with Genl order of the 14th of June last, and then conclude whether any power on earth exists, competent to take from the soldier *Eighty five cents out of every hundred of his pay*, for the purpose of buying seed, utensils se se for the cultivation of "wheat and other component parts of the Ration" when by the terms of his compact the Government is bound to furnish the soldier rations at its own expense. As far as I have been conversant with the law martial, and the rules and regulations

for the Government of the army, it does not appear to me that there is any power competent to retain the soldiers pay, save that of a court martial, and then only for the commission of a crime, recognized as such by the rules and regulations for the government of the army.

The order for cultivation of gardens was for the comfort and health of the Troops; the order for the cultivation of wheat, corn &c is for the benefit of the Government, by saving them the expense of *component parts of the ration* by the labour of the soldiery, hence it would seem to me but justice that the seed, utensils & farming tools should be laid in by the Government and not taken from the pittance of the soldiers pay. I really cannot believe that any power exists applying the pay of the soldier to the purchase of farming utensils and seed for the benefit of the Government.

How will the commanding officer collect this from the soldier. Suppose this order a violation of the compact under which the soldier was enlisted, how will the officer justify himself in laying his hand upon Eighty five cents out of every hundred of the soldier's pay to purchase wheat, seed corn, axes, wedges, &c to carry on farming for the benefit of the United States.

Suppose the soldier appeals to the law for redress, to recover his pay; will not the law of the land afford him relief from this order: nay farther, may it not lead to serious discussion in court-martial, and may not the soldier, after being thus deprived of his pay contrary to the terms of his enlistment, on the charge of Desertion, with great force oblige in his Defence, that the Government has violated the contract with him when enlisted, and from that moment he was desolved from his enlistment & cannot justly be punished for leaving the service, and may it not happen that officers acting under oath may incline to this opinion, and at once, by their Decision, absolve all those whose pay has been thus applied from the obligation of their enlistment.

Be assured that these remarks are made with the most friendly views, to draw your close attention to the order and its consequences, believing that you have not considered the subject before the order was issued.

I am Sir with great respect

Yr. mo. ob. servt,
Andrew Jackson.

The Honble
J. C. Calhoun
Sec. of War"

It would be interesting to know what happened next!

William B. Lewis ap^t Dep. Qu^{ter} M^{aster}
will pay the within account.
Andrew Jackson
Major Genl
Rec^d of W. B. Lewis ap^t Qu^{ter} M^{aster}
Deputy Quarter Master
two dollars fifty cents in
full for the within acc^t,
apl. 27th 1813.
Nich^{ols} Motton Captⁿ

Figure 109

The earliest example of Andrew Jackson's handwriting in the Allen Collection is dated Apr. 27, 1813, and is shown in Figure 109. The notation on the irregular piece of

yellowed paper states that William B. Lewis, Assistant Deputy Quarter Master, will pay the within account, signed, "Andrew Jackson, Major Genl.". The account referred to, as stated on the reverse, was for \$2.50 for expenses for five days for a Sergeant and a two-man detachment from Camp Good to pick up and return, "John Cooper a deserter from Captain Molten's Troop of Cavalry".

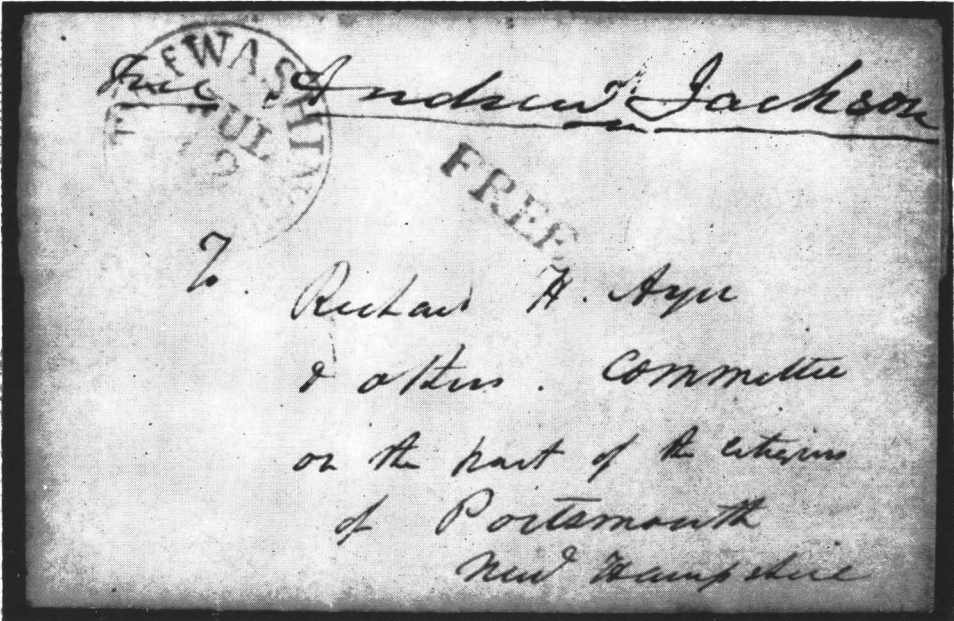


Figure 110

ANOTHER item of interest in the Allen Collection is the folded letter shown in Figure 110. It was written for Andrew Jackson by his secretary and namesake, Andrew Jackson Donelson, and is addressed to, "Richard H. Ayer & others, Committee on the part of the Citizens of Portsmouth, New Hampshire". It is dated July 10, 1833, bears the "City of Washington" postmark and a FREE marking, both in red, and the postal frank of Andrew Jackson during his second term as President of the United States. A letter addressed to him during his first term (dated Mar. 7, 1829) is shown in Figure 110A.

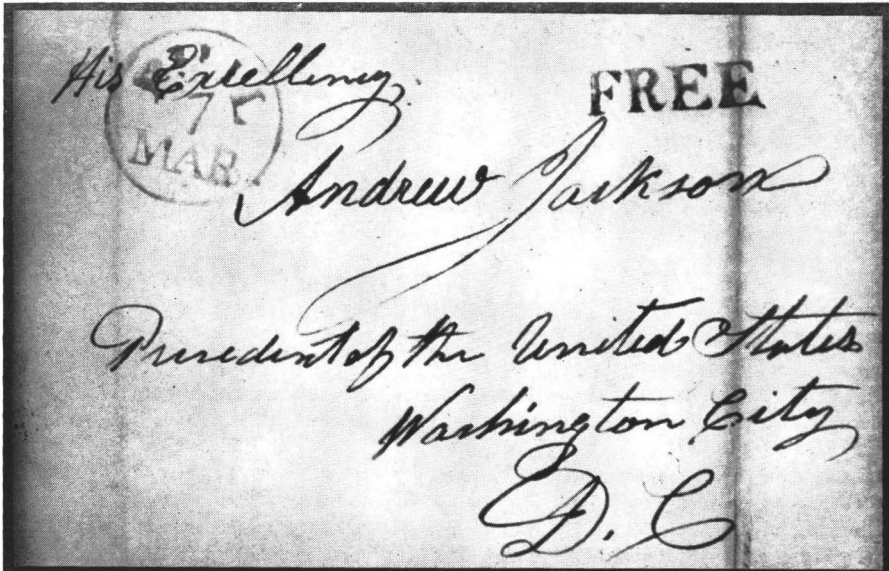


Figure 110A

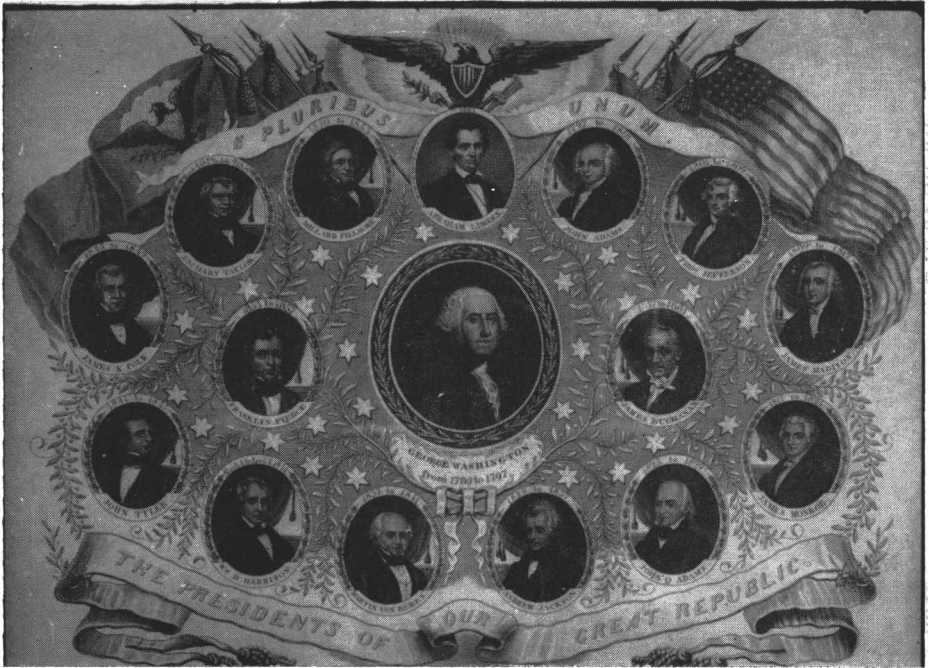


Figure 111

Figure 111 shows the top portion of a "Magnus type" letter sheet picturing the first 16 Presidents of the United States. Jackson, the seventh President, is shown at the bottom—between five and six o'clock. Above each portrait are the dates when each held office, and below each is the name. Jackson served as President from 1829 to 1837. The sheet is inscribed, "Sold by Lange & Kronfeld, 201 William Street, New York".

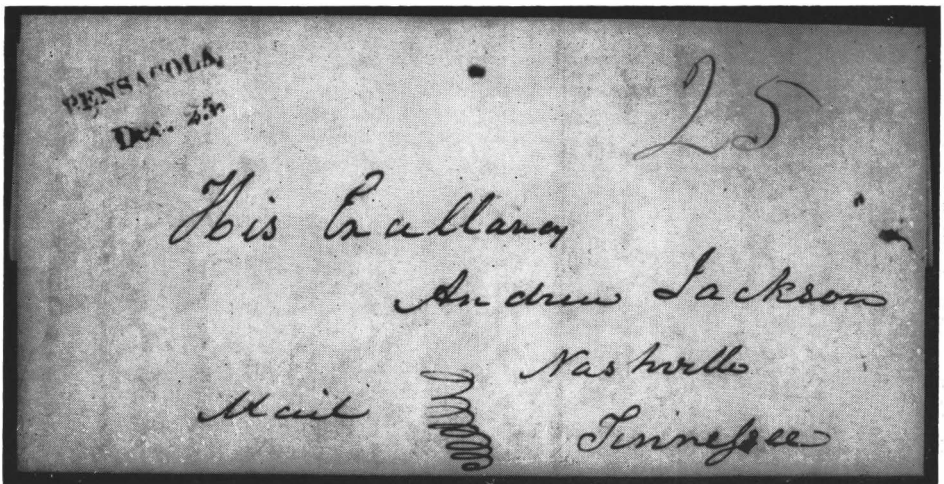


Figure 112

A folded letter addressed to, "His Excellency Andrew Jackson, Nashville, Tennessee" is shown in Figure 112. It is postmarked by a straight-line PENSACOLA marking, dated Dec. 25. The text of the letter, written at Pensacola, is dated Dec. 24, 1821, and reports an incident of assault upon an elderly and distinguished resident by a rash young army officer stationed there. Andrew Jackson was at that time Military Governor of the Floridas (East and West), having assumed that duty by Presidential appointment following ratification of the treaty with Spain. He retained the office until Florida was designated as a Territory of the United States in March, 1822, although in the Fall of

1821, he had delegated authority to the Secretaries of his Government and returned to the Hermitage to recover from the rigors of his campaigns and to be done, or so he thought, with public life. The letter is of interest not only as an Andrew Jackson item, but also because it is one of only a few known from pre-territorial Florida.

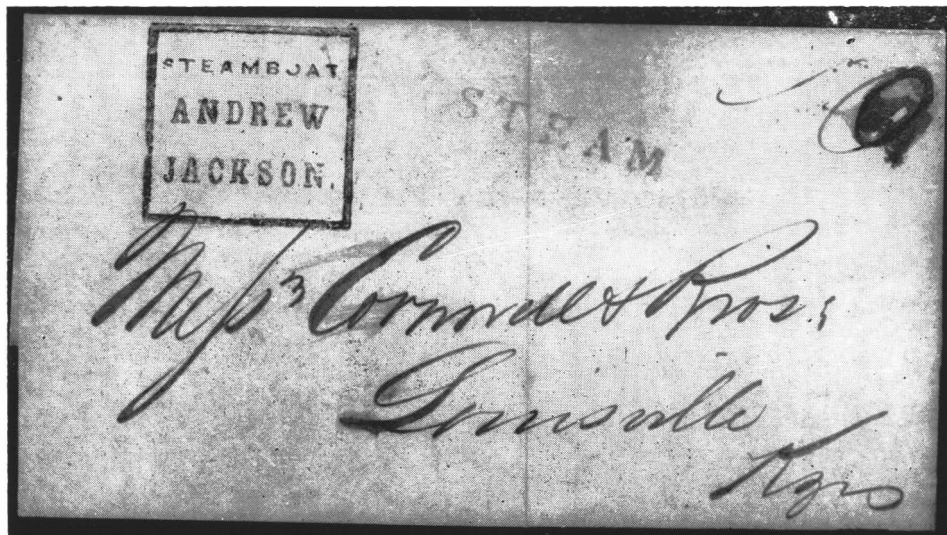


Figure 113

A folded letter carried by the Steamboat Andrew Jackson is shown in *Figure 113*. The Steamboat Andrew Jackson was built at Cincinnati in 1845 and had a capacity of 229 tons. Under Captain Eckhart (or Eckert), she plied the Ohio and Mississippi Rivers between Cincinnati and New Orleans until she was destroyed by fire in 1850 at East St. Louis. The letter, directed to Louisville, Ky., bears the dateline, "Natchez, June 6, 1846", and is a request for money. It closes with the sentences, "There is but little doing here in any kind of business. Cotton is nearly all in. Money is scarce and provisions low". According to Mr. Henry A. Meyer, this cover is one of only two known bearing the Steamboat Andrew Jackson marking.

In the "Introduction" to this series of articles, *Figure 1*, an example of a bank note produced by the National Bank Note Company was shown, on which appeared the exact die of the Andrew Jackson head used later as the central design on the Black Jack. Three other bank note companies used similar likenesses of Jackson after the Dodge Portrait on currency which they produced. These companies were: Danforth, Wright & Co., Baldwin, Bald and Cousland and the American Bank Note Company. An example of a bank note bearing the Jackson portrait as produced by each of these companies is included in the collateral material section of the Allen Collection.

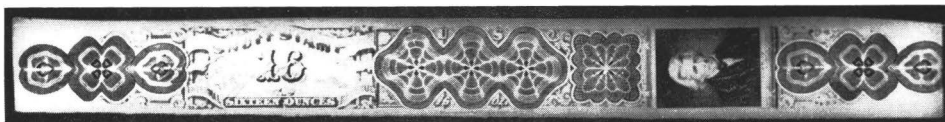


Figure 113A

Shown in *Figure 113A* is a used copy of the 16c Snuff Revenue Stamp, Series of 1875, on which is reproduced nearly the entire Dodge Painting. This was the last use of the Jackson likeness by Dodge on any kind of stamp, and was produced to pay the required tax on a pound of snuff. The stamp is handsomely engraved with much fine lathe work and is printed in black on green paper. It measures 35 x 300 millimeters, and was produced by the Continental Bank Note Company.

In May 1863, two months before the Black Jack was issued, the Confederate States of America issued a two-cent brown red stamp bearing the likeness of Andrew Jackson after the Dodge Portrait. Its purpose, like that of the Black Jack, was to prepay drop letter and circular rates. The Confederate stamp was engraved by Frederick Halpin, a well-known engraver and a Northerner, who slipped through the lines to Richmond where he joined the engraving firm of Archer and Daly. While no specific evidence has been found to prove the theory, it has been suspected that this was not an individual undertaking on the part of Frederick Halpin, but rather that it had been pre-arranged between Archer & Daly and a firm in the North. It is known that Postmaster General John H. Reagan had never been satisfied with the lithographed and typographed stamps produced for the Confederacy and had expressed the desire that they be more expertly executed. In view of the striking resemblance between the Confederate stamp and the Dodge Portrait, it seems likely that Halpin took with him to Richmond sketches from which to work. Mint remainders of this Confederate stamp are readily available, but genuine postally used copies on cover are not common. Shown in *Figure 114* is a cover from Charleston, S. C., obtained by Mr. Allen from the Malpass Collection and bearing certification by the late August Dietz. The collection contains in addition a mint block of four of the Confederate stamp.



Figure 114

PATRIOTIC envelopes bearing Black Jacks in payment of postage have been discussed in *Part I* of this writing. In the consideration of collateral material, numerous other patriotic envelopes which picture Andrew Jackson or bear quotations from his spoken words or writings are to be found. Most dramatic of these designs in which he is pictured is shown in *Figure 115*. It is printed in five colors—red, blue, brown, green and purple, and is so well executed that it appears to have third dimension. In the upper left-hand corner is a picture of Jackson and in the upper right is Calhoun, with Ft. Sumter in the background. The following explanation of the intent of the design appears in print on the reverse:

"The destruction of the Snake of South Carolina,
Nullification and Secession, and all of her progeny
by the
NATIONAL BIRD.

To portray the ultimate overthrow of the evil power, which strikes at the life of the National Government, is the object of this cut.

Entered according to Act of Congress, in the year 1861, by Harbach & Bro., 36 N. Eighth Street, Philadelphia, in the Clerk's Office of the District Court for the Eastern District of Pennsylvania."

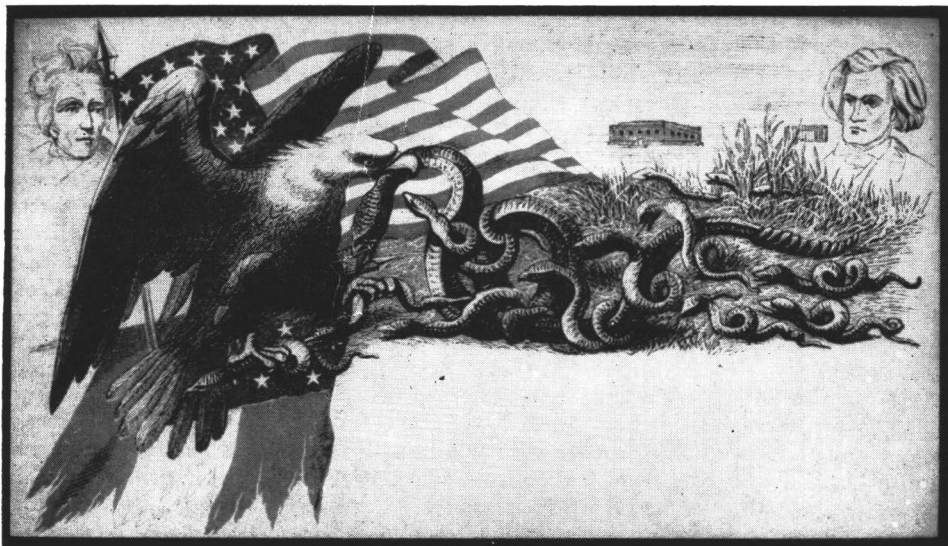


Figure 115

Probably the most handsome of the Jackson-connected patriotic envelopes is the one known as the "Brown Eagle", shown in *Figure 116*. As the name implies, it is printed in brown, with dark storm clouds above from which come streaks of lightning. Below the design is the quotation:

"With this injunction of his god-father, that when he arrives at the years of manhood he will always be found sustaining the Eagle of his Country from the insult, or grasp, of a foreign foe, and the still more dangerous enemy, the intestine Traitor who may engage in the wicked scheme of severing our glorious Union, upon which depends the perpetuation of our happy Government, which will endure so long as our confederated system lasts, and no longer.

February 19, 1837

Andrew Jackson."

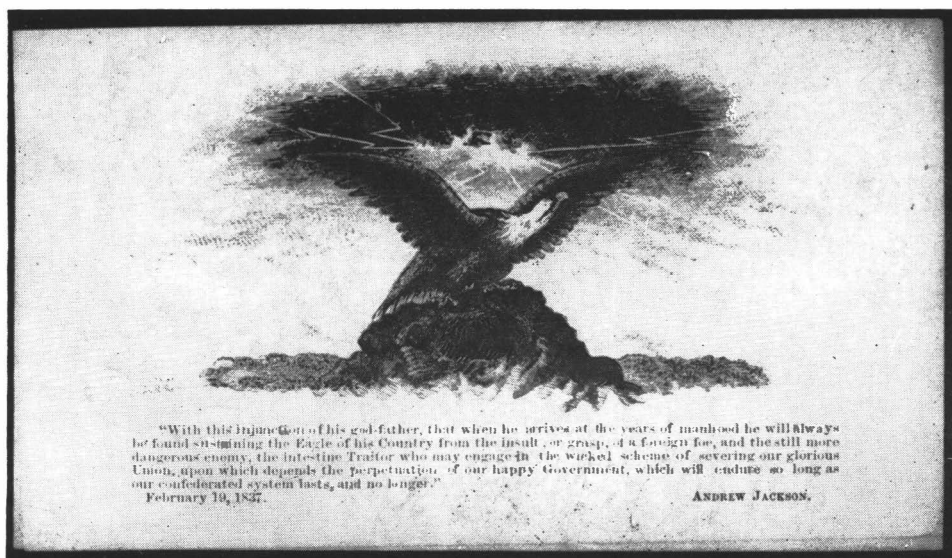


Figure 116

Numerous patriotic envelopes incorporate as part of their design a toast, or adaptations of it, given by Andrew Jackson on the occasion of the first Jefferson Day Dinner, held April 13, 1830, at Brown's Indian Queen Hotel in Washington. The dinner, ostensibly to honor the memory of Thomas Jefferson, was a subtle plan to draw President Jackson closer to the side of South Carolina and her supporters in the matter of state rights. It is said that Jackson remained impassive while flowery oratory built, bit by bit, support for South Carolina's point of view. When the time came for a toast by the President of the United States, Jackson stood, lifted his glass and looking directly at Vice-President John C. Calhoun said, "Our Union: It must be preserved." In recording the incident, as quoted below, Biographer Marquis James, in *"The Life of Andrew Jackson"*, records that Senator Hayne of South Carolina rushed up. "Would the President consent to the insertion of one word in his toast before the text was given to the newspaper? What was the word? asked Jackson. It was "Federal", making the toast read, "Our Federal Union —". Mistakenly the Southerner imagined this might give the sentiment a state rights flavor, diluting a little the pungency of the rebuke. Jackson agreed and, like many another historic epigram, the toast went forth amended to the world. Curiously Hayne's suggestion gave the President's utterance the exact form he had intended it should have. In speaking he had left the written slip in his pocket, and so omitted one word unintentionally." Beginning that night, Jackson's toast became, "a rallying cry in the long fight . . . to strangle secession".

The toast, or adaptations of it, are found on nine patriotic envelopes in the Allen Collection. The following is a brief description of eight of them:

1. An involute flag in natural colors with a superimposed banner reading, "The Union, It must be preserved."
2. A smoking cannon with a 35-star flag flying above it and held upright by a pile of cannon balls. Below are the words, "The Federal Union; it must be preserved. Jackson".
3. A Magnus-type envelope in purple on buff, the entire front of which is covered by a reproduction of the equestrian statue of Andrew Jackson which stands in Lafayette Square across Pennsylvania Avenue from the White House. The lettering on the base of the statue was carelessly reproduced on the patriotic envelope and reads, "Our Ffdfra Union must be preserved".
4. A multi-color equestrian statue of Jackson, with sword raised and legend above reading, "The Union must and shall be preserved". (Figure 116A.)

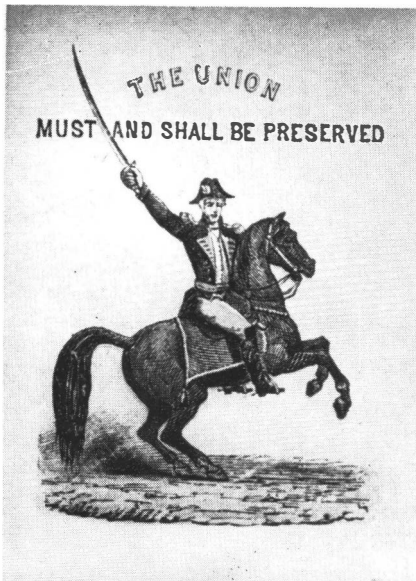


Figure 116A

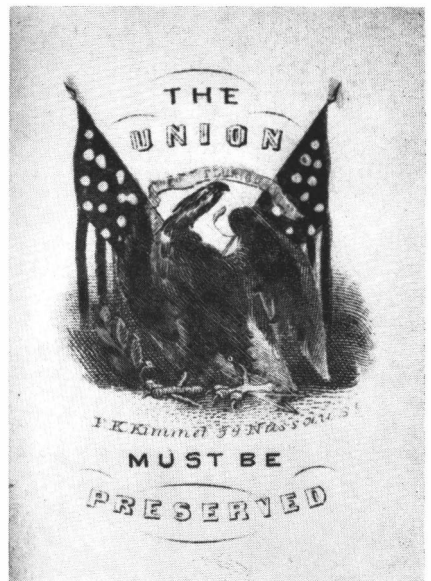


Figure 116B

5. A tiny hand-colored design, 16 x 20 mm., showing a spread eagle between two flags. Above are the words, "The Union" and below, "must be preserved". This design bears the imprint of F. K. Kimmel, 59 Nassau St., and is considered the finest typographically of all the Jackson patriotic envelope designs. Only one of these envelopes is known used. (*Figure 116B.*)

6. A semi-circle of male and female figures paying tribute to the flag by upraised arms. In the background is a dome inscribed, "Liberty", on top of which rests an eagle holding in his beak a banner on which are the words, "E Pluribus Unum". An arch of 24 stars against a band of blue behind the dome completes the design. Below are the following quotations:

"The star spangled banner in triumph shall wave,
O'er the land of the free and the home of the brave."

"The Federal Union - it must and shall be preserved.

Andrew Jackson."

"If any one attempts to haul down the American Flag,
shoot him on the spot - John A. Dix."

7. A design in blue picturing a man's hand holding a card on which is lettered: "By the Eternal the UNION must and shall be preserved.

ANDREW JACKSON'S CARD"

8. A portrait of Andrew Jackson dressed in red, white and blue military uniform with his right hand holding a sword and his left resting on a scroll marked, "Constitution", which lies on a flag-draped pedestal. Below are the words, "By the eternal, the Union must and shall be preserved". This is a used cover postmarked at Glenn, N. Y. and addressed to Three Mile Bay, Jefferson Co., N. Y. It is franked with a 3c 1861 stamp which is cancelled by an eight-section cork.

ANOTHER used patriotic envelope in the Allen Collection pictures the equestrian statue of Andrew Jackson in New Orleans. Below the design are the words, "*THE HERO OF NEW ORLEANS, On the Square before the St. Louis Cathedral*". The cover likewise is franked by a 3c 1861 stamp, and is postmarked, "New Orleans, La., Jun 20, 1862", which date was shortly after occupation of that city by Union troops.

The handsome bronze statue of Andrew Jackson mounted on his horse was placed in Jackson Square to commemorate the Battle of New Orleans, which occurred on Jan. 8, 1815. It is silhouetted against the facade of old St. Louis Cathedral, and has been called the "centerpiece of one of the finest architectural settings in the world". The statue was constructed by Clark Mills in 1856, at a cost of \$30,000. Rider and horse are said to weigh ten tons. The manner in which the sculptor succeeded in effecting a perfect balance in the posture of the horse without supporting props was an achievement which won him wide acclaim. The inscription on the base of the statue, "The Union Must and Shall Be Preserved", was not there originally, but was cut at the order of General Benjamin F. Butler, when he occupied the city for the Union, early in the Civil War. Needless to say, it was not to the liking of the residents.

An unused envelope with patriotic border in red, white and blue pictures, "Stars of the Past, Washington (and) Jackson. And of the Present, McClellan (and) Dupont", one portrait being in each corner of the envelope. In the center is an elliptical area intended as space for the address.

While there are those who question the advisability of including collateral material in a stamp collection, and there are judges who object to its inclusion in an exhibition, Mr. Allen believed that the items which he had selected added much to the general and historical interest of his collection.

PART V

Fancy Cancellations and Other Postal Markings on The Black Jack

A. Fancy Cancellations

FANCY cancellations might well be called the art gallery of postal markings. These sometimes serious, sometimes humorous, but always intriguing canceling devices of the 19th century are a favorite facet of United States postal history, and over 200 of them are included in the Allen Collection. As fancy cancellations go, this is a small number for thousands of them were used in the 1860s and later. They are eagerly collected primarily for their eye appeal, but the "grass roots" sentiments expressed by many of them offer an added bonus.

Fancy cancellations were not productions of the Post Office Department per se. Rather, they were the choice of people employed in post offices, and many were the handiwork of these people. Seldom has such latitude for individual deviation been permitted to those serving in official government capacity. Probably it was not anticipated in this instance, but many years went by before their use was curtailed by the issue of standardized canceling devices to all post offices. With the advent of postage stamps, postmasters had been instructed to cancel them in such manner as to render them unfit for further use. This could be done by a cross (X) applied with pen and ink or by a quartered cork to which ink had been applied.

Obviously it was the quartered cork alternative which led to the development of the fancy cancellation. Once a man with artistic leanings had opened his penknife to make two crossed cuts on the end of a cork, it was too much to expect that he would not add a few embellishments. Where the first fancy cancellation was used or who made it is not known. Possibly such a logical development, Yankee individualism and ingenuity being what it is, they may have appeared in several areas almost simultaneously. In any case, the practice caught on rapidly and spread like the proverbial wildfire from one office to another, with the designs being as varied as were the men who made them. It has been said that in some areas they became so popular that neighboring postmasters vied to outdo one another. Some of these artists of the cork showed remarkable talent. Others, no less inspired but lacking in craftsmanship, produced some rather crude results. The real artists soon turned to a medium more permanent than cork for their designs and used boxwood, where it was available, or apple or pear wood.

No words can adequately describe the interesting designs these artisans of varying talents produced. One must see for himself, and seeing, he must allow his imagination free play. As in all art, what he sees may not be what the artist intended, but this renders the experience no less enjoyable. We can only guess at the circumstances and emotions which prompted some of the designs. In others the intent seems obvious. Patriotism was a favorite subject in the Black Jack period.

Shown in *Figure 119*, is the well-known Boston shield with stars and "US". Stars, in great variety, were the motif in many canceling devices. Some had four points, some five, some six. It is unlikely that the many six-pointed stars were actually intended to carry the message of the Star of David. Instead, they were the least complicated to whittle, requiring only one triangle of equal length lines to be superimposed on another in inverted position, a task much simpler than the designing of a fine hand-cut five-pointed star.



Figure 119

Fraternal emblems, especially those of Free Masonry, were favorite designs and likely represented the affiliation of the postmaster. Other designs are recognizable as the insignia of military units. Local pride in the volunteer regiment recruited from an area was strong and its regimental insignia may well have been used to cancel the mail. Or possibly the postmaster's pride in the regiment in which he had served, kept alive by his participation in the activities of the G.A.R., accounted for some of these designs, especially those in use after the War had ended. Other designs pictured the encounters of everyday life—a bee, a flower, a wagon wheel or the rising sun, for those were the unhurried days when there was time for contemplation and appreciation of such encounters.

BEST KNOWN for producing cancelers depicting life and events around him was whittler, John W. Hill of Waterbury, Conn. A veteran of the Civil War, he was employed in the Waterbury Post Office from 1865 until 1886, first as clerk and later as postmaster. It is believed that he may have produced several hundred different designs, and it is said that it was customary for him to be introduced as the man who "works in the post office and is all the time whittling". An elephant and a clown were his subjects when the circus came to Waterbury; a baseball diamond with ball and bats was apropos of a victory by the local team, and it is easy to imagine his thoughts when he whittled a fish one hot day in July, and a duck in late September. An interesting pamphlet, "*John W. Hill and the Waterbury Cancellations*", was published in 1938 by the Mattatuck Historical Society of Waterbury. It is possible that a number of examples of his work are included in the Allen Collection of fancy cancellations, but only one can be positively identified. This is the bumblebee on a pair of stamps in *Figure 130*, with a portion of the postmark, "—rbury" visible on the left-hand stamp.

Some cancellations seem to have direct relation to the handling of the mail. A padlock, for example, could well represent the security assured by the Postal Service; "OK" may have symbolized in the mind of the man who made it the efficiency with which the mail was handled, and a skull undoubtedly indicated death to a stamp. "Crossroads"

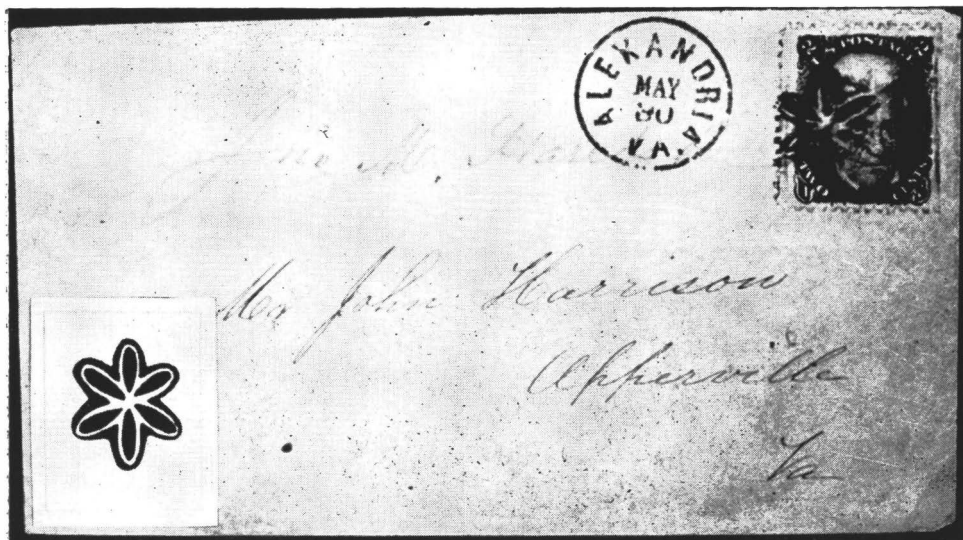


Figure 120

cancellations may have shown the geography of the town, or the location of its post office. A letter of the alphabet was sometimes the initial of the town; other times it was the initial of a somewhat egotistical postmaster. Many designs were strictly geometrical and may or may not have had local connotation. *Figure 120* shows one of these from Alexandria, Va. While it is basically geometrical, it is commonly referred to as the "Alexandria Petal". It was this design on a perfectly centered Black Jack with extra wide margins which brought \$700 in an H. R. Harmer Auction several years ago, the highest price known to have been paid for a single Black Jack. It might be interesting to note that Mr. Allen had hoped to own this stamp and had entered what he had considered to be a "sky-high" bid of \$350. The bidding opened at \$375, he was told later.

To imply that all fancy cancellations were handmade would be far from the truth and is not intended. Early in the era of their use, perceiving entrepreneurs saw the market possibilities for attractively designed canceling devices, and began commercial production of a variety of them. Leaflets picturing them and listing prices at which they could be purchased were mailed to Postmasters. Also advertising for some of them was carried in the *Postal Bulletin*, thereby implying official sanction of their use.

Identification of the post office of origin of fancy cancellations is always of interest to collectors, but this must be approached with caution in the case of off-cover stamps. Even a specific cancellation on a cover with clear postmark is no assurance that all off-cover copies of seemingly identical design came from that office. In the case of the commercially produced cancelers, the same design may have been used at many offices. There are, of course, some designs so distinctive and so well known that they can be identified anywhere. These would include the "Cogwheels" used in San Francisco, the Zanesville, Ohio, "Globe", the large "L" from Lockport, N. Y. and the "Alexandria Petal", to name only a few. Because of the possibility of error in identification of cancellations on off-cover stamps, little attempt in that direction has been made in the Allen Collection. Rather they are shown for their variety and interesting design, accompanied by India ink tracings with the symmetry of the design completed where necessary. While such presentation may not be strictly scientific, it was pleasing to Mr. Allen, and on many occasions it proved to be an effective means for stimulating interest among persons not previously familiar with this field of collecting. Persons especially interested in fancy cancellations may wish to consult the Herst-Sampson volume, "*19th Century United States Fancy Cancellations*," if they are not already familiar with it. Many designs apparently identical to those in the Allen Collection are pictured therein, and some are identified.

(Text continued under *Figure 127A, Page 91*)



Figure 121. (Description on Page 89.)

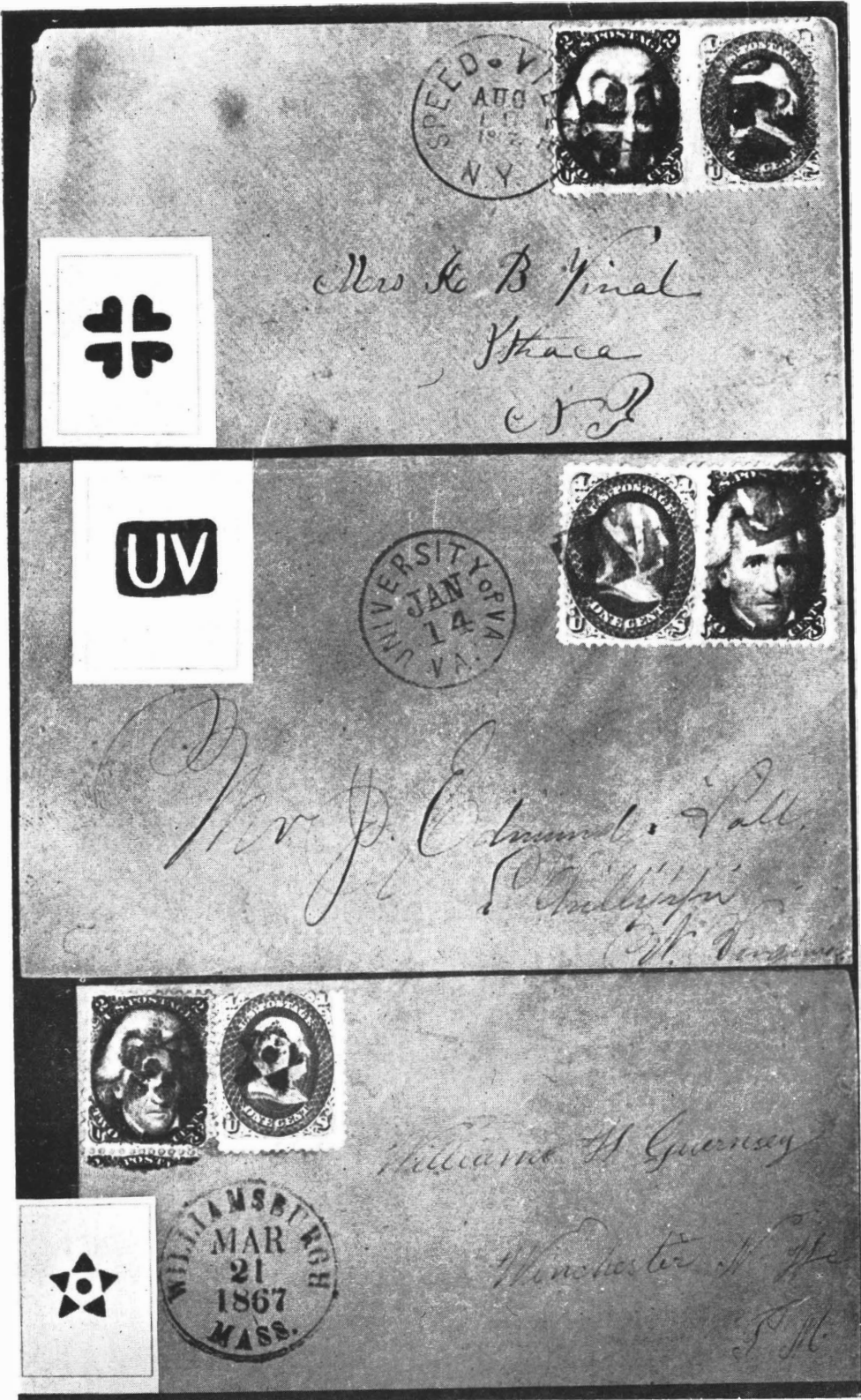
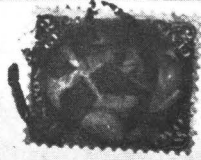
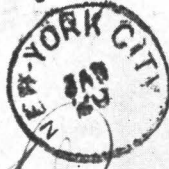


Figure 122. (Description on Page 89.)



Figure 123. (Description on Page 90.)



*J. W. Reynolds
Phoenix Bk
N.Y.*



*691
Mr Lewis Johnston
of 10 Centre St
N.Y.*



*Mr E. Parsons Esq
70 64 Wall St
New York*



Figure 124. (Description on Page 90.)

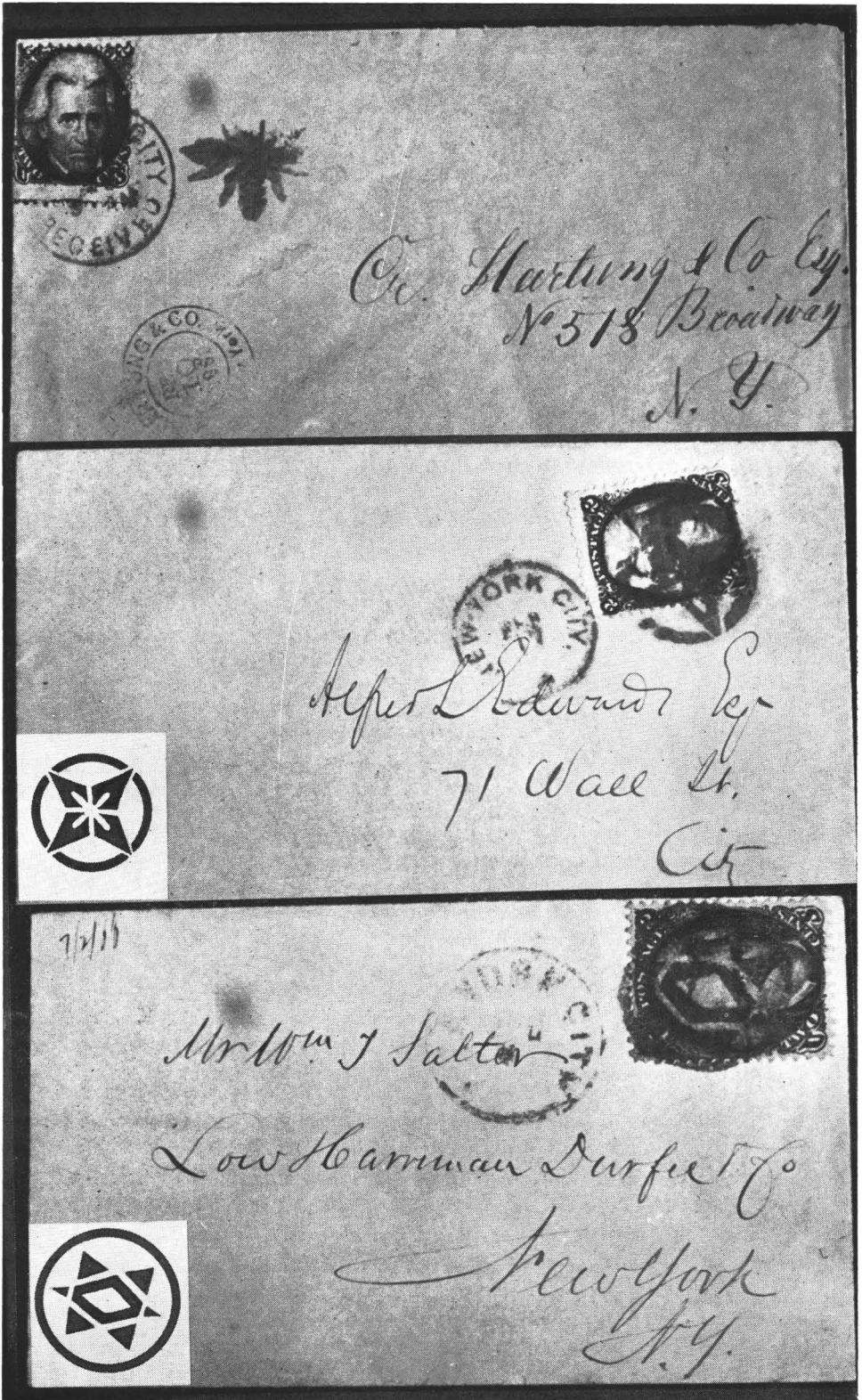


Figure 125. (Description on Page 90.)



Figure 126. (Description on Page 90.)

Figure 121. **Top**, Philadelphia, Pa.; **middle**, Shoreham, Vt., handcut square and compass on a keystone; **bottom**, Pittsburgh, Pa., hollow star in circle, postmarked Oct. 30, 1867.

Figure 122. **Top**, Speed-ville, N. Y., four hearts, postmarked Aug. 19, 1867; **middle**, University of Virginia, Va., negative "UV" (blue); **bottom**, Williamsburgh, Mass., star, postmarked Mar. 21, 1867; letter addressed to "William H. Guernsey, Winchester, N. H., P(ost) M(aster)".



Figure 127

Figure 123. **Top**, Knoxville, Tenn., "Laughing Jackass"; **middle**, Greenwich, N. Y., star in circle; **bottom**, Leavenworth, Kansas, handcut negative shield.

Figure 124. New York City drop letters. Postmarks and fancy cancellations on top and middle covers are in blue; drawings are slightly reduced.

Figure 125. New York City drop letters. Postmarks and cancellations are all in red; drawings are slightly reduced.

Figure 126. All cancellations except No. 11 are in color: No. 1, orange; Nos. 2, 3, 5, 9, blue; Nos. 4, 6, 7, 10, red; No. 8, purple.

Figure 127. Cancellations Nos. 1 and 4, red; No. 2, blue; Nos. 3, 5, 6, black.

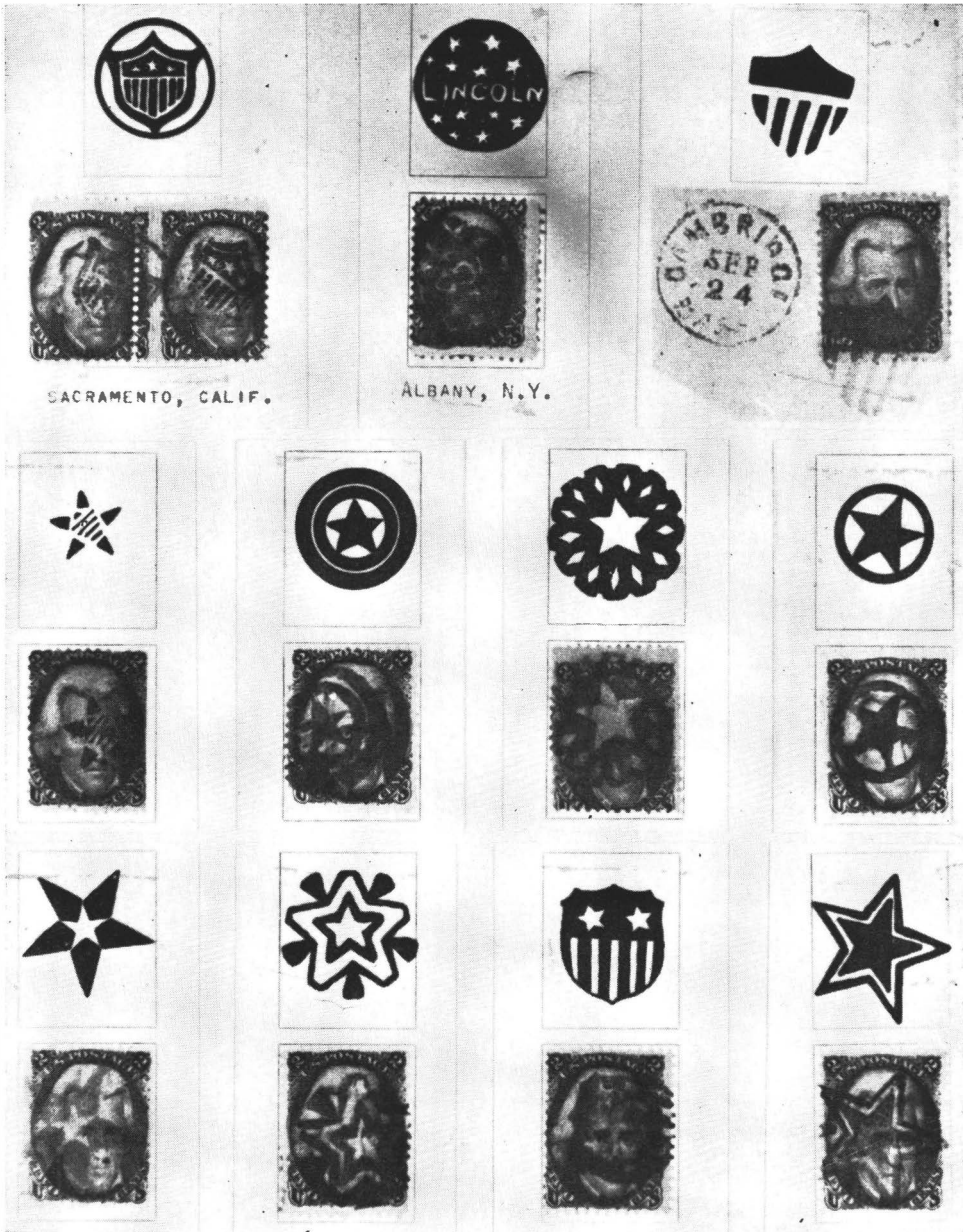


Figure 127A

COLLECTORS OF fancy cancellations often find themselves in a dilemma. This is especially true if they have become afflicted with that current malady among stamp collectors often referred to as "conditionitis". Unfortunately fancy cancellations are not always to be found on first quality stamps. Should the collector turn down a cancellation he has never seen before because it appears on an inferior stamp? Experienced collectors say he should not, for he may never find it again. This is not to say that he should be forever satisfied with an inferior copy if a better one is available. Many of the handmade cancelers saw very limited use. Those cut in cork often broke and were discarded after a few strikes. In offices where there were avid whittlers and not much mail, a new design or several of them, may have been used nearly every day. Consequently some of the known designs are extremely scarce, and hitherto unknown ones may turn up in any family correspondence. Actually there is a sense of safety to be felt in collecting

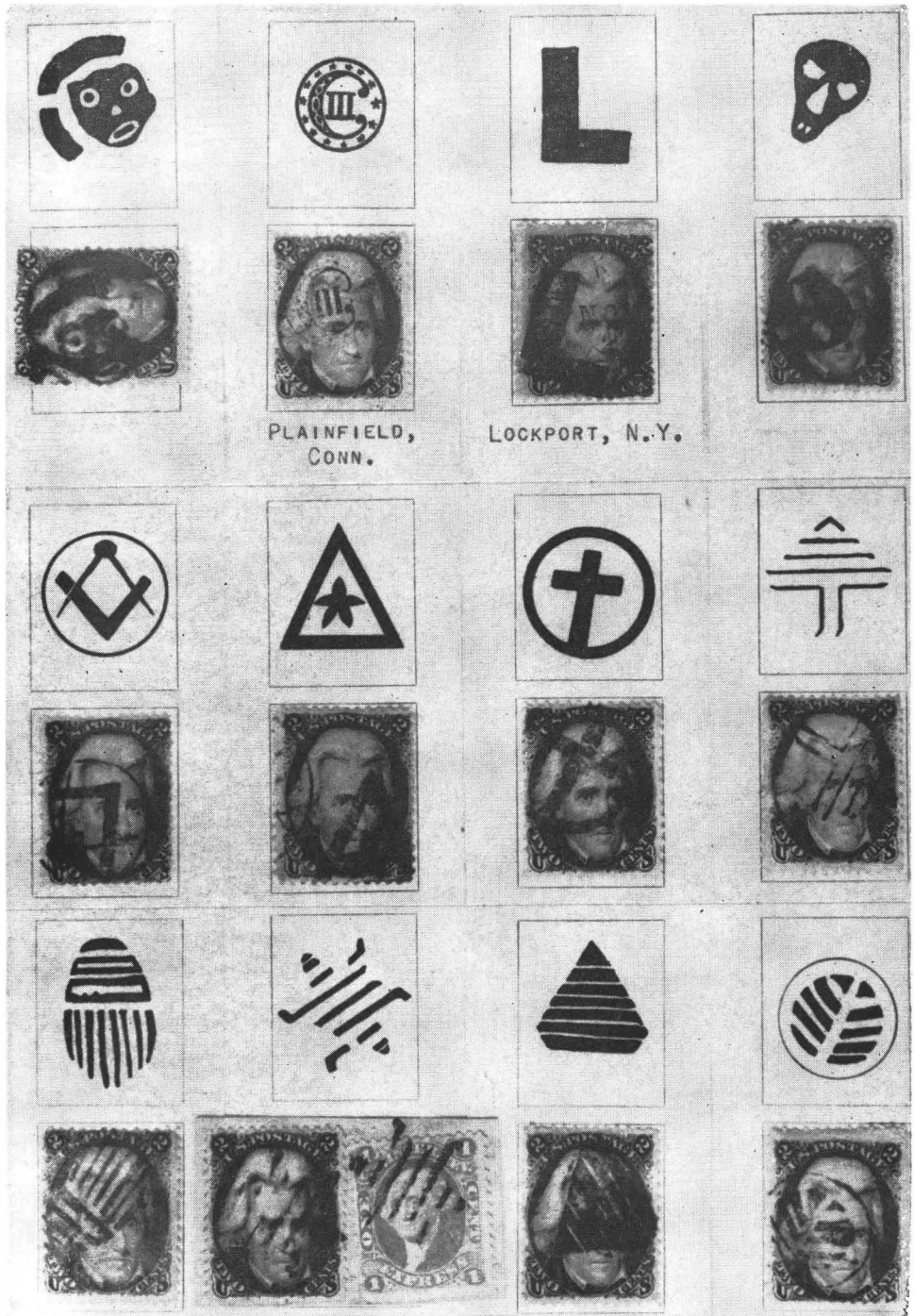


Figure 128

average strikes of fancy cancellations on average stamps. Extremely fine ones are sometimes too fine and may well be regarded with suspicion.

Figures 121 through 135 show many of the fancy cancellations from the Allen Collection. It is regrettable that those in color cannot be reproduced that way for even a poor strike of a crudely cut cork is often a thing of beauty in colored ink on a black stamp. Of more than 75 colored cancellations in the Allen Collection, only those of definite design

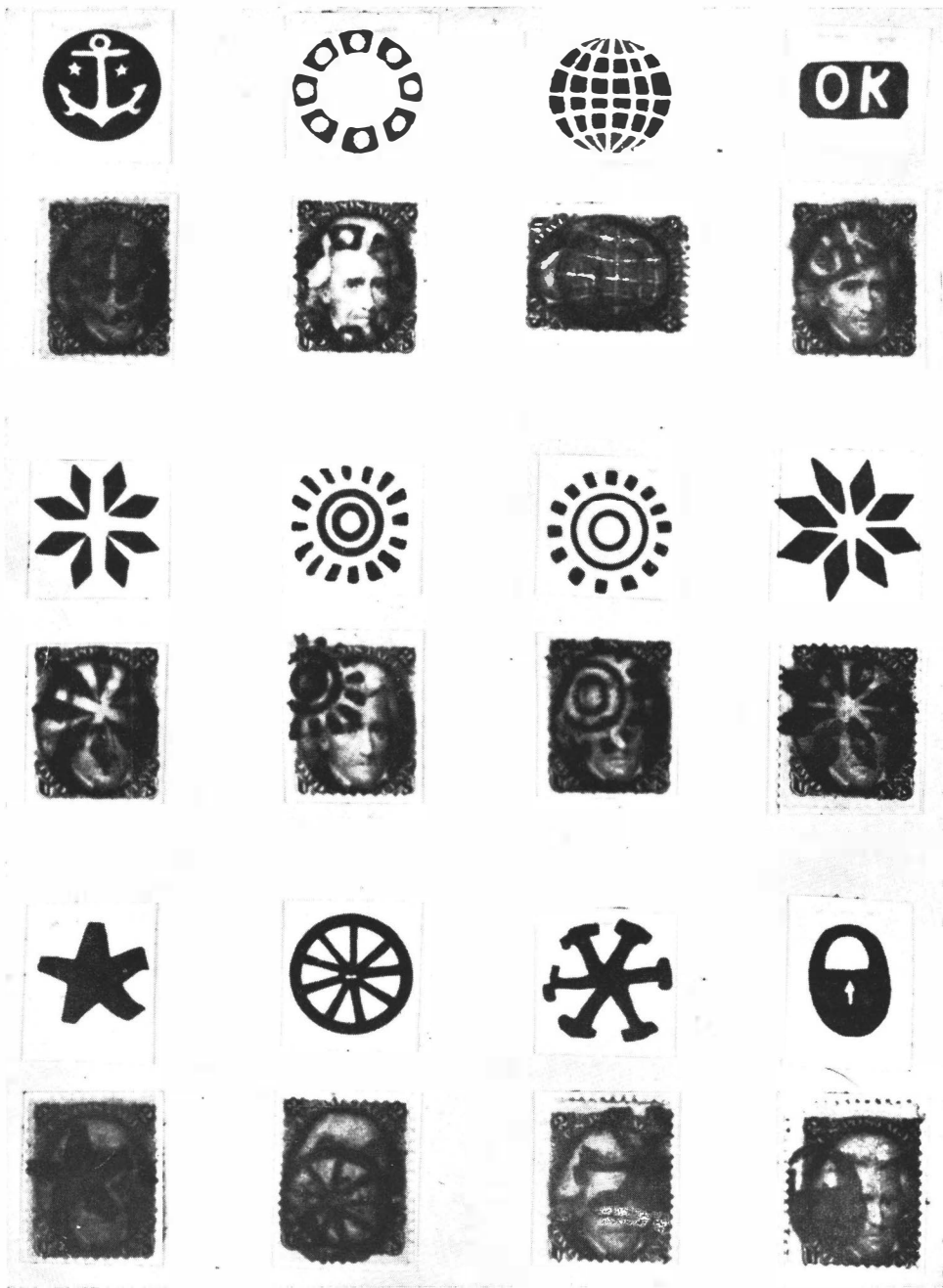


Figure 129

lend themselves to black and white reproduction sufficiently well to be included here. Many, of course, duplicate the black cancellations shown. Of the colored inks used to cancel Black Jacks, blue seems to have been most common, followed closely by brilliant red. Other colors in the Allen Collection are magenta, brown, green, purple, orange, and crimson. The cancellation in crimson is actually a "socked-on-the-nose" postmark from Pompey, N. Y. as distinctive in hue, from either red or magenta, as the famous 3c "pigeon blood" stamp of 1861.

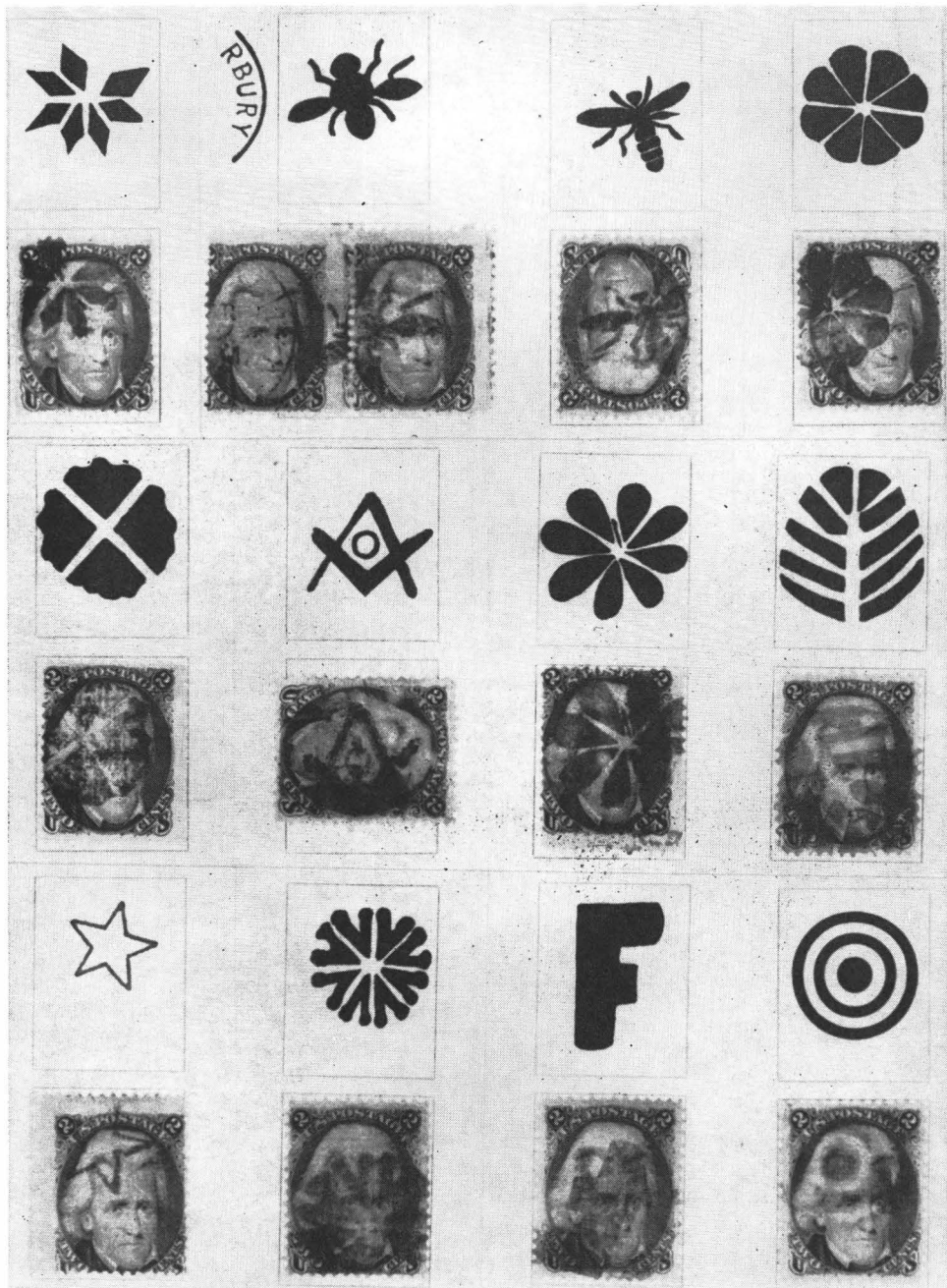


Figure 130

The above cancellations are all in black except the large "F" in the bottom row which appears in red as well as in black. The pair of stamps in the top row shows a Waterbury "Bee" and a portion of the postmark.

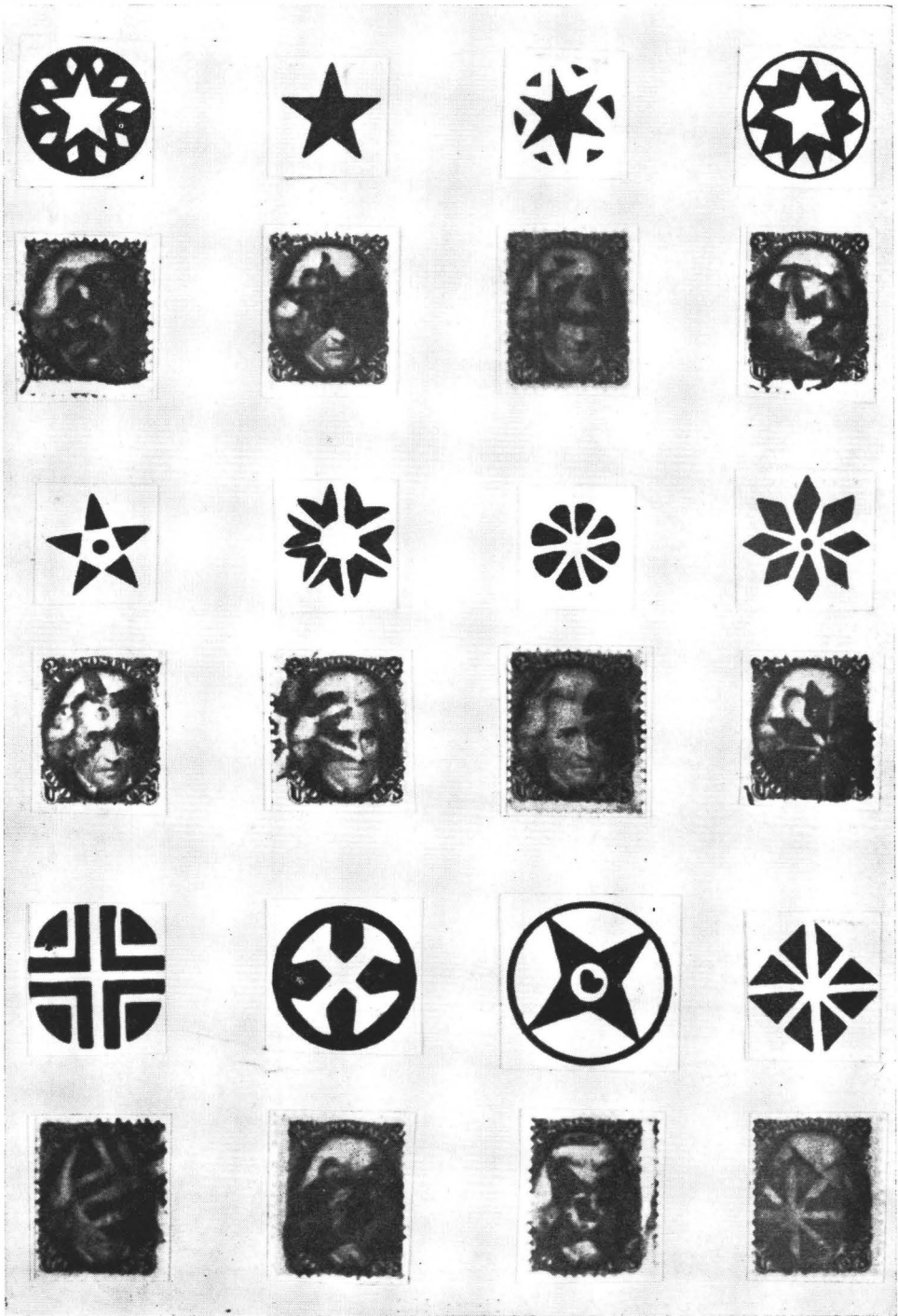


Figure 131

All of the above cancellations are in black.



Figure 132

Fancy cancellations, all in black.

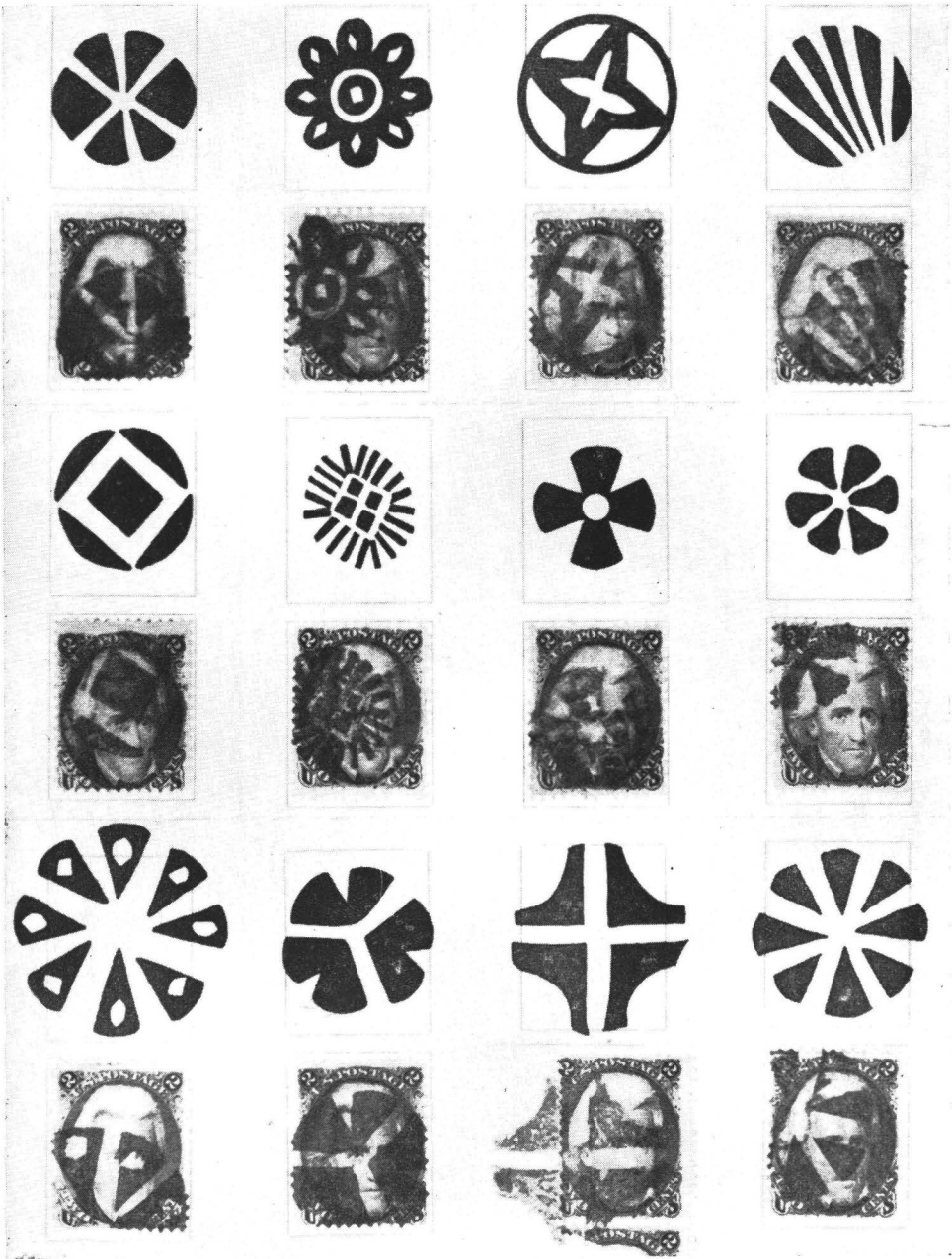


Figure 133

Fancy cancellations, all in black.

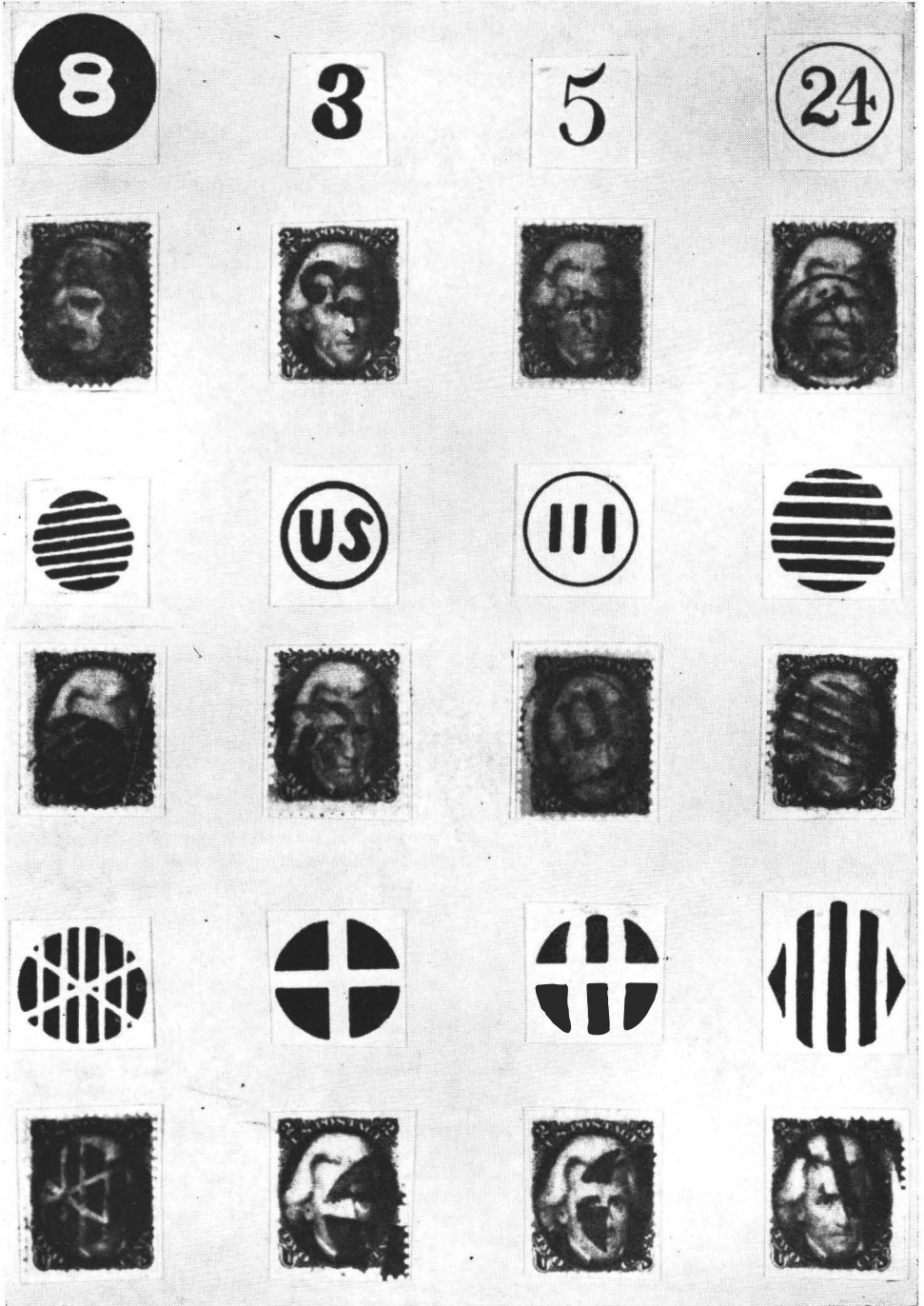


Figure 134

Numerals and cork cancellations, all in black.

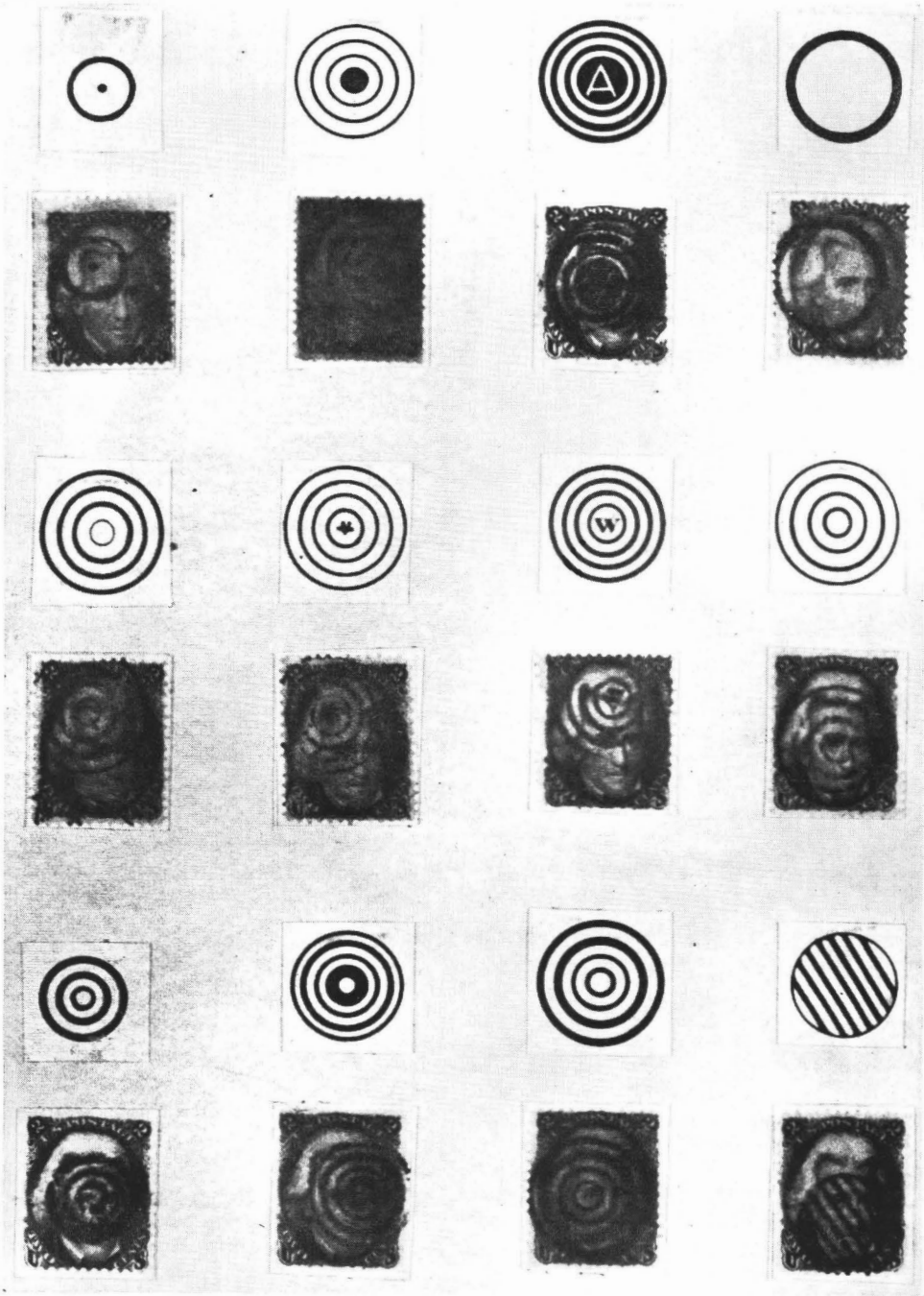


Figure 135

Targets and concentric circles, all in black.

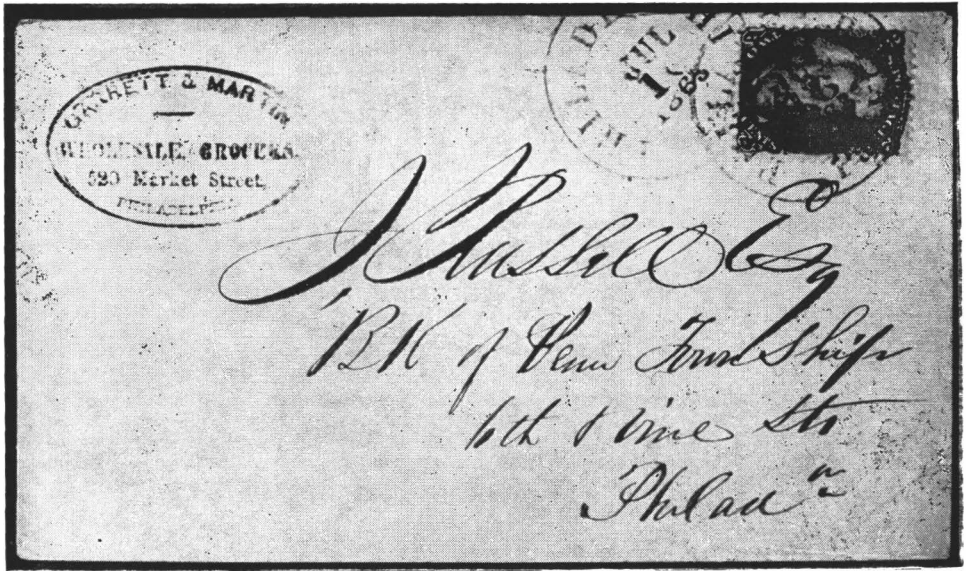


Figure 136

B. Other Postal Markings

WHILE OTHER postal markings lack the glamour accorded fancy cancellations, they are the indicia of the service rendered to a letter by the post office and hence are of prime interest to collectors. They include, in addition to a town mark to indicate origin of a letter and a canceling device to obliterate the stamp, numerous auxiliary markings used only when necessary to indicate an unusual circumstance or irregularity.

Figures 136 and 137 show the two earliest-use Black Jack covers in the Allen Collection. One is dated July 16, 1863; the other July 21, 1863. Both are local letters, and both bear two strikes by a large (33mm) single circle Philadelphia postmark with full date, one strike serving to cancel the stamp. A similar cover in another collection is dated July 20, 1863. While the postmark used on these three covers had been used on mail letters from Philadelphia as early as September 2, 1861, and possibly before, it was new on local mail with the advent of the Black Jack, although probably it was not used on such mail for very long.

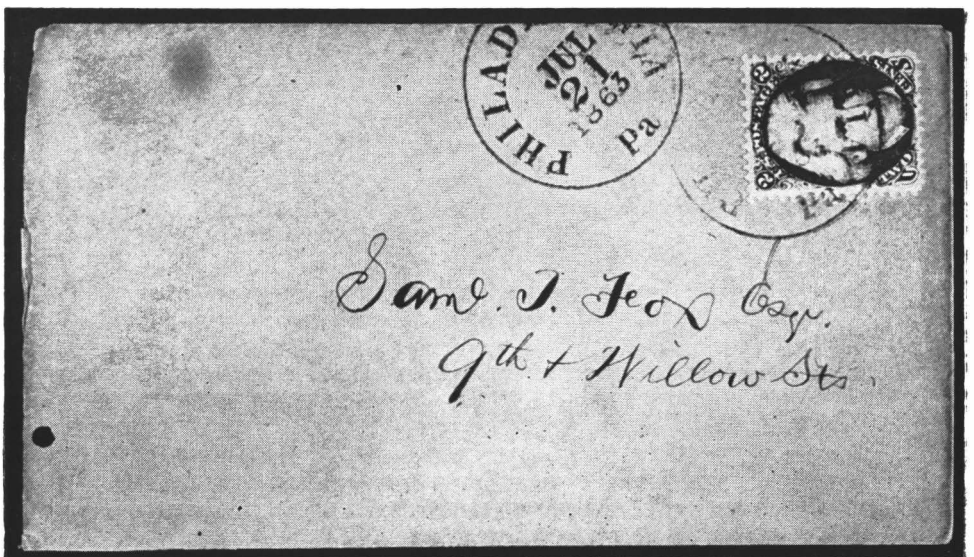


Figure 137

Soon after July 1, 1863, the large double circle PHILADA. PA. POST OFFICE carrier markings, with or without date and containing *1st*, *2nd*, *3rd* or *4th* to indicate pickup or delivery, came into use. These are illustrated by tracings 1 and 2 in Figure 138. Subsequently other carrier markings, such as are illustrated by tracings 3 through 7 were used. Philadelphia sub-station markings contained the letter-designate of each, as for example, "G" for the Germantown station. Tracing 8, CARRIER in circle, is likewise from a Philadelphia local letter which bears no other marking except a quartered cork cancellation on the stamp. Markings similar to this were used in various other cities to indicate carrier service at various dates after June 30, 1863. The only other example in the Allen Collection is shown in tracing 10. This is a carrier backstamp from a Washington, D. C., cover.

The octagonal U. S. PENNY MAIL marking, shown by tracing 9, is from an off-cover Black Jack, and if the marking is authentic on this stamp, it was applied in error.

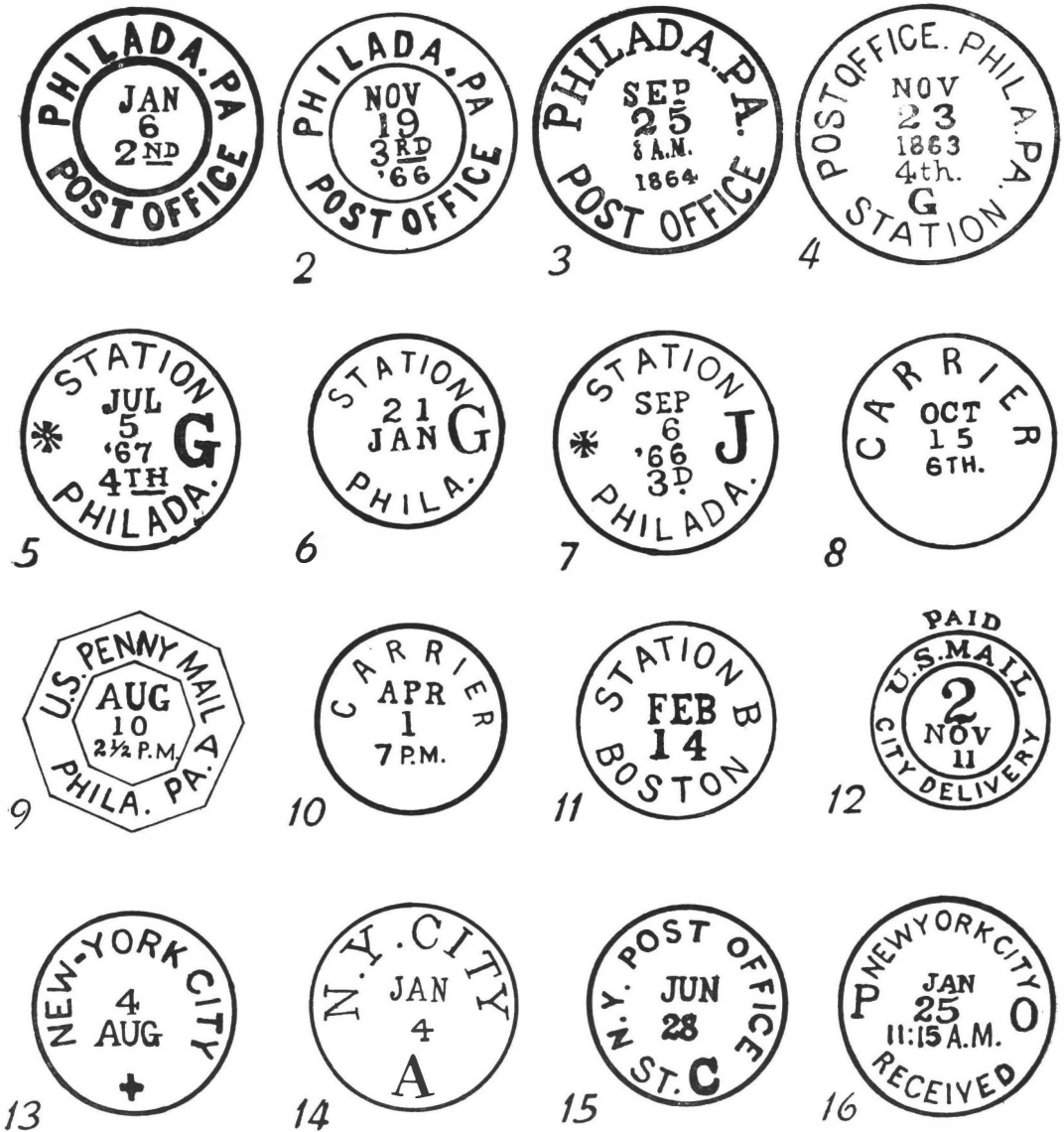


Figure 138

This marking was used properly only during the 1c (penny) carrier fee period, prior to July 1, 1863, when the Black Jack was issued, and it had no legitimate use after that time.

The *STATION B BOSTON* marking, tracing 11, also from an off-cover Black Jack is a hitherto unknown postmark according to Maurice C. Blake, author of that fine reference volume, "*Boston Postal Markings to 1890*". Upon examining this marking from the Allen Collection, Mr. Blake went to considerable lengths to identify it. In the "*Boston Almanac for 1873*", pages 5 and 6, he found the following listing of Post Offices: *BOSTON POST OFFICE*, Old South Church, Washington St., Corner Milk; *SOUTH END*, Station A; *EAST BOSTON*, Station B; *SOUTH BOSTON*, Station C; *ROXBURY STATION*; *POST OFFICES IN WARD 16*: Dorchester, Harrison Square, Mattapan, Neponset Village. There is no mention of "East Boston, Station B" in the *Almanac* of either 1872 or 1874.

Tracing 12 shows a New York carrier marking known in use, in red, during the fee period as early as 1856, and in black in 1859. Either it continued in use after July 1, 1863 or was resurrected for use after that date. Laurence B. Mason reported its use on a Black Jack in his illustrations of "New York Carriers" in *Postal Markings*, Whole Nos. 23 and 24, May and June 1933. Tracings 13 through 16 duplicate other New York carrier markings which he illustrates although he does not specifically associate any except No. 14 with the Black Jack. In the Allen Collection, No. 13 appears on cover both with and without the ornament in the bottom of the circle.

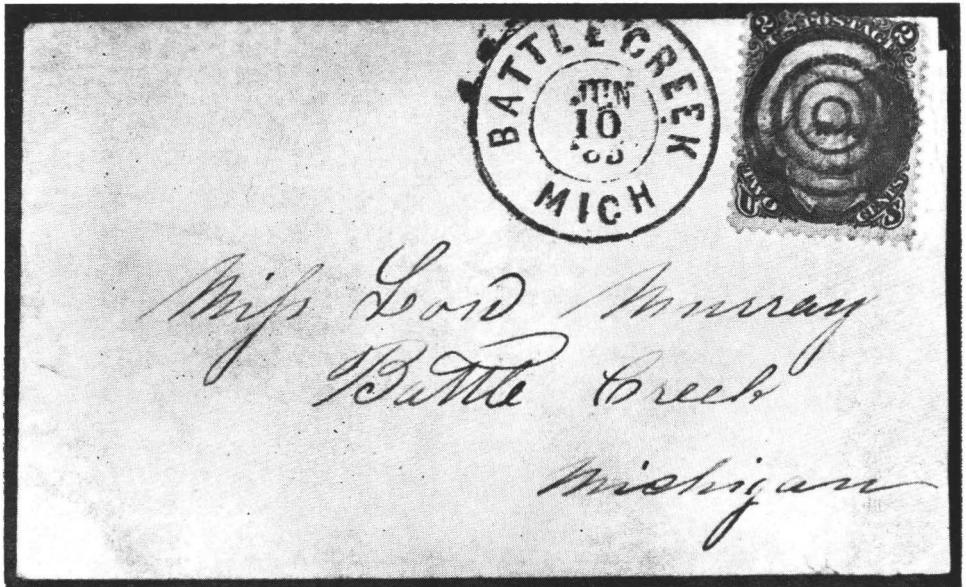


Figure 139

In 1863, a new style of postmark, as illustrated on the cover in *Figure 139*, went into general use in many post offices. It was a rather large circle, 29-30mm in diameter, with a small circle inside surrounding the date. The date sometimes included the year, but usually seems to have shown month and day only. The wide distribution of offices using this new postmark is demonstrated by the following list of towns compiled from covers in the Allen Collection: CALIFORNIA, San Jose; COLORADO TERRITORY, Black Hawk Point; DISTRICT OF COLUMBIA, Washington; FLORIDA, St. Augustine; ILLINOIS, Cairo and Chicago; INDIANA, Indianapolis (in blue); IOWA, Marshalltown; KENTUCKY, Louisville; LOUISIANA, New Orleans; MARYLAND, Baltimore and Sandy Spring; MASSACHUSETTS, East Hampton, North Adams, South Hadley, Westboro and Worcester; MICHIGAN, Battle Creek; MINNESOTA, St. Paul; NEW HAMPSHIRE, Concord and Manchester; NEW YORK, Flushing; OHIO, Sandusky; PENNSYLVANIA, West Chester; RHODE ISLAND, Lonsdale and Slatersville; WEST VIRGINIA, Bethany; WISCONSIN, Milwaukee and Prairie du Chien.

In all instances mentioned above, the name of the city is at the top of the circle with the state at the bottom. Detroit used a similar postmark except that the city and state were both in the top semi-circle and the bottom was blank. Boston used the same city and state arrangement as Detroit, but had the word *PAID* inserted at the bottom. The canceler often seen with the above postmarks is four concentric circles as illustrated on the Battle Creek cover. The seemingly rather uniform distance between postmark and canceller on these covers would suggest that possibly they were duplex devices.



Figure 140

A POSTMARK similar to the above, only smaller (26mm), is illustrated by the Akron, Ohio, cover (*Figure 140*). Commonly referred to as the "Mobile type" due to its long use in that city, it too was widely used with the Black Jack. Like the one above, it sometimes contained the year date and sometimes only month and day. Covers bearing this postmark in the Allen Collection are CALIFORNIA, Sacramento (full date, Aug. 13, 1863) and San Francisco; CONNECTICUT, Hartford and Southport; DISTRICT OF COLUMBIA, Congress, Washington; FLORIDA, Pensacola; ILLINOIS, Galesburg; KENTUCKY, Louisville; MAINE, Biddeford; MASSACHUSETTS, Boston (in red), Brookline, Charlestown (in red), Gloucester, New Bedford (in both red and black) and Newburyport; MINNESOTA, Red Wing; NEW JERSEY, Hoboken; NEW YORK, Brooklyn, Mount Vernon, Rochester, Saratoga Springs and Schenectady; OHIO, Akron and Sandusky; OREGON, Forest Grove; RHODE ISLAND, Pawtucket (in red); SOUTH CAROLINA, Port Royal; and VERMONT, Rutland (in blue).

The cover listed above from Sandy Spring, Maryland, is an especially interesting one, and is shown in *Figure 141*. In its postmark the date appears curiously as, "1 Mo. 14", instead of the usual form, Jan. 14. This is known as a Quaker postmark. In keeping with religious beliefs, the Quakers rejected the commonly accepted names for months of the year because of their derivation from the names of pagan gods. Instead, they referred to them by their numerical sequence in the calendar, i.e. first month, second month, third month, etc. In the "*Cyclopedia of United States Postmarks and Postal History*", Vol. II, Article 24, edited by Delf Norona, it is recorded that Edward Stabler, a Quaker, was postmaster of Sandy Spring from at least 1836 to 1869. A friend of the writer, who is familiar with Sandy Spring today, reports the Stabler name is still a familiar one in the area and they continue to follow the religion of their forebears.

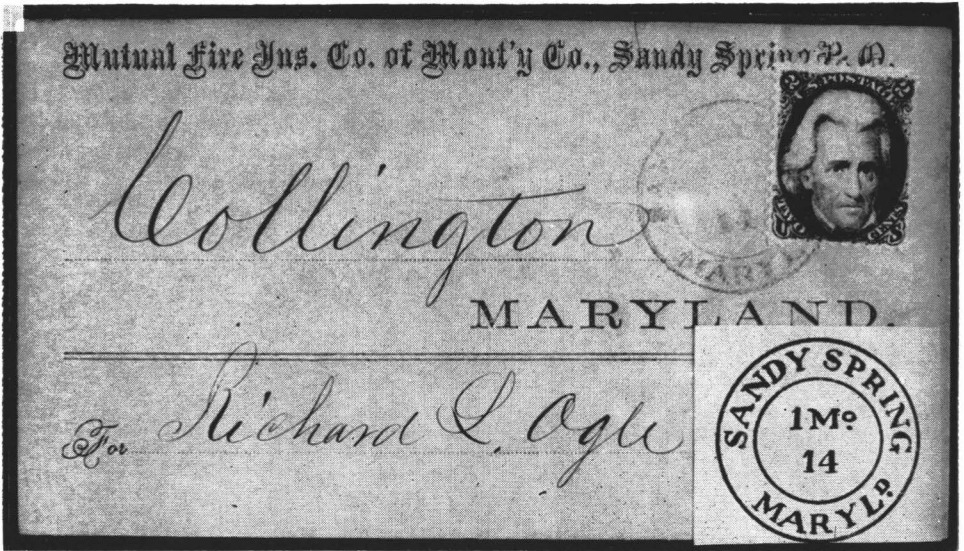


Figure 141

Figure 142 pictures an especially choice cover. Besides bearing five Black Jacks, it shows four strikes of the *N. YORK STEAMSHIP* marking, which serve to cancel the stamps as well as to indicate the maritime origin of the letter. It is addressed to "General E. Phelps, North Colebrooke, Connecticut", and the letter enclosed is datelined, "U.S.S. St. Marys, Panama Bay, May 11/66". The *N. YORK STEAMSHIP* marking was used mainly on letters from Caribbean points, and when these were carried on U.S. ships, they frequently had U.S. stamps affixed, and showed no other information as to point of origin. Due to the historical interest of this letter, it is quoted in part as follows:

"... We have not been away from this place since we returned from the Southern Coast, four months ago. Nor do I expect to leave for other parts until we are regularly relieved by some other vessel of the Squadron. I think, then, we shall proceed to San Francisco and once there, the Ship will, I think, go out of Commission and us officers be allowed to return to our homes. But I cannot now fix upon the time when the happy event may occur for the existing War between Spain and the South American States has evidently a good deal to do with the subject. You have heard ere this all about the bombardment of Valparaiso. The Mail just



Figure 142

received from the South brings us letters stating the Blockade of that Port removed and had sailed thence for Callao, Peru, with his entire command consisting of fourteen ships on the 14th which Port he reached Apr. 25th. The general impression here is that this force will be able to reduce the place despite all the efforts of the Peruvians to prevent it. Admiral Pearson is there with six of our vessels to protect the American interest. We shall look with deep interest for the next Mail which will bring us an account of the result. It is hardly necessary to tell you that our own sympathies are all on the side of the Peruvians.

"By the same Mail we learn that the U. S. Steamer Vanderbilt, and Monitor Monadnock were to leave Callao immediately after the bombardment, for Panama, and the two may be expected here on or about the middle of the month. The Monadnock will proceed hence to San Francisco, for which Station she was originally intended. There has been so much said about her performance around the Horn, and her efficiency as a Man-of-War that the people here are very anxious to have a view of her. Notwithstanding her large size and weight, she made on her passage from Valparaiso extraordinary time, arriving at Callao before the Mail Steamer which left some hours before her.

"I regret to say that a disease has appeared among the cattle of this country which is thought by many to be the veritable Rinderpest. For this reason, we have stopped using the meat which is brought to Market, and live almost entirely on fish. It is a mystery how the disease originated, as there are no cattle imported to this country from Europe. I am glad the disease has not made its appearance in United States, and I trust it never will. . . .

s/ Gill Colvicovessy (Captain)

"P. S. Many thanks for the interest you manifest in my prize money. I see by the papers that the case has been decided by the Supreme Court in favor of the Captors, hence there can be no more litigation about it. There is no danger of my losing my share through the rascally practices of "Prize Agents" for I never trust my business to such sharks."



Figure 143

RAILROAD MARKINGS, so-called, are not ordinarily seen in association with Black Jacks. The Allen Collection contains three of them. The cover in *Figure 143* bears the marking, "P. H. & Fishkill R.R." (Providence, Hartford and Fishkill Rail Road). This is the marking of the Route Agent assigned to handle the mail on this line, and the letter obviously came into his hands as unpouched mail. It may have been handed to him at any point where the train stopped. The pair of Black Jacks, a 1-cent overpayment of the first class rate, is canceled by two strikes of a *FREE* marking, with the left-hand strike minutely tying the pair to the cover. This "Free" marking bore no significance in the case of this letter other than to cancel the stamps. It may have been the marker within easiest reach of the Agent, or the one he was using to mark other mail which required its use. Use of any handstamp such as this in a manner unrelated to the situation, is often referred to as a "cachet d'fortune", i.e. a happenstance.

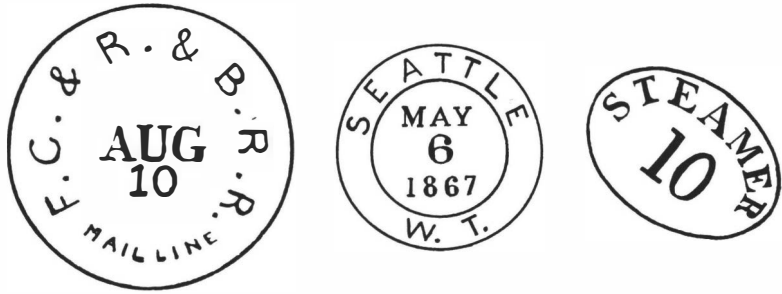


Figure 144

The handstamp of another Route Agent may be seen on the two overlapped off-cover stamps pictured in *Figure 144*. This marking, which serves to cancel the stamps, reads, "F.C. & R. & B. R. R. R. Mail Line" (Fitchburg, Cheshire and Rutland and Burlington Rail Road Mail Line).

Not pictured is a single, off-cover Black Jack which is cancelled by a portion of an R.P.O. marking in small circle. Only CHI. TO at the left and R P O at the bottom, all in small sans serif letters, are visible. Close spacing of the visible letters would indicate that a long word, such as Davenport or Burlington, completed the symmetry of the marking. Such R.P.O. markings were first used in 1864.

Shown in the same illustration (*Figure 144*) is a "Seattle, W.T." (Washington Territory) postmark. Washington did not become a State until 1889. Another stamp with socked-on-the-nose postmark in the collection reads, "Fort Abercrombie, D.T." (Dakota Territory). Territorial uses of the Black Jack are by no means common, and clear strikes such as these, even off cover, are choice.

"Too good to be true" best describes the handsome "Steamer 10" marking in *Figure 144*. It came to Mr. Allen from the sale of the Saul Newbury Collection, at a price commensurate with its beauty and the company it had known, but subsequent information indicates that it is an out and out forgery. The "Steamer 10" marking (oval, 24 x 18 mm.) is listed in the *American Stampless Cover Catalog*, edited by E. N. Sampson, as having been used on the Steamer Oregon which operated on Long Island Sound in 1846 and 1847. In addition to stampless covers, it is known on 1847 covers, but it is said that there are forgeries even among these. Certainly it does not belong on a Black Jack not issued until 1863.

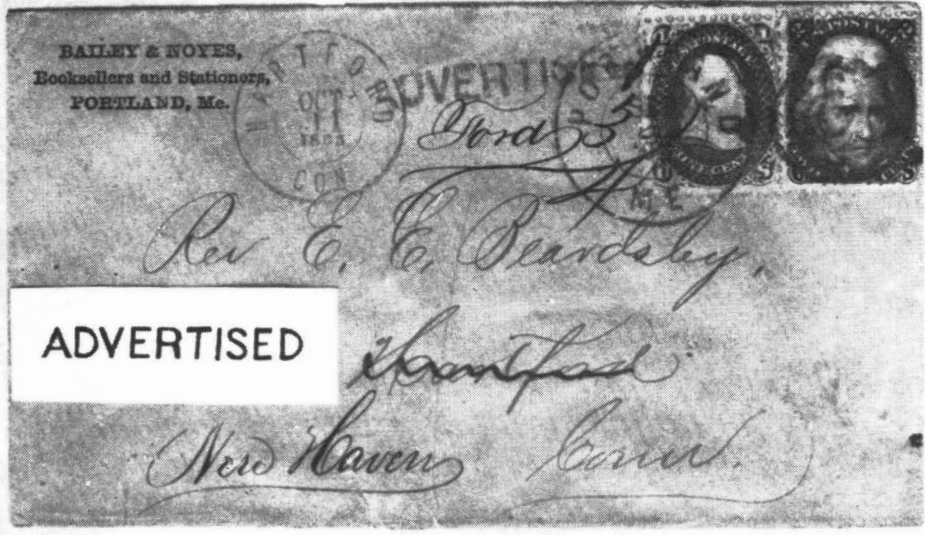
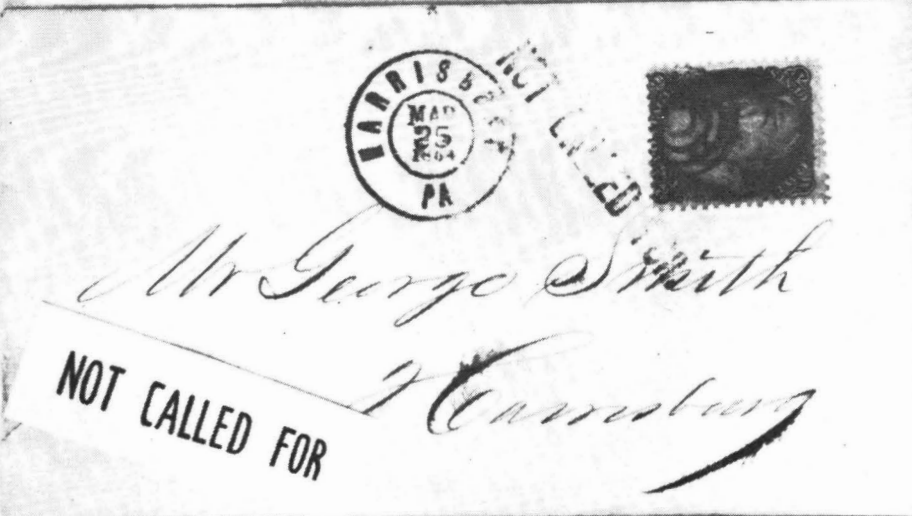
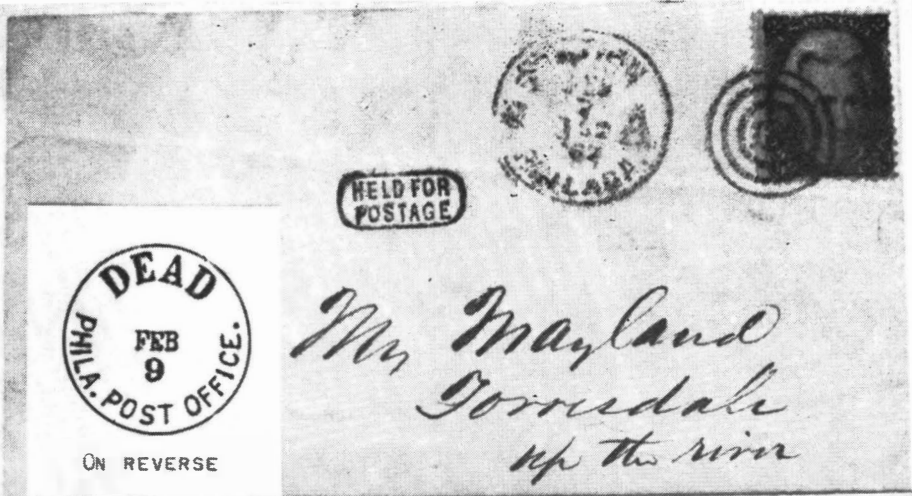


Figure 145

A variety of circumstances is indicated by the postal markings appearing on the three covers in *Figure 145*. The cover at the top is postmarked at Station A in Philadelphia, Feb. 7, 1867, and is addressed to "Torresdale, Up the river". Being sealed and addressed to a point not in the Philadelphia Post Office District at the 1867 date, it required prepayment of the first class rate, i.e. 3 cents, not 2 cents. An 1866 revision of the Postal Regulation regarding short paid letters specified that letters on which one full rate of postage had not been prepaid should be marked, *HELD FOR POSTAGE*, and should be sent to the *DEAD LETTER OFFICE*. It further stated that such letters, "must be treated as if wholly unpaid; and the stamps must not be cancelled". On the cover shown, it would appear that the stamp was cancelled in error, but the cover was marked *HELD FOR POSTAGE* and was sent to the *DEAD LETTER OFFICE* on Feb. 9 as indicated by the marking on the back. There, the letter was opened, according to regular procedure, and the address of the writer was ascertained from the contents. It was then enclosed in another envelope and returned to him, with penalty imposed. This latter supposition is based on the fact that had the return address not been found, the letter would have been destroyed, and thus would not be in existence today.

The middle cover is a Harrisburg, Pa. drop letter, postmarked March 25, 1864. It is backstamped, "Harrisburg, May 4", nearly six weeks after posting, at which time the *NOT CALLED FOR* marking probably was applied. In offices having gross receipts of less than \$1,000 per year, Section 7 of the Postal Act of 1863 specified that lists of unclaimed letters were to be posted once a month. No fee was imposed for this service. In the case of the cover illustrated, the addressee evidently learned, possibly from a friend or neighbor who had seen the list, that a letter was being held for him and subsequently picked it up.

The cover at the bottom in the illustration, postmarked at Portland, Me. and marked *ADVERTISED*, is another example of mail not called for, but in this instance the addressee's name was published by the Postmaster in the local newspaper in accordance with postal regulations applying to offices where gross receipts amounted to \$1,000 or more per annum. For the service a fee of one cent was charged. In the case of this letter, evidently an acquaintance of the Rev. Beardsley, upon seeing his name in the published list, notified the Hartford Postmaster that he had moved to New Haven. The letter

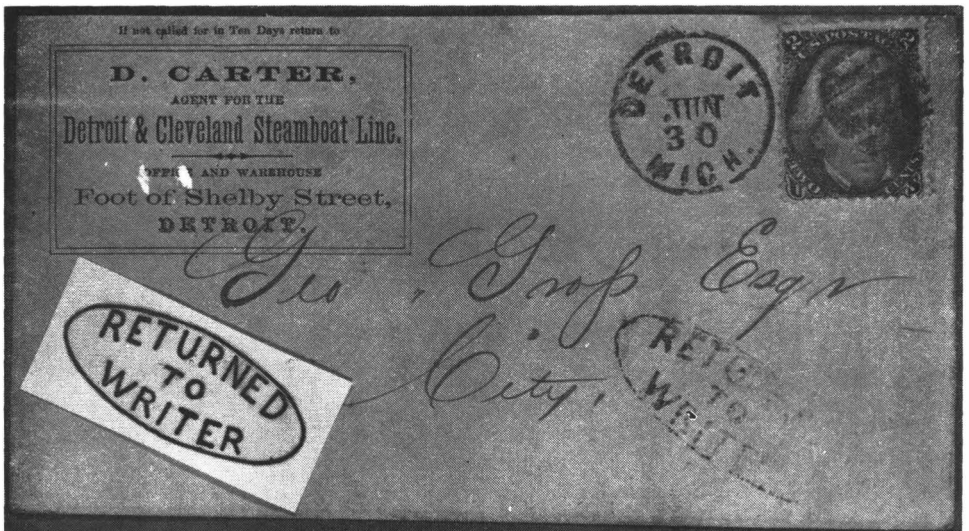


Figure 146

was then re-postmarked and forwarded with manuscript notation of charges to be collected, namely: 1 cent for advertising, 3 cents for forwarding.

ANOTHER interesting circumstance in the handling of mail is illustrated by the Detroit cover shown in *Figure 146* which bears the postal marking *RETURNED TO WRITER*. Here again, an addressee had failed to call for his mail, but the writer had made provision for such eventuality by the printed notation above his corner card, "If not called for in Ten Days return to . . .". The Postmaster complied with this instruction, as per postal regulation.

Portions of Wells, Fargo & Co. markings can be found on Black Jacks, and are worthy of a place in a specialized collection. Because of their large size, only a portion



Figure 147

of them can appear on an off-cover stamp, but they are readily recognizable by the large letters, elliptical spacing and the bright blue ink with which they were struck.

In *Figure 147*, nine domestic and three foreign markings are shown as they appear on off-cover stamps or on a stamp on piece. They are explained as follows:

PAID 3 is a marking left over from pre-stamp days, and was used in this instance only as a cancelling device. The stamp shown may have been on a cover with a 1-cent stamp in which case the marking was not incompatible with the situation.

WAY and *STEAM* probably denote origin of the letter as well as serving to cancel the stamps. Use of *WAY* markings extends back to the the 18th century in U.S. postal history and denotes a letter handed to a carrier of the mail on his route between established post offices. Such letters were turned in by the carrier at the next post office he came to. *STEAM* or *STEAMBOAT* markings were applied to mail brought into a post office by the Captain of a steamer operating usually on inland waterways, and not holding a mail contract. (*See also Figure 34.*)

PAID is another marking from the pre-stamp period. However, in some instances "Paid" when found on a Black Jack may be a part of a *PAID ALL* marking used on certain foreign mail as mentioned in connection with *Figure 78*, Part III.

FREE, used to cancel a stamp, is another example of a "cachet d'fortune", as explained in *Figure 143* above.

The meanings of the markings *FORWARDED*, *MISSENT* and *REGISTERED* are those generally understood in the handling of mail, but it is unusual to find them used as cancelers.

SUPPLEMENTARY MAIL (Type I) represents the special service, inaugurated through special arrangement with the Postmaster in New York, for handling outgoing foreign mail at dockside after the regular mail had closed. (This service was discussed in connection with *Figure 77*, Part III.)

1d is a British "charge" marking, applied in this case to a Black Jack postmarked, "Seneca Falls, N. Y. Apr. 7, 1864". (A similar marking is illustrated in *Figure 56*, Part III.)

The " $\frac{1}{2}$ " marking, here in red, is a Bremen postage due marking. (*See Figure 79*, Part III.)

1, beside a London postmark, is another British "charge" marking, in this case probably to pay inland postage due for delivery of a newspaper mailed under the U. S. circular rate of two cents.

Other domestic postal markings which have been illustrated and discussed previously are: *SHIP*, straight line and curved, *Figure 36*; *DUE 1*, *Figure 34*; *DUE 3*, *Figure 14*. Postage due markings in this period frequently were applied in manuscript. For example a sealed letter in the Allen Collection, bearing a single Black Jack, postmarked at Sacramento, Cal. and directed to Folsom, Cal., bears a penned notation, "Due 2", denoting 1-cent for the shortage and 1-cent for penalty. Prior to the 1866 revision of postal regulations regarding short paid letters, Postmasters were advised to use "liberal discretion" in matters of this sort.

Omitted from illustration is one postal marking which had not been photographed before the Allen Collection was stolen. It was a small, about 15mm, double circle *HIOGO*, *JAPAN* marking without date on an off-cover stamp.

Hiogo was one of the cities designated as an American Treaty Port under the commerce and navigation agreement made in 1858 between the United States and Japan. A U. S. Consulate was established in Hiogo and U. S. citizens were permitted to reside there and conduct their businesses. In 1868, a United States Postal Agency was established at the Hiogo Consulate from where the use of U. S. stamps was proper. Two cents was the correct rate for newspapers and circulars to the United States under the provisions of the subsidized mail contract with the Pacific Mail Steamship Company referred to previously, in Part III under the heading, "China".

The Allen Collection contained no other unusual or auxiliary postal markings, but this is not to say that others do not exist in other collections.

PART VI

Technicalities of Black Jack Production

AS WAS mentioned in the *Introduction*, the Black Jack was designed by J. McDonough, engraver and secretary of the National Bank Note Company. The head of Andrew Jackson, selected as the vignette for the stamp, had been engraved in 1861 by Joseph P. Ourdan for use on the \$1,000 currency note produced by the National Bank Note Company for the Confederacy. In adapting it to the design for the stamp, a portion of the background was trimmed from this previously engraved die, and frame, lettering and numerals of denomination were added by engraver William D. Nichols.

Plates: Seven plates were used in the regular production of the Black Jack. They are Nos. 28, 29, 30, 31, 50, 51 and 53. (An eighth plate, No. 57, which was made especially for the 1875 Re-issue of the Black Jack will be discussed later.) These were steel plates of 200 subjects each, 20 stamps wide and 10 stamps high. The sheets were cut apart vertically between the 10th and 11th rows, to make two panes of 100 stamps each before delivery to the Post Office Department. Vertical rows were approximately 2 millimeters apart, and on some plates, probably the earlier ones, no additional space was allowed between panes for cutting. When the cutting was exact, the straight edge was only 1 millimeter from the design.

With so little leeway, there was bound to be much miscutting, and it is from such occurrences that the exact amount of space existing between panes can be determined. On other plates, likely the later ones, apparently twice the previous space, or approximately 4 millimeters, was left between panes. Even this did not entirely eliminate the miscutting, for straight edge copies showing a 4-millimeter margin and a portion of the stamp design from the opposite pane can be found. A mark intended as a guide for dividing the sheets into panes was placed at the top and bottom of each plate. These pane dividers, as they are usually called, were heavily cut straight lines varying from 10 to 20 millimeters in length in instances seen by the author. A few straight edge copies with a light line extending the full length of the stamp have been seen, so it may be that at least on one plate a light line connected the more heavily cut pane dividers.

Only two full panes of the issued Black Jack are known to exist. Both are left panes from Plate No. 30, with "F" grill. One of these is in the Allen Collection and is shown in *Figure 148*; the other is said to be owned by a collector in Texas.

An interesting story about these panes was told to the author by Robert Yant of Canton, Ohio, who heard it from his friend, the late Dr. Harrison A. Coleman of New Philadelphia, Ohio, previous owner of the Allen pane. The story had been told to Dr. Coleman by John N. Luff, and is as follows:

Early in the 1900s, the Scott Stamp and Coin Company purchased 10 full panes of the Black Jack. After consideration, they decided to retain two panes intact and to tear the other eight apart to be sold as blocks and single stamps. The plate blocks from all eight panes (so the story goes), were sold to a collector in Maine. The exact sequence of ownership of the two panes held intact is not known to the author, but it is known that a full pane was in the collection of the late Senator Ernest R. Ackerman of New Jersey, and one was owned by H. P. Atherton in the 1920s. One of these was acquired and kept for many years by Dr. Coleman, and it was this pane which Mr. Allen purchased in July 1954 when Dr. Coleman's collection of Black Jacks was auctioned by H. R. Harmer Inc. of New York.

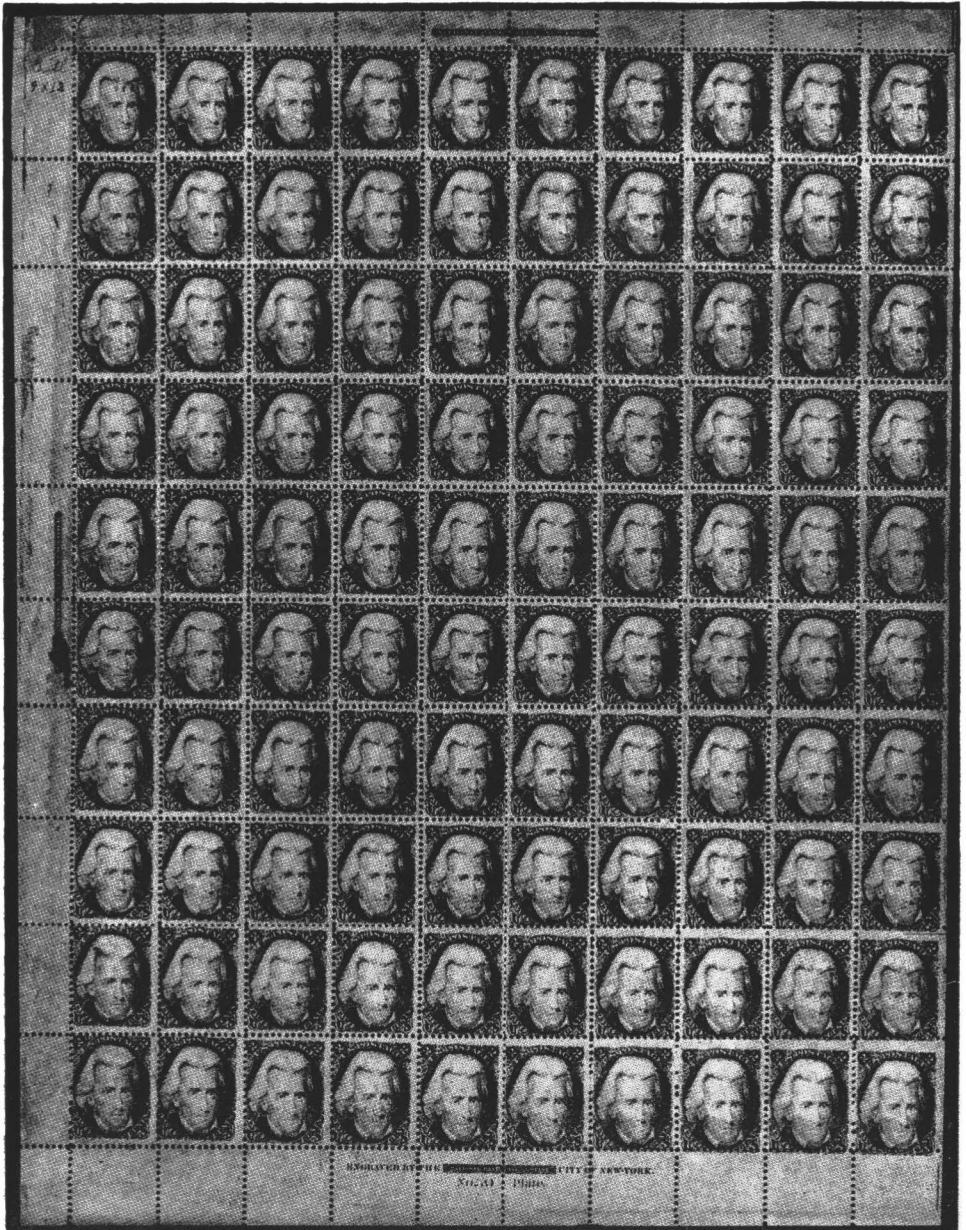


Figure 148. Full left pane from Plate 30, with "F" grill, from the Allen Collection. Only one other full pane of the Black Jack is known to exist.

EXAMINATION of the Allen pane shows an imprint at the bottom which reads, "Engraved by the NATIONAL BANK NOTE COMPANY City of New York," with "No. 30 Plate" below. In the top and left margins is an abbreviated imprint with rounded ends, reading only "NATIONAL BANK NOTE CO. NEW YORK." It seems likely the imprints, with the exception of the actual number assigned to the plate, were rocked in from stock transfer rolls. The number "30" was added in matching numerals, but was not centered in the space intended for it. The pane dividers can be seen at top and bottom near the cut edge at the right. This plate had only 2mm. spacing between panes.



Figure 149



Figure 150

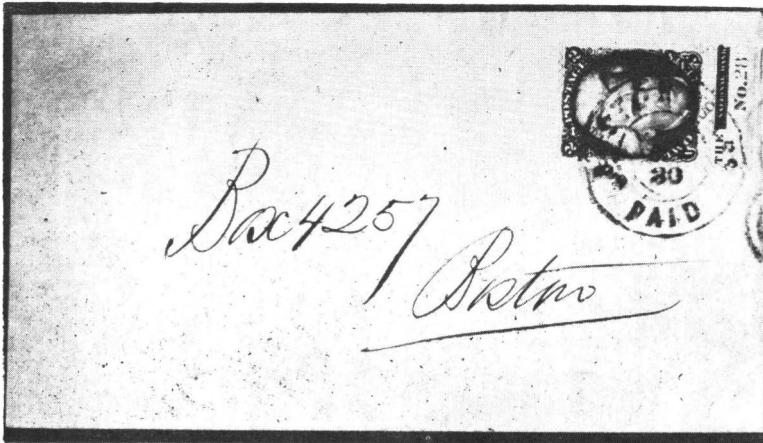


Figure 151

Examples of three of seven plate numbers used in regular production of the Black Jack. Figure 151 shows a plate number (28) single used on cover. Figure 152 is an interesting piece with bottom row of eight stamps including National Bank Note Company imprint and plate number (31).



Figure 152

Examples of the other six plate numbers, all from the Allen Collection, are shown in Figures 149-155. It will be seen that the numbers on Plates 28, 29, 31 and 50 are similar to Plate 30. The numbers on Plates 51 and 53 appear to have been entered with a punch and are a different style of numeral. Only on Plate 51 is the number centered in the space between "No." and "Plate."

Concerning Black Jacks with plate numbers attached, H. P. Atherton wrote, "Any collector having numbers from the 30 group" (i.e. Nos. 28, 29, 30 and 31) "is fortunate



Figure 153



Figure 154



Plate numbers 50, 51 and 53 are shown in illustrations in this photo layout. The strip of five (Figure 155) includes imprint and plate No. 53.

Figure 155

and if you have one of the 50 group, well, congratulations, for these latter numbers, 50, 51 and 53, are elusive, very!" From Mr. Allen's experience, examples of Plate 50 are most "elusive" of all. The single copy shown here is the only one he ever saw. It was obtained by its previous owner from the Moody Sale.

Tabulation of the various single copies and multiple pieces with plate number attached in the Allen Collection is as follows:

- Plate 28:* Block of 6, without grill.
Single copy, without grill, on cover, ex-Caspary.
Block of 12, plate proof on India paper.
- Plate 29:* Block of 6, without grill.
Pair and 2 single copies, all without grill.
- Plate 30:* Full pane of 100, with "F" grill.
Block of 6, on bluish green experimental paper.
Pair and 1 single copy, both without grill.
- Plate 31:* Block of 4, Francis Patent.
Block of 12, without grill.
Pair and 2 single copies, all without grill.
Single copy on cover, without grill.
- Plate 50:* Single copy, without grill.
- Plate 51:* Block of 6, with "E" grill.
Pair on cover, without grill.
- Plate 53:* Strip of 5, with "E" grill.
Single copy, with "F" grill.

A complete proof sheet of 200 subjects on India paper from Plate 28 was in the H. P. Atherton Collection and the same one, or a similar one, was known by the author to have been in existence in California about ten years ago. The left pane from a proof sheet, also from Plate 28, was exhibited by Robert A. Siegel at his booth at SIPEX, Washington, D. C. (1966), and the author examined it there. Its margins were similar to those on Plate 30, but it bore no imprint at either the top or the side. The imprint at the bottom was the same as on Plate 30. The lack of top and side imprints on this proof sheet should not be considered as positive evidence that no top or side imprints existed on the sheets of stamps printed from this plate. Proofs are for the purpose of inspection and if any detail is unsatisfactory, it can be corrected on the plate before it is hardened for production of stamps. Top and side imprints could have been added to the plate after the proof pane mentioned was "pulled."

Plate Layout: Because the method of plate layout is frequently misunderstood, the writer has asked Elliott Perry to write the following several paragraphs on this subject.

Luff, 1937 edition, page 43, column 1—

"*Plate.* The plate, duly ruled into spaces for the stamps, then takes the place of the die on the press and, by the same methods used to produce the roll, the latter is forced into the plate, reproducing in the minutest details the design on the die. This is repeated as many times as there are to be stamps on the plate. Guide lines, scratches, etc. are burnished out, the plate is hardened and is ready for the printer."

Possibly on a very few plates for city delivery posts which were made prior to 1845, the design was transferred into "duly ruled spaces" on the plate, and "guide lines, scratches, etc. were burnished out" *after* the entries had been made, but the plate of the 5-cent New York Postmaster, all the general issues and many other plates from 1847 to 1893, and the thousands of plates made by the Bureau of Engraving and Printing from 1894 to date were not made as Luff stated. The common practice was to use a "side point" on the transfer roll which was set to coincide successively with "position dots" on the plate. Neither of these acts is mentioned anywhere in the Luff book. The "point and dot" process was described in an article by Karl Burroughs about the original and re-entered states of the 15-cent Lincoln stamp of 1866, which was engraved and printed by the National Bank Note Co. from Plate No. 41. The Burroughs article appeared in the *Essay-Proof Journal*, January 1944, Vol. 1, No. 1. Basically the point and dot process was as follows:

Layout dots were marked on a rectangle drawn on the plate which would contain the area in which the entries were to be made. The dots along the top row were connected to the dots along the bottom row by vertical layout lines. Similarly, dots at the left and right edges were connected by horizontal lines. By using a prick-punch, a dot was punched into the plate at each intersection of the vertical and horizontal layout lines. The purpose of the layout was so to place each dot as to have each stamp design entered in exactly the correct position. The side-point was retractable and could be locked in position at a side of the transfer roll by a set screw. On the plates of the 1861-66 issue, it was set opposite the middle of the relief design on the roll. The layout on the plates of 1861-66 made each position dot appear inside the left edge of each stamp (except in the first vertical row) half way between top and bottom, unless "buried" by that part of the design.

Entries for the first vertical row of stamps were transferred to the plate by having the side-point agree successively with the dots in the second row. Second vertical row entries were made by using dots in the third row, and so on across the plate. The position dots for the last vertical row were in the margin outside that row and unless removed can be seen on the margin of stamps from that row. The entries in each vertical row would bury (cover up) the position dots which had been used to enter the last previous row unless that part of the design did not contain enough heavy lines to obliterate the dots. On the Black Jack, the position dot may often be seen in the hair at the left, opposite Jackson's heavy eyebrows. (See *Figure 156* from the Allen Collection.)

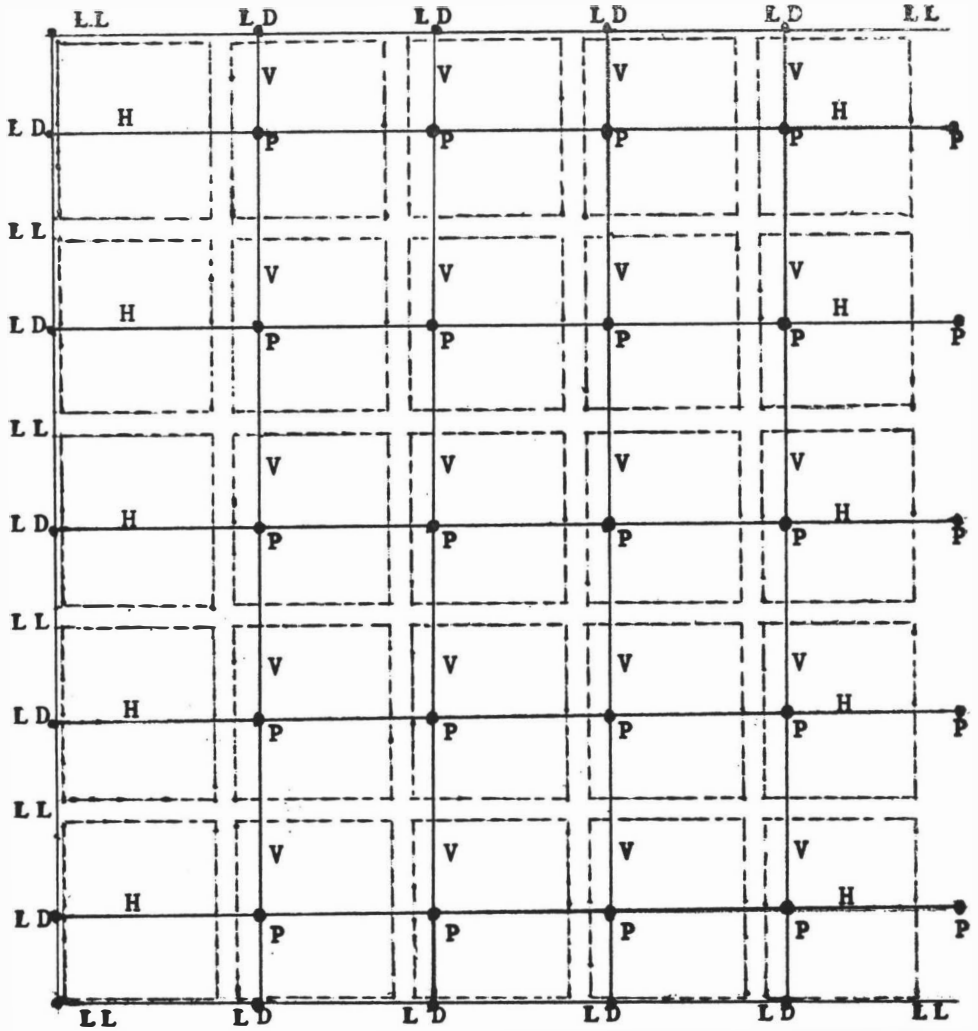


Figure 157

Basic layout for locating position dots and entering stamp designs from a transfer roll to a plate. Key: LD—Layout dot. LL—Layout line. V—Layout vertical. H—Layout horizontal. P—Position dot.

The stamp designs were entered successively in vertical rows so that each occupied one of the rectangular areas enclosed in dotted lines.

Entries in the first vertical row were controlled by position dots in the second vertical row and similarly entries in each row were controlled by position dots in the row to the right as seen on a sheet of stamps. Twentieth row entries were controlled by dots in the outer margin at right.

When position dots are visible they appear midway between the top and bottom of the stamp design and 3mm. to the right (inside) of the left edge.

The outer edge of the stamp designs often coincide with the marginal layout lines instead of separated as shown here.

Figure 156

Stamp from upper right corner of a left pane (10 L) showing Position Dot in hair (arrow), a portion of the Top Pane Divider, and numerous Plate Layout Dots, the latter strengthened to show more clearly. Note lack of additional space allowance between panes.



In common practice, layout dots, lines, etc. having fulfilled their purpose were no longer needed and were removed *before* the designs were entered on the plate. Vertical lines in the left side of the designs and horizontal lines across Jackson's face could not be removed after the designs had been entered, John Luff to the contrary, notwithstanding! This "cleaning up" before entering was so carefully done on the Jackson plates that all traces of these layout lines were removed.

That was not always the case. In one horizontal row in the left pane of the 10-cent 1847, a fine double layout line crosses many parts of George Washington's face. The 90-cent plate, No. 18, was the last plate made of that 1861 group. Evidently time was so short that the "clean-up" job was largely what David Harum called, "a lick and a promise." Many of these 90-cent stamps show layout lines, or parts thereof. Again, as late as 1881, traces of horizontal lines can be seen crossing position dots on the 10-cent Jefferson stamps from either of the two American Bank Note Co. plates. The 6-cent Navy Department is well known with vertical layout lines passing through the position dots.

There are variations of the method of placing the position dot in the correct position. Either vertical or horizontal layout lines only may have been used and the position for the dot spaced off on them with calipers instead of being located at the intersection of layout lines. Regardless of the method, the intent was the same—to place the dot where an exactly correct entry would be made whenever the point was correctly set and placed.

Occasionally the first punch of a layout dot or a position dot was not quite correct and one or more other attempts were made, resulting in two or more dots where there should have been only one. (See diagram, Figure 157 on previous page.)

ELLIOTT PERRY.

A Variation in Design: Dots in Scroll: To the casual observer, a Black Jack is a Black Jack. Most stamp collectors know that some Black Jacks are grilled and some are not, but beyond that fact they too have considered that all are alike. Only those who have studied the stamp carefully have observed that there are at least two minor variations in the design, but these variations are not mentioned in any catalogue nor have they been explained in any philatelic writing. Perhaps by contrast to the 1851-57 issues which seem to present nearly unlimited fields for technical study, the issues

of 1861-67 may have seemed uninteresting to dyed-in-the-wool philatelists. The superior skill of the National Bank Note Co. in the production of stamps over the previous contractors, Tappan, Carpenter and Co., is a fact generally recognized, and so is the resulting inverse correlation: viz., a better product offers less interesting facets for study. The obvious lack of technical variations in the 1861-67 issues, plus the great historical interest associated with that period, seem to have directed the efforts of students more toward the uses of these stamps than toward searching for minor differences in their designs.

Apparently it was H. P. Atherton who first noticed that not all Black Jacks are exactly alike in design. Some, he noticed, had *three dots* in the scroll to the right of the left numeral "2", while others had no such dots. In an article in *Mekeel's Weekly Stamp News*, Jan. 15, 1934, which was written some 10 years after his discovery, he expressed the opinion the dots occur more frequently on grilled Black Jacks than on ungrilled ones, but he said that he had no statistical data with which to support this opinion. He had not noticed the existence of the dots on some Black Jacks, he said, until thousands of copies had passed through his hands. He observed further that "sometimes the 3 dots do not all show clearly, leaving but 2 maybe, but they class in the 3-dot plate." The writer's study confirms Mr. Atherton's conclusion that no distinction should be made between the apparent 2-dot and the known 3-dot variety. It seems certain that three dots were intended on certain stamps and when only two show, it is due to some circumstance of production.

WHAT CIRCUMSTANCES in the course of Black Jack production made it necessary or desirable to add an identifying mark is not known. Perhaps the dots were a "secret mark" of sufficient importance to have been noted in the records of the National Bank Note Co.; perhaps not. Perhaps only the engraver, who added them for reasons of his own, knew of their existence. Whatever the reason for the dots, we know that they are found both on ungrilled and on grilled Black Jacks, but not on all of either. As Mr. Atherton pointed out, they occur more frequently on grilled stamps than on ungrilled ones. They are found on stamps bearing each of the four different grills appearing on Black Jacks, but not on all of any of them. Whether or not we ever learn the reason for them, the fact remains that their appearance constitutes a second Black Jack design, and we are free to consider how it occurred, if not why.

Because of the similarity of the dots and of their constant position, it is unreasonable even to consider the possibility that they were added to one or more of the plates by hand. Besides to do this would have required annealing and rehardening of the plate, an unlikely procedure and an unwarranted risk for so minor a change. Intentional additions to a transfer roll are impracticable, if not impossible, since the design on the transfer roll is raised, not recessed. This leaves, then, only one alternative—the dots were added to the original die or to a lay-down from it, and the altered design was taken up on a new transfer roll.

A master die, to an engraver, is a nearly sacred thing and is guarded with the greatest of care since it is highly unlikely that it could be duplicated exactly by hand engraving should anything happen to it. It is, therefore, the usual custom to consign a master die to a locked vault as soon as a transfer roll has been made from it. When the transfer roll has been hardened and is ready for use, it is a further custom to make from it one or more working dies or "lay-downs", as they are called, before it is used for entering plates. These lay-downs provide spares in case something should happen to the master die, and they are available for use if some addition, such as the 3 dots, is to be made to the design. If the lay-down has not been hardened, the addition can be made by hand engraving; if it has been hardened, the addition can be made by etching. Which method was used for adding the dots to the Jackson die is not known, but neither is it of major importance. What is important is that a new transfer roll from a second die or from the altered master die which differed from the original only by the addition of three small dots in the scroll to the right of the left numeral "2", was used to produce some Black Jacks. Whichever it was, it will be referred to hereafter in this writing, for the sake of convenience, as Die II.

Second Variation in Design: Star on Cheek: In *The American Philatelist*, Vol. 78, No. 11, August 1965, the writer reported the discovery of a means for positive identification of the 1875 Re-issue of the Black Jack. At that time I wrote, "Identification of the 1875 Re-issue of the Black Jack, Scott No. 103, is made easy by the discovery of a 'star' on Andrew Jackson's left cheek. This mark is constant and appears only on stamps produced from Plate 57, the new plate prepared especially for the so-called 'Centennial Exposition Re-issue.'"

After the article went to press, but before it reached its readers, the author discovered the star also appears on some copies of the Black Jack with "F" grill. In fact, it was found on all positions of the full pane from Plate 30 in the Allen Collection. Due to unusually heavy and properly centered grills on this pane, the star was not readily visible and had been overlooked for some ten years. Several readers of the article wrote to say that they had found the star on "F" grill stamps. A reference to the star, as follows, has since been found in Dr. Clarence Brazer's unpublished notes: "Star-like (mark) on cheek; in no instance does it appear prior to the re-issue." It is evident now that he, too, was mistaken for the star definitely does appear on some copies of the stamp with "F" grill, as well as on *all copies* of the Re-issue. It should be added, however, that this finding of the star on some "F" grill stamps in no way alters the fact that presence of the star is a positive means for identification of the Re-issue, *providing the stamp does not have a grill*. (The re-issued Black Jack will be discussed later under its own heading.)

This star on the cheek on some copies of the Black Jack with "F" grill and on all copies of the Re-issued stamp indicates that a second addition was made to the master die, or to a lay-down therefrom, and a third transfer roll was used for production of some Black Jacks. All copies of the Black Jack having the star on the cheek also have dots in the scroll. From this third transfer roll, Plate 30 was re-entered late in the period of Black Jack production, and also from it the new plate, No. 57, was made for the 1875 Re-issue.

Transfer Rolls: The following information concerning transfer rolls is from *Pat Paragraphs*, Section 46, March 1944, page 1515:

"Official records seem to indicate . . . that the rolls of 1861-66 and 1869 which were used for postage stamp plates contained only one denomination and probably only one relief. So far as has been determined the stamps all come from plates having only 'single relief' entries. That is, the designs were rocked into the plate one entry at a time, and not from a multiple relief roll.

"Apparently only the 24c and 30c of the 'premiere gravure' set of dies, rolls and plates of 1861 were in existence as late as 1875. The issued 24c stamps of 1861-68 and re-issues of 1875 were printed from Plate No. 6, and the 30c from Plate No. 7. The following transfer rolls were in existence as late as 1880 and this official list shows that the relief design of the 24c, the 30c and each other value, was on a separate roll:

"1861-66—eleven rolls, viz., two 2c and one each of 1c, 3c, 5c, 10c, 12c, 15c, 24c, 30c, 90c."

The above information establishes that there were *two* Black Jack transfer rolls, but only one each of the other denominations, as of 1880. It does not prove, however, that there had never been more than two rolls for the Black Jack, nor more than one each for the other denominations.

CeDora J. Hanus, in her study of the 5-cent value of the 1861-66 issue, (*The American Philatelist*, Vol. 71, No. 9, June 1958), presented evidence to show that two dies had been used in the production of this stamp, yet only one transfer roll for the 5c value is reported in the above list.

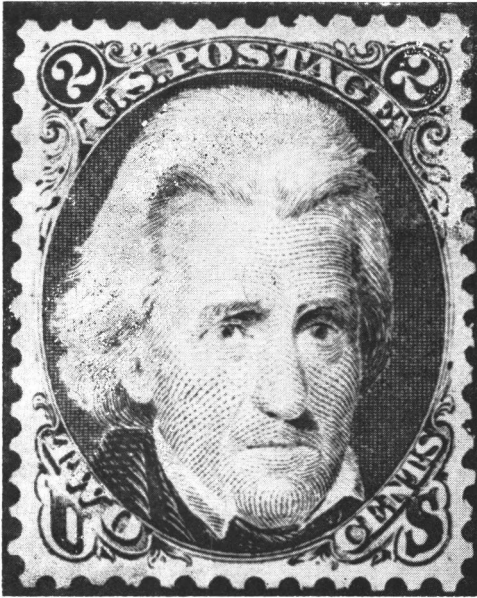


Figure 158



Figure 159

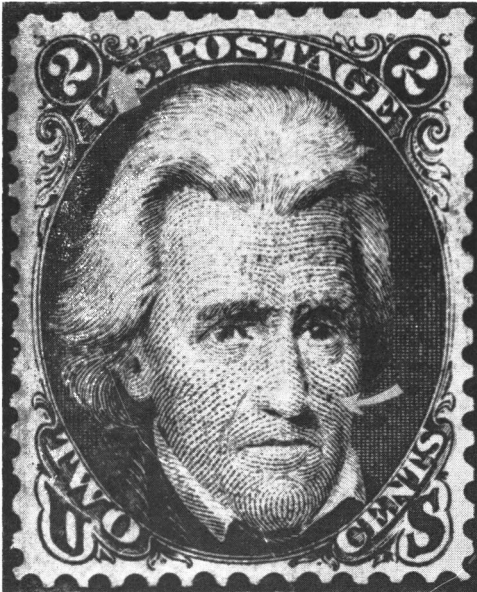


Figure 160

Examples of Three Dies

Figure 158: Die I, original design. Figure 159: Die II, three small dots added to scroll to the right of the left numeral "2." Figure 160: Die III, dots in scroll, as in Die II, and star added to cheek. This die occurs only on some copies with "F" grill and on all copies of the Re-issue. Copy shown is with "F" grill.

THERE WERE two dies of the 24-cent 1861, one of which occurred in two states. They were reported and illustrated by Clarence Brazer in the *Collectors Club Philatelist*, Vol. 20, No. 3, July 1941. Further reference to this is found in Dr. Brazer's "Essay-Proof Catalog" and in the "Committee Comment" in that reference volume. The list of transfer rolls in *Pat Paragraphs*, quoted above, mentions only one 24-cent roll.

Karl Burroughs, in his article on the 15-cent Lincoln stamp mentioned previously, found what he considered to be evidence that the problem of rust, due to climatic conditions in lower New York, may have plagued the National Bank Note Co. and led to the necessity of re-entering the plate used for production of that stamp. The same problem may have affected dies and transfer rolls with the result that some of them became unusable and consequently were destroyed. Further evidence relating to rust appears in articles on the "TAG" marks on certain 10-cent stamps of 1861 written by Cyril F. dos Passos, and published in *The American Philatelist*, Vol. 70, No. 3, December 1956, and Vol. 72, No. 6, March 1959.

In view of the evidence found by other writers that there was more than one transfer roll for the 5- and 24-cent values, although only one of each was noted in official records as of 1880, it is not unreasonable to assume there may have been three rolls for the Black Jack, although only two existed in 1880.

Based on findings by the author in the Allen Collection, and supported by the findings of writers who have studied other values of the 1861-66 issues, the following is a recapitulation of three readily distinguishable transfer roll varieties of the Black Jack.

Die I: Original design.

Die II: Original design with 3 small dots added in the scroll to the right of the left numeral "2".

Die III: Die II with star added to Jackson's left cheek.

The three dies are illustrated in *Figures 158-160*.

Re-Entries: Examination of the plate number pieces in the Allen Collection indicates that all seven of the Black Jack plates were re-entered at least once. Of about 900 total copies of the Black Jack in this collection, about 500 show definite evidence of plate re-entry, and other copies show probable evidence. If this be a fair sampling, the count indicates the probability that 50 per cent or more of all Black Jacks are from re-entered plates. Not more than four or five stamps in the Allen Collection were deliberately selected by the owner because they showed double transfers.

Doubling, or partial doubling, is usually found, and most easily seen, in the balls above the numerals, in the frameline above "*POSTAGE*" and as a thickening of the circles around the numerals. It is also frequently found in the borders around "*U*" and "*S*", in the arc at the bottom of the design and in the leaves at each end of the arc. Occasionally, doubling is found in the letters of "*U. S. POSTAGE*" and/or "*TWO CENTS*". On the whole, re-entry was skillfully accomplished, and more often it appears only as a thickening of lines rather than as a definite separation.

The following is a re-entry tabulation of the plate number pieces in the Allen Collection:

Plate 28: Two pieces; one without re-entry; one showing re-entry; both Die I.

Plate 29: Four pieces; all showing re-entry; all Die I.

Plate 30: Four pieces; two showing re-entry, Die I; one showing probable re-entry, Die I; full pane of 100 showing re-entry, Die III.

The writer has had opportunity to borrow and examine an "ex-Colonel Greene" plate block of 18 stamps, 6 x 3, from the right pane of Plate 30. These stamps are positions 75 - 80, 85 - 90, and 95 - 100. All show definite evidence of re-entry, some quite prominently. Stamp No. 80 shows 3 dots in the scroll, and stamp No. 100 shows 2 dots; thus, both are Die II. All other stamps in the block are Die I. This is the only instance the writer has seen of two transfer rolls being used alternately to re-enter a Black Jack plate, but such practice has been observed in study of other stamps.

Plate 31: Six pieces; five showing re-entry; one without re-entry; all Die I.

Plate 50: One piece; showing re-entry; Die I.

Plate 51: Two pieces; both showing re-entry; one from Die I; the other cannot be determined due to perforations cutting through the scroll, but it has no star on the cheek.

Plate 53: Two pieces; both showing re-entry; both Die II.

Also in the Allen Collection is a mint pair, without plate number, but undoubtedly from Plate 53. It shows no evidence of re-entry, and is from Die II.

IN SUMMARY, evidence as obtained from the Allen Collection indicates that Plates 28, 29, 30, 31, 50 and 51 were made from the transfer roll from Die I. Stamps from all of these plates have been seen re-entered at least once from the same transfer roll. Plate 30 was re-entered at least twice, the last time by a transfer roll from Die III. Plate 53 was made from the transfer roll from Die II, and was re-entered at least once from the same roll. Minor re-entries are illustrated in *Figures 161-162*.



Figure 161

Evidence of Re-entry

Figure 161: Evidences of re-entry may be seen in "U" and "S," in frames around letters, in arc and leaves below portrait and in all letters of "CENTS."

Figure 162: Minor evidences of re-entry are visible in left numeral "2," in circle around numeral, in scroll to right of numeral, in letters "U.S. POS. . . ." and in arc above letters.



Figure 162

Figures regarding total Black Jack production, as given by John N. Luff, are as follows:

Ungrilled stamps	256,566,000
Grilled stamps	76,559,100
	<hr/>
Total production	333,125,100

With 200 subjects per plate, these figures indicate a total of 1,665,625 impressions from the seven plates, or an average of 237,946 impressions per plate. In the *Boston Revenue Book, Gossip Edition*, page 353, reference is made, in a letter dated Aug. 17, 1864, to the fact that 50,000 impressions could be expected from a plate before it required re-entry. At the date of the 5-cent postage error (1917), the U. S. Bureau of Engraving and Printing was obtaining about 50,000 impressions from stamp plates after first hardening. The average Black Jack production per plate was nearly five times as great as these

figures, and to obtain the total quantity of Black Jacks at the above rate, each plate would have had to be re-entered completely four times! However, it seems probable the Black Jack and some other National Bank Note Co. plates were so much harder than the revenue and 5-cent error plates that the average yield from them was much greater, both before and after each time they were hardened. Nonetheless, the Black Jack stamps in the Allen Collection show that each of the seven plates was re-entered at least once, and that Plate 30 was re-entered at least twice.

NO BLACK JACKS from badly worn plates have been seen by the author, and Elliott Perry has stated that he does not recall seeing stamps from worn plates from any of the other 1861-67 issues. This added to the extensive evidence of plate re-entry found in study of the Black Jack, would lead to the conclusion that the National Bank Note Co. took pride in the quality of its work and maintained its plates in good condition, likely re-entering them before signs of wear became noticeable.

Maurice F. Cole, in his handbook, "*The Black Jacks of 1863-1867*," pages 87-88, mentions discovery of what seemed to him to be twelve different top and twelve different bottom pane dividers, or "guide lines" as he calls them, on copies of the Black Jack which he had examined. In view of the numerous plate re-entries on the seven plates, it would not be surprising if 15 or more of each, top and bottom, could be found. It is likely that these markings, intended to guide the cutting of sheets into panes, were recut whenever the plates were re-worked, and considering their purpose, there was no need to make them precisely as they had been before. There could well be three different top ones and three different bottom ones from Plate 30 which was re-entered at least twice, and two or more of each from each of the other six plates.

The Black Jack has never been replated. When the writer met H. P. Atherton at FIPEX and discussed with him the Allen Collection on display there, he advised her never to attempt to replate the Black Jack. "It can't be done," he said, "because there are not enough multiple pieces." Following the discovery of the star on "F" grill stamps from Plate 30, the writer began to toy with the possibility of some time trying to replate the right pane from this sheet since the full left pane was a part of the Allen Collection. However, such thoughts were interrupted by loss of the collection through theft. A vertical block of ten stamps (2 x 5) from the first two rows of the right pane



Figure 163

Side imprint block from right pane of plate 30 with "F" grill; Die III. (Note paper fold.)

has been seen on cover in another collection, and the Allen Collection contains the side imprint block from this pane, as shown in *Figure 163*.

No mention has been made of numerous small dots found outside the actual design on Black Jacks. Some of these are layout dots on the plate; others may be layout dots from the die block which were picked up by the transfer roll. Because no multiple pieces from plate proofs, except from Plate 28, are in the Allen Collection, it has not been possible to determine whether some dots originated on the die block or on the plate. Many Black Jacks show a small dot outside the design at the lower left corner; others show two dots close together in this location and some show none at all. On multiple pieces, whatever the pattern of these dots—none, one or two—they are usually the same on each stamp of the piece. On a few stamps, probably from corner locations on the sheet, a cluster of as many as 5 dots close together has been seen. One or two small dots are sometimes seen close to a pane divider. Wherever dots occur, they mark some point of importance either in the layout of the die or the plate. Several of these tiny dots can be seen by referring to *Figure 156*, shown previously.



Figure 164



Figure 165

Figure 164: "Atherton Shift," showing doubling of design in upper left corner and in "U.S. POSTAGE." Figure 165: Another copy of the "Atherton Shift."

The 'Atherton Shift': Most notable of the double transfers occurring on the Black Jack is the one known as the "Atherton Shift," so named by Stanley B. Ashbrook when it was examined by him in the H. P. Atherton Collection in the summer of 1923. Apparently, this gross shift was first recorded in a philatelic publication by George B. Sloane (*Stamps*, March 28, 1936). A copy of it had been sent to him by Mrs. Henry H. Crawford of Mitchell, Ind. Mr. Ashbrook recorded the Atherton copy in *The American Philatelist*, Vol. 59, No. 6, March 1946, and it was illustrated in the same publication the following month.

Concerning this double transfer, Mr. Ashbrook wrote: "Here we have one of the most remarkable double transfers on U. S. stamps that I have ever seen. I have for years classed the One Cent 1851, Type II, 89R2, as the No. 1 among remarkable examples of this variety and in my opinion this 2c Black Jack could well rank as No. 2. Perhaps some would even rank it equal to the 1c. . ." He stated further that it was his opinion, supported by other authorities whom he had consulted, that the variety must surely have come from an early or first condition of one of the plates, and that later it had been burnished out and a fresh entry made. The fact that every line in the Atherton Shift "is razor sharp" led him to conclude that the plate from which it came was very new. He expressed surprise that the defective entry had not been noticed when proofs were

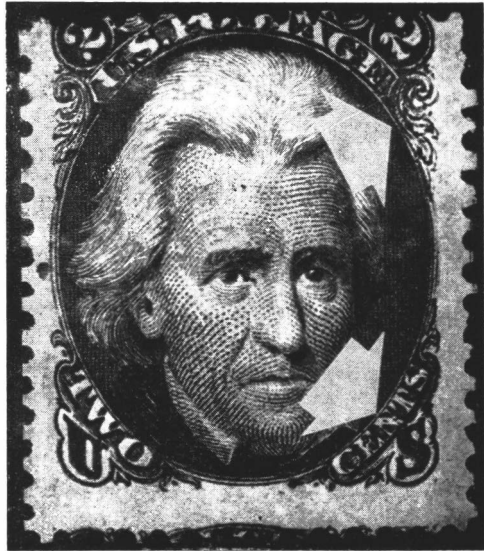
made, but added that perhaps a small number of sheets of the issued stamp had been run off "in spite of the messed up transfer."

In addition to the single copy of this major shift, Mr. Atherton's Collection also contained a double weight letter franked by a strip of three Black Jacks, the left-hand one of which showed the same shift. The cover bears the corner card of "Rice W. Payne, Attorney & Counsellor at Law, Warrenton, Va.," was postmarked at Warrenton and addressed, "Dr. G. R. B. Homer, City of Philadelphia." The cover is at present in a collection in Illinois.

As far as the writer knows, only about a half-dozen copies of the "Atherton Shift" are known to this day. Two copies, as shown in *Figures 164 and 165*, are in the Allen Collection. It will be noted the entire upper left corner of the design is double. This includes the numeral "2", the circle around it, the ball above it, the acanthus leaf below the circle, and most of the letters in "U. S. POSTAGE."

The 'Preston Shift'

Figure 166 illustrates the "Preston Shift" and shows (outlined arrows) the doubling of design along the entire right side. The "shift" was originally noted by Marvin Preston of Ferndale, Mich., and in a letter to J. David Baker, columnist for *Stamps* (New York), he penned: ". . . I was amazed, while perusing a dealer's stock in 1951, to discover this outstanding major double transfer. . . There are still discoveries to be made."



The 'Preston Shift': Another major double transfer from this Collection is shown in *Figure 166*. Here the doubling is on the *right* side—in the numeral "2", the acanthus leaf below the numeral "2", in all letters of "CENTS" and in the "S" of "U.S." When this stamp was sold to Mr. Allen, it was accompanied by the following letter.

"March 28, 1953

"To Whom It May Concern:

"Re - 2c 1863 Black Double Transfer as per photo print herewith:

"This is a double transfer of the "Black Jack" which is very rare in my opinion. It is the only copy that I have ever been able to find and is evidently much scarcer variety than the well-known "Atherton Shift." I communicated with a number of the leading students of this stamp thru-out the country and none of them had ever seen a copy of this variety. The following were consulted: H. P. Atherton, Anthony Russo, the late Ignatz Reiner, W. H. Kiefaber and Maurice Cole, author of a book on the stamp. These as well as a number of prominent dealers. It does seem strange that none of the above had ever seen a duplicate of this stamp.

(Signed) STANLEY B. ASHBROOK"

After an example of the "Atherton Shift" was illustrated and discussed in "Bakers' U. S. Classics" column (*Stamps*, Aug. 22, 1964), the Bakers received a letter from Marvin Preston of Ferndale, Mich., a copy of which J. David Baker sent to the author, and part of which is quoted as follows:

". . . I was amazed, while perusing a dealer's stock in 1951, to discover this outstanding major double transfer. . . In 1953 this stamp was forwarded to Stanley

Ashbrook to see if he could find an interested specialist. Unsuccessful, he returned the stamp with a photo he had taken and asked if he could publish an article about it. . . . By the next mail he informed me he had found a buyer and the stamp was forwarded. At FIPEX I had the pleasure of seeing the stamp again in a frame . . . with a testimonial . . . by the outstanding specialists in the Black Jack field. The exhibit was that of Harry F. Allen, St. Petersburg, Florida. . . . There are still discoveries to be made. . . .

Marvin Preston.”

The stamp referred to by Mr. Preston is the one illustrated in *Figure 166* from the Allen Collection, and which the author is pleased to refer to as the “Preston Shift.”

Proofs: Proofs are an essential adjunct to the technical study of stamp production. Often it is only through the study of proofs that answers to certain technical problems can be ascertained. By their very nature, proofs reveal with certainty the original characteristics of both the dies and the plates from which stamps were made. With this knowledge, variations from these characteristics then can be assigned to their proper places in the course of stamp production.

In the strictest sense of the word, a proof is defined as any impression from an officially approved die or plate *before* it is used for the regular production of stamps, and

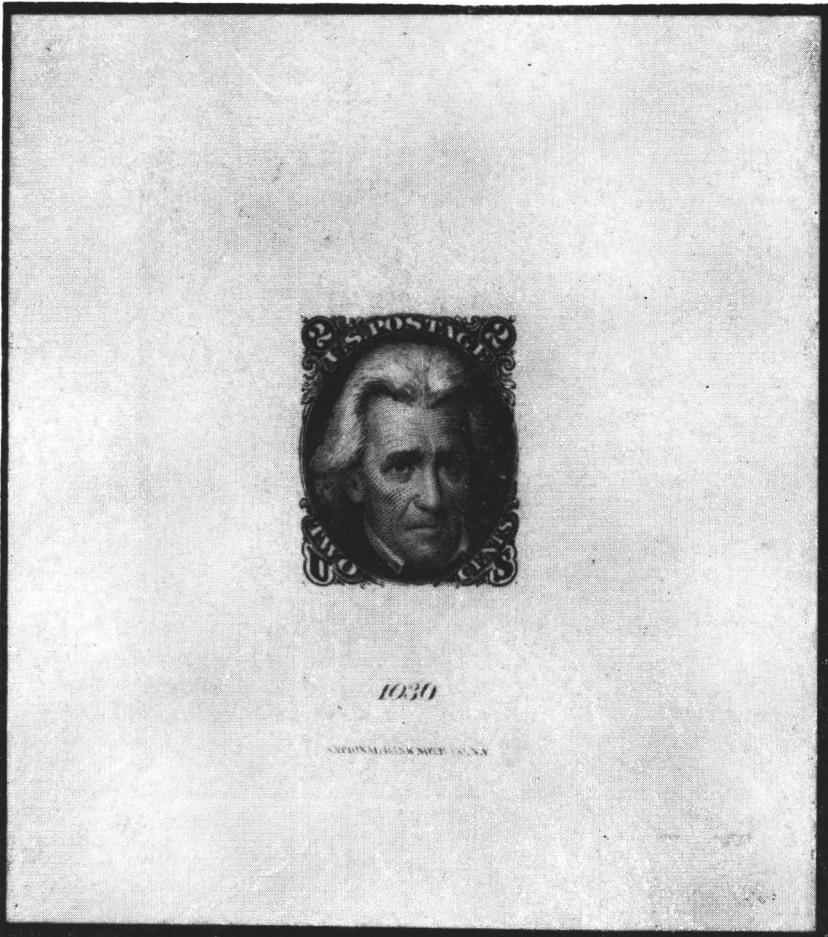


Figure 167

Large Die Proof from Die III, distinguishable from the Die I Large Die Proof by the presence of dots in the scroll and star on the cheek. (Photograph supplied by courtesy of the Division of Philately and Postal History of the Smithsonian Institution.)

usually before the die or plate has been hardened. However, the term has been broadened in the case of United States stamps to include as well impressions from old dies or plates made for some special purpose *after* regular production of the stamps had ceased. On occasion the term has been extended even further to include experimental printings or experimental treatment to which regularly printed stamps have been subjected, but in this writing these items will be treated separately under their own headings. Herein, the term proof will be applied only to die and plate impressions of the Black Jack on special proof paper or on cardboard.

Die Proofs: Die proofs may be subdivided into three categories, namely: Large, Small and Trial Color. Whether they are designated as Large Die Proofs or Small Die Proofs depends on the size of the piece of paper on which they are impressed. In the case of those designated as Large Die Proofs, the size of the paper is usually comparable to the size of the die block, thus extending 15 to 20mm. beyond the design on all four sides. In those designated as Small Die Proofs, the paper usually extends only 5 millimeters or less beyond the design. Die proofs printed in ink of other than the officially accepted color are called Trial Color Die Proofs. Black Jack die proofs exist in all three of these categories.

Large Die Proofs on India paper, sunk in card, exist from both Die I and Die III of the Black Jack. Those from Die I are extremely scarce and none which was available for purchase ever came to Mr. Allen's attention. The Large Die Proof from Die III, illustrated in *Figure 167*, is more readily available and can be identified by the presence of the star on the cheek. Two of these Die III Large Die Proofs are contained in the Allen Collection, one having been purchased in the Dr. Coleman Sale, the other in the Caspary Sale. These show the third condition of the Black Jack design and may be a third state of the master die, or from a Die II lay-down after the star was added—purposely or accidentally. The number, 1030, appears on both Die I and Die III Large Die Proofs, but sometimes is not inked and consequently shows faintly, or only as an "albino" impression.

The author has seen four Large Trial Color Die Proofs of the Black Jack, printed respectively in orange, scarlet, green and brown. Two other colors, brownish yellow and dark blue, are known, but only two copies of any color are believed to exist and only one of the dark blue, according to Dr. Clarence Brazer. All are from Die III, are sunk in large cards, 6x9 inches, and are extremely handsome. None was owned by Mr. Allen.

After the above information was published in serial form, the writer received a letter from the collector who currently owns the second set of these Large Trial Color Die Proofs, including the one printed in dark blue. He stated that he had obtained them from John A. Klemann in 1936, and his color captions are, "Mineral Red, Carob Brown, Ochraceous Tawny, Dark Green and Dark Cadet Blue", after the Ridgway Color Chart. All of them show dots in the scroll and the star on the cheek.

He stated that he also owns Large Die Proofs from both Die I and Die III, both of which show the number, "1030". The Die I Proof he obtained from Dr. Brazer with the comment that it was made before the three dots were added to the scroll "in 1866". His collection also contains the "Atlanta" Proofs in blocks of four. (These will be described later in this writing under the heading, "Plate Proofs".)

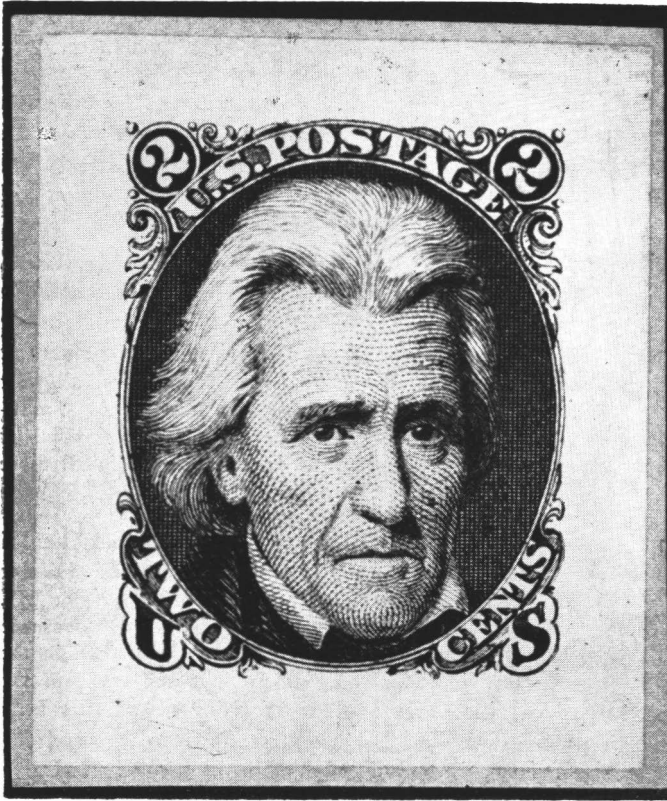


Figure 168

The "Roosevelt" Small Die Proof from Die III. These proofs can be distinguished by the gray cardboard backing to which they are firmly affixed.

TWO DIFFERENT Small Die Proofs of the Black Jack exist, both from Die III.

These are examples of proofs mentioned above which were produced for a special purpose *after* regular production of the stamp had ceased. The first of these was prepared in 1903, and is generally referred to as the "Roosevelt Die Proof". It is so named because it was contained in a book of stamp proofs prepared for distribution during the administration of President Theodore Roosevelt. Eighty-five such books are said to have been prepared. A Black Jack proof cut from one of these books is shown in *Figure 168*. These proofs are printed on white wove paper and are recognizable by the gray cardboard backing to which they are affixed. A narrow border of the cardboard is usually seen around the proofs cut from these books since they cannot be removed successfully from it.

The second Small Die Proof of the Black Jack is known as the "Panama-Pacific Die Proof" inasmuch as it was prepared, along with proofs of other U. S. stamps, for the Post Office Exhibit at the Panama-Pacific Exposition in San Francisco in 1915. Only five sets of these proofs were made. They were prepared by the Bureau of Engraving and Printing on wove paper with a slightly pinkish cast. The present whereabouts of the five Black Jack proofs from this printing are known, and four of them have been seen by the author. One is contained in the postal exhibit in the lobby of the Post Office Department in Washington. A second copy is in the Smithsonian Institution, and two other copies are in private collections. One of these is illustrated in the Maurice F. Cole handbook on Black Jacks. The fifth copy is the property of the Collectors Club of New York.

An overprinted Large Die Proof is shown in *Figure 169*, but this is not an official proof in the strictest sense of the word although it was made from the Black Jack master die or a lay-down therefrom. According to the imprint at the bottom of the card, in green ink, it is a "Specimen Postage Stamp from the National Bank Note Company, No. 1 Wall Street, New York". Such "specimens" were prepared for inclusion in the sample books carried by National Bank Note Company salesmen to illustrate the quality and range of the company's engravings. It is printed on thin laid paper attached to, but not sunk into, the card, and is from Die I of the Black Jack. The "SPECIMEN" overprint is printed in red ink in large double line letters.

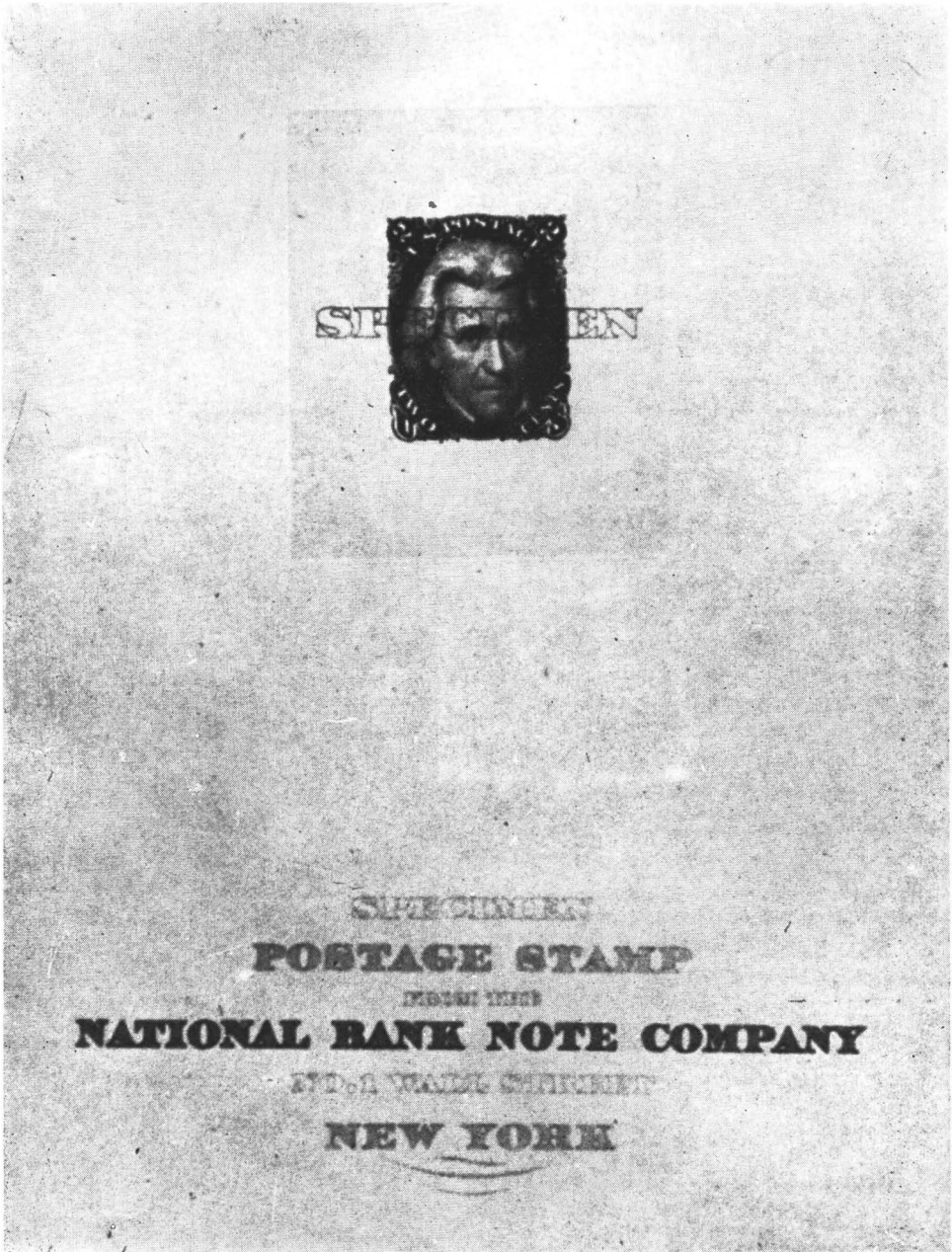


Figure 169

Figure 169: A large (unofficial) Die Proof from Die I, overprinted "SPECIMEN" in red, attached to a leaf from a National Bank Note Company salesman's sample book.

Plate Proofs: Plate proofs of the Black Jack may be subdivided into five categories as follows: on India paper in approved color; on India paper in trial colors; on card in approved color; on card in five colors, known as the "Atlanta" proofs; and on India paper attached to card.

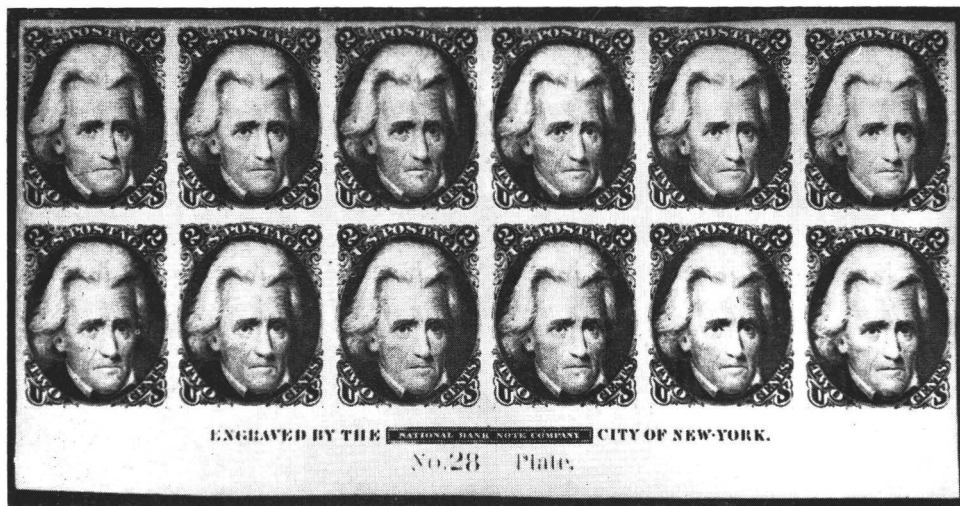


Figure 171

An imprint proof block of 12 on India paper from Plate No. 28.

A block of 12 Black Jacks on India paper, printed in the same ink as the issued stamps, is shown in *Figure 171*. It bears the imprint of Plate 28, and is from Die I. Reference was made in the early part of this chapter to a complete proof sheet of 200 subjects from this plate which was a part of the H. P. Atherton Collection, and to the left pane from this or a duplicate of it which was displayed by a dealer at SIPEX. No imprint plate proof piece from any of the seven original plates, except from Plate No. 28, has been seen by the author.

Plate proofs on India paper from Die III are much more common than are those from Die I. These are most likely from the new plate of 100 subjects, Plate No. 57, which was made for the 1875 Reissue of the Black Jack. The only other possible source for Die III plate proofs would be from Plate No. 30 following its final re-entry which, as was indicated earlier in this chapter, was done with the transfer roll from Die III.

However, it is not known that such proofs ever existed or if they did that they left the confines of the National Bank Note Co. Such proofs from Plate No. 30, if they exist, could be distinguished in pairs or multiple pieces from those from Plate No. 57 by the width of the spacing between subjects. All of the original Black Jack plates show approximately 2mm spacing between subjects, while Plate 57 shows slightly more than 2½mm space between subjects. The lower six rows from a complete proof sheet on India paper from Plate No. 57 is shown in *Figure 172*. The photograph was made from the proof sheet contained in the Senator Ackerman Collection which was sold by Harmer, Rooke & Co. in June 1951, and was supplied to the author by courtesy of Elliott Perry. It will be seen that the imprints at the bottom and sides of this 100-subject plate were identical to those on the seven original 200-subject plates. Another photograph, not shown, indicates that the top imprint was also identical to the originals.

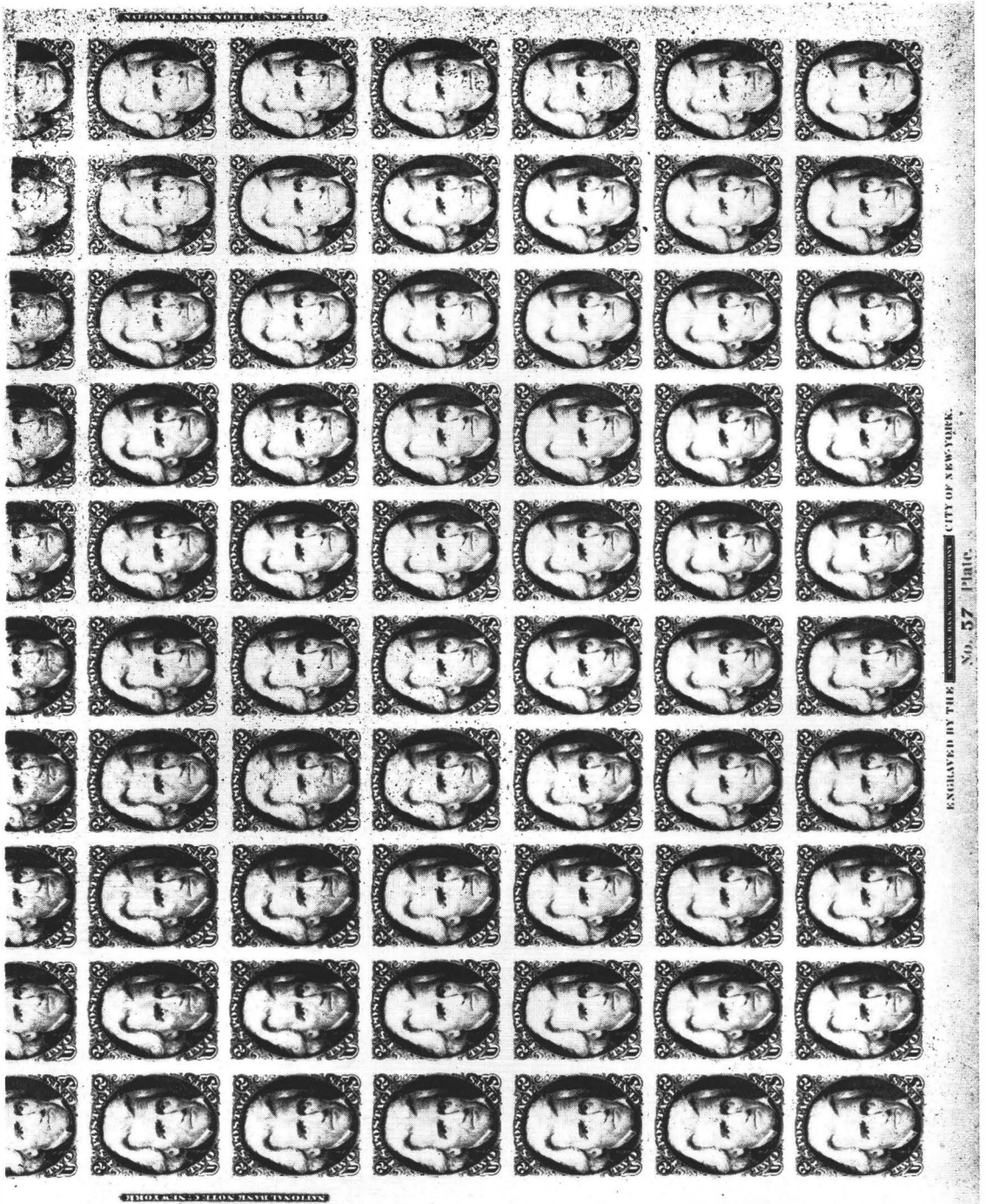


Figure 172

The bottom six and a half rows of a Plate Proof on India paper from Plate No. 57, the new plate of 100 subjects from which the re-issued Black Jack was printed. This complete proof sheet was sold by Harmer, Rooke & Co. in June 1951. Photograph supplied to the author by Elliott Perry.

TRIAL COLOR Plate Proofs on India paper, all of which are from Die I, exist in many colors. A recent exhibit of them included the following colors as identified by the exhibitor: green, olive green, pale olive green, green olive, light blue, pale blue, vermilion, deep vermilion, scarlet, deep scarlet, dark orange, dull rose, dull red, pale rose-red, dull red-brown and gray-black. A listing of ten different colors, as identified by the Ridgway Color Chart, was furnished to Dr. Brazer by Rome D. Worden and published in *The American Philatelist*, Vol. 52, No. 1, October 1938. Date of printing of the trial colors is stated there as July 1, 1863, with the added notation that probably only one sheet of each was printed. The Allen Collection contains copies of more than half of the colors listed above. Also, it contains a copy of the gray-black proof with an experimental cancellation of geometric design. This same cancellation has been seen on the olive green and the chalky blue trial color proofs as well.

Between 1879 and 1893, five separate printings of United States stamps were prepared at the request of the Post Office Department. These were plate impressions, printed on cardboard having a soft surface which showed the colors of the various denominations to advantage. The envelopes in which the Post Office Department packaged sets of these impressions for distribution to various government officials were labeled, "Proof Specimens", but in official correspondence they were referred to simply as "Proofs". The five printings can be distinguished from each other by thickness of the card as shown by micrometer measurement and by variation in the shade or intensity of the ink with which they were printed. In the case of the Black Jack, all five printings were from the new plate of 100 subjects which had been made for the 1875 Re-Issue, and therefore all are Die III. A very few sets of the proofs, possibly only one or two, from the 1879 printing were overprinted "SPECIMEN" in red. The overprint is in tiny block letters, 11mm long by 1½mm high. A copy of the Black Jack with this overprint has been seen by the author.

In 1881, the Post Office Department ordered sets of all United States postage stamps to be printed in five colors—scarlet, brown, green, blue and black—for display at the International Cotton Exhibition in Atlanta, Ga. They were printed on thin card, and are known as the "Atlanta" Proofs. The Rome D. Worden information referred to above, indicates that "probably" 100 of each design were printed in black and 200 were printed in each of the four colors. The colors are vivid and attractive, but projected color transparencies of these proofs show them to be somewhat smudged and lacking in the sharpness of detail which usually characterizes proofs. The Atlanta proofs, like the other cardboard proofs mentioned above, are from Die III.

The final category of Black Jack Plate Proofs are those printed on India paper which is affixed firmly to cardboard. Only two of these, each a single copy, has been seen by the author. One is in the Allen Collection. Both are from a Die I plate, as contrasted to all other Card Proofs which are from Die III.

Hybrid Proofs: Hybrid Proofs, as the name applies, are a "cross" between Die Proofs and Plate Proofs. An example of a hybrid proof of the Black Jack is shown in *Figure 173*. On close inspection, it may be seen that the paper on which the design is printed has been trimmed close to the design and affixed under pressure in a sunk area of the card. Actually the design was cut from a plate proof and mounted in a fashion to resemble a genuine Die Proof. Such subterfuge is said to have been resorted to when the demand for Die Proofs exceeded the supply available. The Hybrid Proof pictured here is from Die I, but two Hybrid Proofs from Die III have been seen by the author. One of these latter, in the Smithsonian Institution, is bound in a large volume of proofs, the binding of which is lettered, "Prepared by the Continental Bank Note Company in 1878 for the Third Assistant Postmaster General." Hybrid proofs of the Black Jack are found on both India and pelure paper, and with small or large sinkage. Those on pelure paper are printed in greenish black ink.

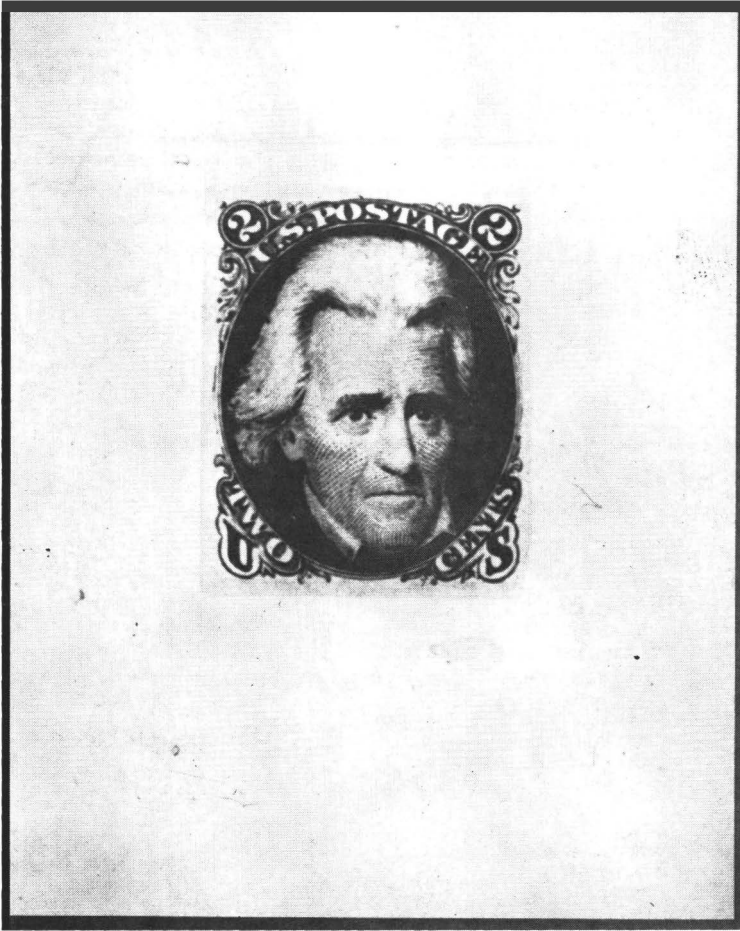


Figure 173

A Hybrid Proof from Die I.

SUMMARY OF KNOWN BLACK JACK PROOFS

Die I

Die II

Die III

Large Die Proof numbered
"1030"
Large Die Proof (Salesman's
sample, overprinted
"SPECIMEN" in red
double line letters)
Plate Proofs on India paper
from Plate No. 28
Plate Proofs on India paper
affixed to card
Trial Color Plate Proofs on
India paper (10 or more
colors)
Hybrid Proof

Large Die Proof, numbered
"1030"
Large Trial Color Die Proofs
(6 colors)
Roosevelt Small Die Proof
Panama-Pacific Small Die
Proof
Atlanta Plate Proofs (5
colors)
Plate Proof on India from
Plate No. 57 (in black)
Plate Proofs on Cardboard,
five different printings (all
black)
Plate Proof on card over-
printed "SPECIMEN" in
red (11 x 1½mm.)
Hybrid Proof

NOTE: The number "1030" on Large Die Proofs is not always inked and, therefore, sometimes shows only as an "albino" impression.

It will be noted from the above table that neither Die Proof nor Plate Proof from Die II has been seen by the author, nor has their existence been heard of. Search for such should be continued. If the addition of the dots in the scroll to the right of the left numeral "2" represented only a minor circumstance in the course of production, perhaps no proofs were made from the altered die. It would seem, however, that if Plate No. 53 was made from a transfer roll from Die II, as seems certain from the author's research, there should have been plate proofs from it, but perhaps none left the confines of the National Bank Note Co.

Experimental Printings: Of the various experimental printings made using the Black Jack design, only one is alleged to have been given trial use by the public. This is known as the "Francis Patent", the purpose of which was to prevent the cleaning and re-use of stamps. Dr. S. W. Francis, a chemist in New York City, developed and patented a process which involved soaking the stamp paper in an alkaline solution which turned it brown. The stamps could then be cancelled by touching them with a sponge which had been dipped in acid and when applied to the chemically treated paper would turn it a deep blue. The principle was similar to that used in canceling certain of the Blood Locals in Philadelphia some 15 years earlier.

According to Luff, some 10,000 stamps of two-cent and three-cent denominations were prepared according to the Francis process by the National Bank Note Co. at the order of the Third Assistant Postmaster General. They were sent to the Postmaster at Newport, R. I. for test of their practicality. Under date of March 30th, 1865, the Newport Postmaster wrote to Dr. Francis attesting to the "valuableness" of his invention, and stating that he would inform the Third Assistant Postmaster General of his "experiments." Apparently nothing further came of the idea, and how many of them were actually used and canceled in the prescribed fashion is not known. The Allen Collection contains a block of four of the Francis Patent stamps with imprint from Plate No. 31, and a corner piece of an envelope to which a similar stamp is affixed and which bears a deep blue circular dot about 8mm. in diameter, presumably the cancellation by the acid process.

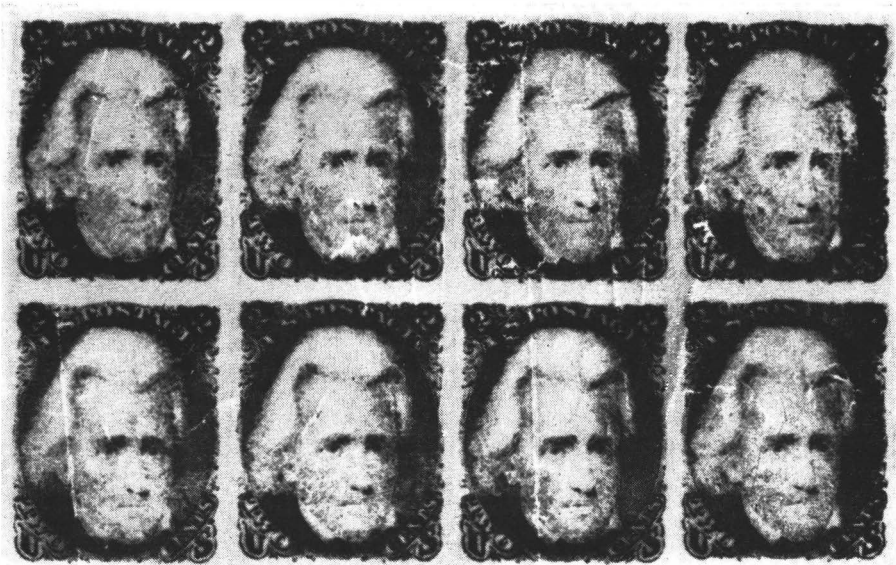


Figure 174

Experimental printing on goldbeaters' skin, photographed from the gummed side. The impressions are fragile and mar easily.

Another experimental printing of the Black Jack is known as the "Lowenberg Patent." Its purpose, like that of the Francis Patent, was to prevent the cleaning and re-use of stamps. In April 1864, Henry Lowenberg patented a process by which stamps were printed on goldbeaters' skin. All values of the 1861-63 issue were prepared in this experimental manner. The designs were printed from the plates in regular use on the

back of the transparent goldbeaters' skin, and some were gummed *on top* of the printed impression. Thus printed and gummed, the designs would have appeared in reverse had they been affixed to envelopes. Any attempt to remove such stamps would have resulted in the design remaining on the envelope and only the clear, transparent "paper" coming off. *Figure 174* shows a block of eight of the Black Jack impressions, photographed from the gummed side. The design, on this block from the Allen Collection, is extremely fragile and easily damaged by any contact as is evident by its appearance. These Lowenberg "proofs", as they are called in the Brazer Catalogue, were all imperforate except some of the three-cent denomination which were perforated 12.



Figure 175

An experimental printing from Die I on bluish-green wove paper, gummed and imperforate.

A **N**OTHER experimental printing is shown in *Figure 175*. These from Plate No. 30 (Die I) are on bluish green paper, are gummed and are imperforate. It is said that this printing is another of Dr. Francis's suggestions, but its advantages and intent are not clear. A pair of Black Jacks with the top halves of two additional Black Jacks attached below, printed on emerald green paper, is in the Allen Collection. The stamps are imperforate and are canceled by heavy crossed (X) pen strokes. This printing also is from the Die I Black Jack. Two other Black Jack impressions of unknown origin and purpose, in the Allen Collection, are from Die III. One is printed in bistre on wove paper, and the other is in a light shade of brown on card.

Under the heading, "Essays of 1867 Contract. By Authors Unknown", in the Brazer Catalogue, a Black Jack as issued but which received experimental treatment is listed. It is described as having been "pierced with S cuts" and overprinted in gold metallic ink, "U S 2". The letters and numeral are large and are spaced with the numeral "2" between the letters, but below them in alignment. A copy of this overprinted stamp is in the Clarence H. Eagle Collection in the Smithsonian Institution. No other experimental printings or experimentally treated Black Jacks have been seen by the author, but others may exist.

Grills: Of the numerous suggestions made to prevent the cleaning and re-use of stamps, it was the application of grills which was adopted by the Post Office Department. The use of grills on regularly issued stamps is believed to have commenced during the latter part of 1867, or about two years before the Black Jack was replaced by the 2-cent Post Rider of the 1869 issue. Official records reveal that roughly one out of every five Black Jacks issued bore a grill, but there are no records known that show the usage dates of the various size grills, nor the number of stamps to which each was applied. Four different grills appear on Black Jacks, as follows:

<i>Grill</i>	<i>Points</i>	<i>Scott No.</i>
"D"	15 wide by 17-18 high	84
"Z"	13-14 wide by 17-18 high	85B
"E"	14 wide by 15-17 high	87
"F"	11-12 wide by 15-17 high	93

The Black Jack with "D" grill, largest of the family of male grills, is by no means a common stamp. Lester G. Brookman has estimated that probably about 200,000 of them were issued. The Allen Collection contains nine single copies, eight from Die I and one from Die II, thus indicating that stamps from at least two plates, one of which was No. 53, bore this grill. No imprint piece with the "D" grill has been seen by the author, and Luff indicated that its plate number, or numbers, are unknown. *Figure 52* illustrated a cover bearing a strip of three "D" grill Black Jacks, postmarked Aug. 31, 1868. This is the only multiple piece in the Allen Collection, although the stamp is known to exist in block of four. The "D" grill is not a difficult one to distinguish since it is the only grill which has 15 vertical rows of points. They can be counted easily by the use of oblique light and a low power magnifying lens.



Figure 176
A mint block with heavily impressed "Z" grill.

A block of four with the "Z", or mystery grill, as it is often called, is shown in *Figure 176*. The grill is so heavily impressed on this block that its characteristic configuration can be seen from the face of the stamp. The pyramidal apexes of the "Z" grill form minute horizontal lines instead of vertical lines as in the "D", "E" and "F" grills.

The "Z" grill was first noted by William L. Stevenson, who gave it the algebraic designation of "Z" to denote its unknown position in the sequence of grills. It may well have been experimental in nature as it is seen most often on gummed and perforated trial color printings of the 12-cent denomination. On regularly issued stamps, it was used most extensively on the Black Jack, to a lesser extent on 3-cent stamps and is extremely rare on the 1c, 10c and 15c values.

Figure 176A
A reconstructed piece
with "Z" grill



Brookman has estimated that 500,000 "Z" grill Black Jacks were issued, but it is said that only two mint blocks of four are known. The Allen block has been partially severed and reinforced. A rejoined used piece, consisting of four stamps, (shown in *Figure 176A*), is also in the Allen Collection, as are several used pairs.

The specific plates from which Black Jacks bearing the "Z" grill came are not known, but as in the case of the "D" grill, this collection contains copies from both Die I and Die II; 23 of the former, three of the latter, thus indicating that stamps from at least two plates bear this grill. The cover from the Bissell correspondence shown in *Figure 90*, bears a Black Jack with "Z" grill and is backstamped, July 20, 1868.

MUCH MORE plentiful are Black Jacks with the "E" grill, although Mr. Allen found it more difficult to obtain mint copies of this stamp than the catalogue price for them would indicate. Brookman has estimated that 25,000,000 "E" grill Black Jacks were issued, and used copies are readily obtainable. Luff lists Plate No. 29 as being the only one from which stamps bearing the "E" grill are known to have come, but he indicated that his records were "probably incomplete." A mint strip of five "E" grill stamps from Plate 53 was shown in *Figure 155*, and a mint block of six from Plate 51 is also in the collection. Of off-cover stamps, there are 43 which are Die I and nine which are Die II. It should be mentioned that no attention was paid to the dies when the stamps were obtained. They were, in fact, selected for their fine centering or the fancy cancellations which they bear.

Most common of the grilled Black Jacks are those with the smallest, or "F", grill. Brookman has estimated that 50,000,000 of these were issued. The two existing full panes both bear this grill as was mentioned in connection with *Figure 148*, and the stamp is relatively a common one both mint and used. Luff records that sheets from Plates 28, 30, 50, 51 and 53 were issued with "F" grill, but the Allen Collection contains identified examples from Plates 30 and 53 only. Of the off-cover stamps in the collection, there are 10 from Die I, 18 from Die II and 21 from Die III. It will be recalled from the early part of this chapter that Die III stamps are found only with "F" grill, in addition to the Re-issue. "F" grill stamps are frequently fuzzy in appearance, and gray-black rather than black. They occasionally are found printed on very thin paper.

Study of the characteristics of the various grills indicates that probably the "E" and "F" grills resulted from successive changes in the "D" grill roller, the only differences being in number of points. The "Z" grill, however, was from an entirely different roller. It should be pointed out that there is not necessarily a direct correlation between the time stamps were printed and when they were grilled, perforated and possibly delivered to the Post Office Department. The order of procedure in the preparation of stamps at this period is thought to have been: 1. Printing; 2. Gumming; 3. Grilling; 4. Perforating.

Anyone who has visited the Bureau of Engraving and Printing has seen the great stacks of printed sheets in various stages of completion. In the Black Jack period, the processes of printing and gumming were in the hands of skilled employees, but possibly grilling, and certainly perforating, could be done by unskilled employees, and was. Women, and possibly children, were employed for such work, and a "bottleneck" is said to have existed often in these stages of production. The stamps which were printed first were naturally at the bottom of the stacks, and those first to be grilled and perforated were taken, just as naturally, from the top of the stacks. It follows, therefore, that some of the earliest printed sheets may have been among the last to be grilled and perforated.

Readers desiring more information on grills and grilled stamps are advised to read the very comprehensive chapters on this subject to be found in Brookman's *"The 19th Century Stamps of the United States."*

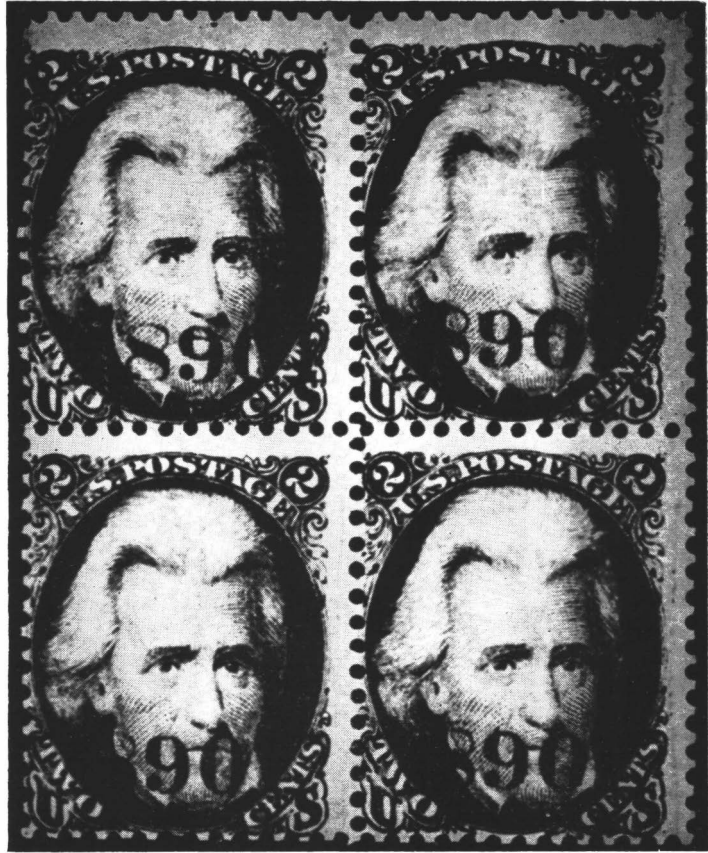


Figure 177
"Specimen" overprint
in vermilion.

Overprints: John N. Luff stated that at the order of the Third Assistant Postmaster General, 100 sets of the ten denominations of stamps then in use were overprinted "Specimen," Jan. 23, 1867. A month later, Feb. 28, 20,000 more sets were treated in like manner. In the *Scott Specialized Catalogue*, there are three listings of the Black Jack with "Specimen" overprint. The first of these, numbered 73S A, is the ungrilled Black Jack bearing the "Type A" overprint, 12 mm. in length, printed in black, in Old English letters. The second, numbered 73S B, is the ungrilled stamp bearing the "Type B" overprint, 15mm. in length, printed in vermilion, in Old English letters. A pair with this overprint is shown in *Figure 177*. The third listing, numbered 93S A, is the "F" grill stamp bearing the "Type A" overprint, in black. This was evidently a later printing not mentioned by Luff since grilled stamps are not believed to have been in existence as early as January and February 1867. The writer has not seen either of the "Type A" overprints..

Figure 178

An example of the only other overprinting occurring on a regularly issued Black Jack. Each stamp in this block of four is overprinted, in carmine ink, with the control number 8901.



The only other overprint occurring on a regularly issued Black Jack is shown in *Figure 178*. Here each stamp is overprinted in carmine ink with the control number, 8901 (Scott 73S J). The numbering system, overprinted on all denominations, was based on the digits 1 2 3 4 5 6 7 8 9 0 1 2, with four consecutive numbers being assigned to each denomination beginning with the high value: 90c, 1234; 30c, 2345; 24c, 3456, and so on down to the 2-cent Black Jack which was given the number 8901, and the 1-cent value which was numbered 9012. The idea may have been patterned after the Mexico district overprints, and planned as a deterrent to theft, but the records are strangely silent on the subject and the stamps were not used. Both the "Specimen" and "8901" overprints in the Allen Collection are on Die I stamps.

1875 Re-Issue: In anticipation of the Centennial Exposition, held in Philadelphia in 1876, the P.O.D. decided to enter as a part of its exhibit examples of all United States postage stamps. Some of the older issues were not available, so it was decided to re-issue sets of each issue for the display, and to make them available for purchase by the public as well. A total 10,000 sets were ordered, and subsequently offered for sale at face value from the Department in Washington. None were on sale at the Exposition.

In the course of preparing the Re-issue, it was discovered the original plates for the 1c, 2c, 5c, 10c and 12c values of the 1861-66 issue were missing, so new plates had to be made for these values. They were numbered 56, 57, 58, 59 and 60, respectively. All five were 100-subject plates in contrast to the originals which had been 200-subject plates. A photograph of the lower portion of a proof sheet from the new Black Jack plate, No. 57, was shown earlier in this chapter in *Figure 172* and described. Shown here in *Figure 179* is the bottom imprint portion from this same sheet. (Both of these photographs were supplied to the author by courtesy of Elliott Perry.)

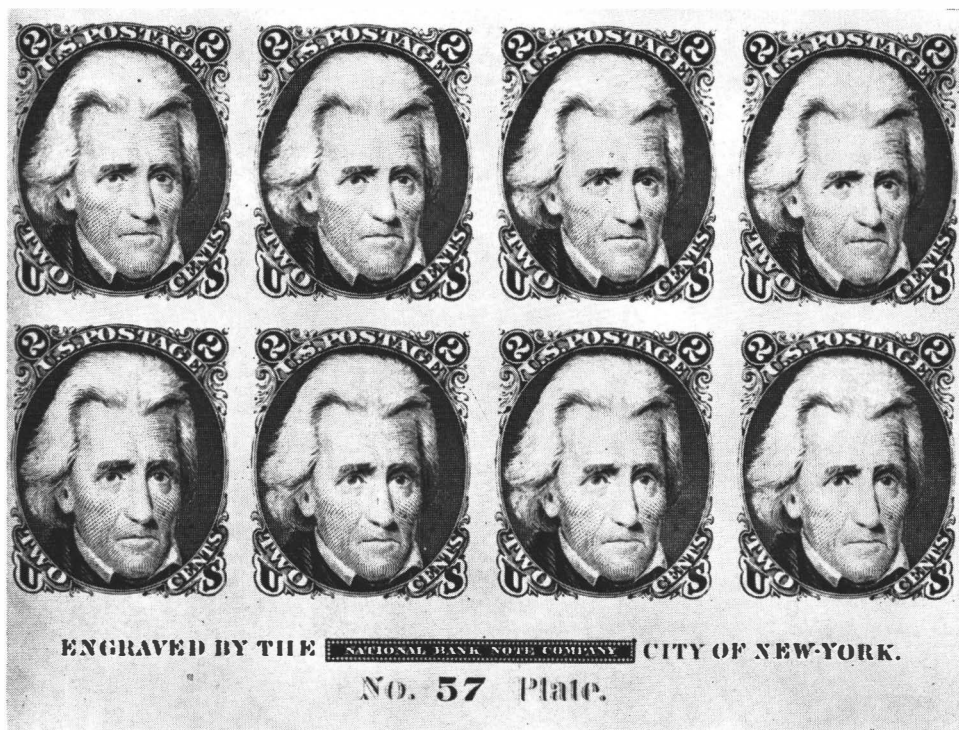


Figure 179: Proof sheet imprint block from Plate 57, showing the "Star" on Andrew Jackson's left cheek by which the Re-issue can be identified, providing the stamp is not grilled.

The most obvious difference in lay-out of the new plate, aside from its size, was the increase in amount of space between subjects, both horizontally and vertically. In passing, it should be mentioned that sales of all values of the Re-issued stamps were disappointing and fell far short of expectation. Records show that only 979 copies of the Black Jack (Scott 103) were sold.

Identification of the Re-issued Black Jack has always been a perplexing problem even to the advanced collector, and positive identification has rested largely with the experts. The criteria for identification, formerly relied upon, were both relative and subjective - hard white paper, white crackly gum and sharpness of impression. It was not until the author had opportunity to examine the enlarged photograph of the complete proof sheet from Plate 57, supplied by Mr. Perry, that the STAR on Andrew Jackson's cheek was noticed and found to be constant. Knowledge of this mark makes identification of the Re-issued Black Jack both easy and sure, *provided the stamp does not bear a grill*. Earlier in this chapter, under the heading, "Second variation in Design - Star on Cheek", the author described the design of the Re-issued stamp and designated it as Die III. The only use of Die III, other than for the Re-issue, was for the final re-entry of Plate No. 30, all stamps from which, in this final state of the plate, bear the "F" grill.

Prior to the discovery of the star on all copies of the Re-issue, the area of confusion lay between the Re-issued stamps and copies of the ungrilled Black Jack, Scott No. 73, printed when the original plates were still new and sharp. Several Black Jacks alleged to be the Re-issue, but which actually were No. 73, were purchased by Mr. Allen from ordinarily reliable sources before the presence of the star was known to be a requisite for the Re-issue. Now, with this knowledge, there is no longer any basis for such confusion. An enlargement of a single stamp from the Re-issue proof sheet is shown in Figure 180. The Allen Collection contains nine single copies of the Re-issue—seven mint

and two used. No multiple piece and no piece bearing any portion of an imprint has been seen by the author, but a block of four is listed and priced in italics in the Scott Catalogue.

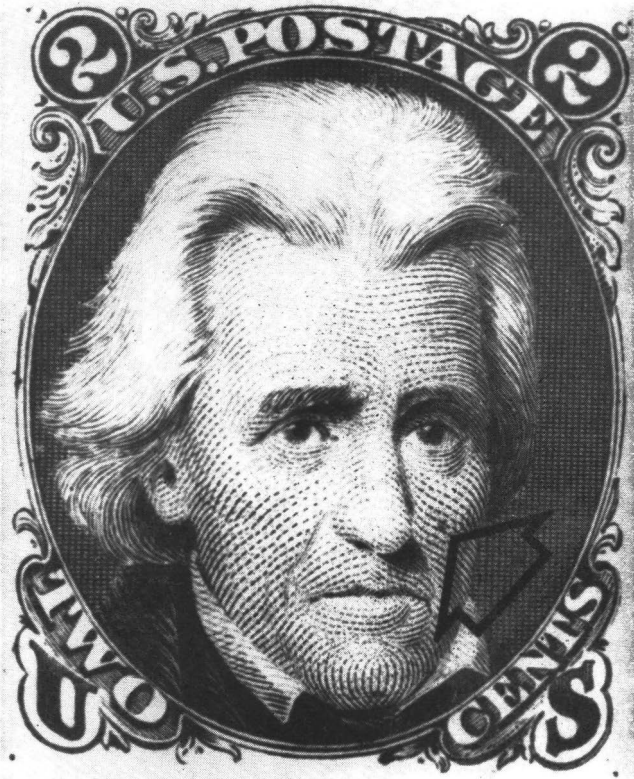


Figure 180: An enlargement of an impression from a Re-issue proof sheet. Arrow points to the "Star."

Paper: The author has made no special study of Black Jack paper. However, it is impossible to handle hundreds of copies of any stamp without noticing differences of this sort, if they exist. One page in the collection is devoted to a display of Black Jacks, mounted face down, to show the obvious variety of papers on which they are printed. These range from very white, to white, to grayish white, to yellowish, and in weight from the very thin paper of a few "F" grill stamps, to semi-opaque, to opaque and to medium thick. One stamp in the collection seems different from all others. It is very white, semi-opaque and has a very smooth texture unlike any others found. Y. Souren, writing in *Weekly Philatelic Gossip*, March 28, 1942, reported the discovery of two copies of the Black Jack on double paper, said by him to be the earliest use of double paper known. He credited the origin of these stamps to experimental work done by Charles F. Steele, inventor of the grill, and Superintendent of Stamp Manufacture for the National Bank Note Company. Mr. Souren reported record of Patent No. 86952, granted to Steele on February 16, 1869, for his invention of the "double thickness" postage stamp, to prevent cleaning and re-use.

Freaks and Oddities: The engravers and printers of the National Bank Note Company were skilled technicians who were capable of expert workmanship, and who evidently took pride in maintaining a high level of performance. In the Allen Collection, there are only two examples of printing faults. One is a "flutter" print or "kiss," as it is sometimes called, giving a blurred appearance to the stamp, and the other is a partial "dry" print shown in *Figure 181*. It would seem probable that this stamp came from the 10th row of a right pane, with only the narrow sheet margin beyond. The edge of the moistened paper had begun to dry, possibly late in the working day, and consequently the dried portion did not pull the impression from the inked plate as it should have. This theory is borne out by the irregularity of the edge of the printed portion.



Figure 181
A partial "dry" print.

A copy of a Black Jack nearly identical to the one described above accompanied a letter to the Editor, published in *The American Philatelist*, Vol. 75, No. 10, July 1962. The writer of the letter described the stamp as having "an incomplete transfer of the entire right side," but he likely had in mind an incomplete *impression*. The design on the transfer roll was vertical and was rocked in from top to bottom, not from side to side. A short transfer on the ungrilled Black Jack is listed in the *Scott Catalogue*, but such would be found at the top or bottom of a stamp, not at one side. Brookman illustrates a minor plate crack on a Black Jack and a copy printed on both sides, but freaks and oddities of printing of the Black Jack seem to be few and far between.

Figure 182 shows a variety of freaks and oddities. The four grill oddities, Nos. 1-4, are not "oddities" of the grill, per se, but only of its application to the stamp. The hand-drawn illustrations are self-explanatory and approximate locations of the grilled portions of each stamp, but they are not intended to be exact reproductions. Double grills are known on all four of the grilled Black Jacks—"D", "Z", "E" and "F". Split grills are known on all except the "Z" grill, and a triple "E" grill is listed in the *Scott Catalogue*.

Two other oddities are connected with paper, as shown in Nos. 5 and 10. The first stamp bears a stitch watermark, as indicated by the drawing. This is a normal occurrence in the manufacture of paper, and a delight to a stamp collector when he finds it on one of his stamps. The second stamp shows a paper fold, or more correctly termed, a paper crease. This minute fold, or crease, existed or occurred at the time of printing and did not show up until the stamp had been used and soaked off.

No. 8 shows a copy with too few perforations, evidently caused by the top margin of the sheet being partially folded under; Nos. 6 and 7 show copies, each with too many perforations, double rows of them, and No. 9 shows copies with the right number of perforation, but in the wrong places, thus creating a "giant" and a "pygmy." This oversize copy, from the 10th row of a left pane, shows clearly the 4mm spacing between panes on some plates, as referred to earlier in this chapter, and in contrast to the stamp from a similar pane position shown in *Figure 156* which has no extra space between panes.



Figure 182: Nos. 1 and 2, double grill; No. 3, split grill; No. 4, double grill, one split; No. 5, stitch watermark as indicated by drawing; Nos. 6 and 7, double rows of perforations; No. 8, "blind" perforations at top; No. 9, a "giant" and a "pygmy"; No. 10, paper crease.

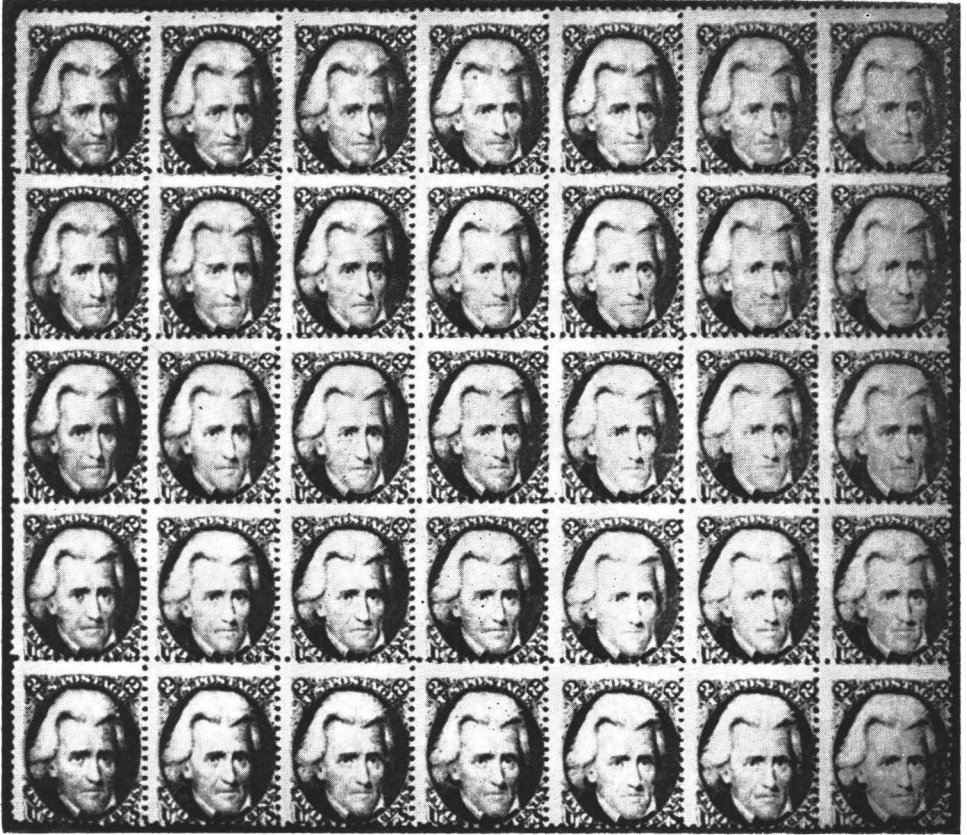


Figure 183: Block of 35 Black Jacks showing "average" centering. Well-centered copies are the exception, not the rule.

In the field of perforating, the skilled workmanship in the production of the Black Jack came to a rude halt. The block of 35 Black Jacks shown in *Figure 183* is a good example of the usual centering, or lack of it, to be found on this stamp. "A perfectly centered Black Jack is really something to marvel at!", so wrote H. P. Atherton in his article published Jan. 15, 1934, in *Mekeel's Weekly Stamp News*. He went on to say that at the same time he was collecting Black Jacks, he was also collecting 3-cent 1851s, and he could find "a dozen four-margin copies" of that stamp, uncommon as they may be, before he could find one well centered Black Jack.

The employment of unskilled labor, or of women and children, have been offered as explanations for the poor centering, but it should be remembered that unsatisfactory centering of stamps, at least in the minds of stamp collectors, continued long after the close of the Civil War and the passage of child labor laws.

The real basis of the problem was the uneven shrinkage of the moistened paper as it dried. To have obtained perfect centering, the machines would have had to be reset for each sheet. The problem continued well into the 20th century despite numerous technical attempts to eliminate it.

This brings to a close the story of the Black Jack as told by the Harry F. Allen Collection. In other collections, there will be found other interesting Black Jacks and other interesting uses of them. Other students will discover additional information, and other writers will record it, but above all, the Black Jack will remain a favorite stamp as long as there are stamps and stamp collectors.

Wherever the Allen Collection may be at present, it is hoped that it is being treated with care and respect, if not with the affection once accorded it, and that some day, some how, it may be returned to its rightful owner.

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Author's Note

Stamps and/or covers pictured in the following illustrations were not taken when the Allen Collection was stolen:

Figures 41A, 71, 76, 79, 85, 99, 100, 101, 127A, 128, 130, 132, 133, 138, 139, 140, 141, 142, 143, 145, 146 and 147.

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