From the Stamp Specialist:

(From the Stamp Specialist Maroon Book, 1944, with images added)

The South's "Way of Life"

Random Notes for the Student of Confederates

By AUGUST DIETZ

[1944] Publisher's Note

The author of this article served an apprenticeship, sixty years ago, in lithography, engraving and typography under the last living craftsmen who produced "the stamps and paper money for the Confederacy, and the methods of these graphic arts which he describes before the advent of photo-engraving and offset printing were the same as practiced in the [18]Sixties. Delving into his store of earlier recollections, he presents this picture from memory, in the hope that some statement here and there may prove of value to the student of Confederates and future writers on this topic.

Likewise his pictures of conditions of that period are true to life–save that his earliest boyhood falls into the period of those discouraging years fallowing the "Reconstruction" during which time, although the South was still prostrate, the spirit of its people was not completely broken, and the old customs and social institutions survived in a constantly lessening degree for several decades until now, when they are but a memory.

It is finally insisted that no intent of arousing sectionalism must be read into the statements, and no controversies are invited. The narratives are merely facts, as he recalls those earlier years, and there is no challenge implied.–H. L. Lindquist

2022 Publisher's Note

Reading between the lines, it is clear to me that H.L. Lindquist understood the controversial nature of some of the descriptions of life in the South. Comments such as not wanting to arouse sectionalism fit that narrative, though I am not sure why he described Dietz's descriptions as "facts". Not only were they based on descriptions passed down to him when he was a youth, but that was during the Reconstruction period when emotions were still aroused, and "the South shall arise again," was still popular opinion.

Not everyone who lived during the years leading up to and during the Civil War would agree with August Dietz's romantic view of life in the south, as it was described to him. In bringing back this 1944 article, I found some of the text reminiscent of the 1946 Disney film, "Song of the South." As an innocent 5-year old youngster I enjoyed that movie. But living in a mixed race housing project in East Harlem where ALL of my friends were African-Americans, I can look back now and wonder how their parents felt about that movie and the picture it painted; and so, I decided to leave in Dietz's descriptions of how the "white folks" felt as being most likely accureate, but to omit most of the descriptions of how HE felt the SLAVES felt, which might or might not be accurate in whole or in part, but which would have no basis in fact.

Please be assured, however, that nowhere in this article–not one word–was there even the slightest hint of racism on the part of August Dietz.–John Dunn.

August Dietz, born October 19, 1869, died September 26, 1993.
Left, as a young man; right in later years, with Confederate press No. 3

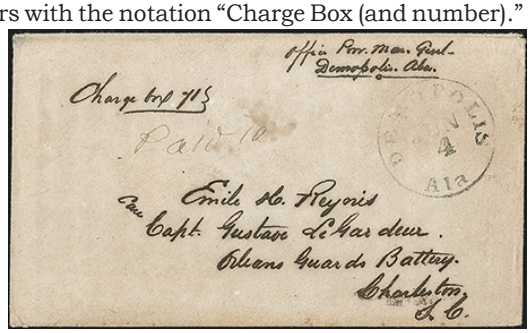
…The South's way of life in the [18]Sixties was entirely different from our way of life today. Let me cite an instance. Discussing with a friend the manner of paying postage during the pre-stamp period of the "Paids," he remarked: "Well, it simply meant going to the postoffice, plumping down my nickel and the postmaster banging a 'Paid 5' on the envelope–that's all." Yes, apparently "that's all," according to the present-day conception–except the item of that "nickel," which figures as a serious consideration. As a matter of fact, there was no "nickel" to plump down.

Up to the time of the severance of the Union the people of the South used the currency of a common country, which. exclusive of bank bills and gold consisted of the copper half-cent, the big one-cent, the small copper-nickel "Flying Eagle" and "Indian Head" cents [the "Flying Eagle" being a one-cent coin made of copper-nickle]. The circulating silver coins were a three-cent piece, a half-dime and a dime, twenty-five and fifty-cent pieces, and one dollar.

How, then, did the public manage to defray the postage during the stampless period, when the law demanded "payment in coin"–and even after stamps were available, and the postmasters were not required to "make change"? And to render conditions still more difficult, the law stipulated that the coin so collected was to be deposited in the Confederate Treasury, which, in its effect, still further denuded the country of its small silver currency.

How They Paid The Postage

We may ignore the larger cities, where a limited amount of fractional specie remained in circulation, and direct our attention to the small towns and the country districts. Here, in most cases, the postmasters were either local newspaper publishers, apothecaries or storekeepers. The "Postoffice" was an adjunct of their business, housed under the same roof, and its operating schedule a matter of no serious importance. It will be readily seen that a few stamps could be made part of the purchase of groceries and physic [medicines] up to the fifty-cent note or the dollar. As a matter of fact, postage stamps soon became the current "small change" of the people, and in the summer of 1863 the twenty-cent denomination was issued primarily for that purpose. The newspapers, too, both city and country, advertised "Postage stamps for sale in any quantity." They had become, to a great extent, the fractional medium of exchange. Finally, there was the custom of credit with the postmaster. Frequently we encounter covers with the notation "Charge Box (and number)." These persons rented a post-office box, as we do today, and in the absence of stamps or the necessary small coin, had the postage accumulate until the amount could be covered by the paper money. Statements were rendered by the postmaster and the accounts settled monthly or quarterly.



Stampless cover with sender's directive "Office Prov. Mar. Genl Demopolis, Ala." and "Charge box 71", "Demopolis Ala. Jun. 4" (ca. 1863) circular datestamp and manuscript "Paid 10". The sender of this cover used covert means to carry mail from Federal-occupied New Orleans to the Confederate Provost Marshal at Demopolis, where the letter entered the mails and 10¢ postage was charged to a box account.

But the greater number of people would purchase fifty cents' or a dollar's worth of stamps. They were prolific letter-writers, and there was a constant flow of correspondence between friends and relatives, and between the folks at home and the boys at the front, and ever so many field letters would carry the post-script "Please send me some stamps."

Absence of Street Names and House Numbers

Collectors of Confederate covers have surely noticed that, with rare exceptions, the addresses do not include a street name or house number. This does not imply that the natives had no definite place of sheltered abode, but it does disclose that there were no mail-carriers and no letter-boxes on the street corners. This free service and modern convenience had not yet been instituted.

(In searching for images to supplement the text, I tried to find examples, such as this cover, that also added to the text; many of these were found on siegelauctions.com, the Siegel Galleries website; and the website of Civil War specialist, www.trishkaufmann.com. JFD.) Courtland Ala., 5¢ Red entire (Sc. 103XU1) woodcut provisional handstamp on cover to Athens, Ala. The 1945 Dietz Catalog first listed the Courtland provisional in black and the 1959 edition added red. The Scott Catalogue also listed it in both colors. They now correctly it only as red. This is the unique example.

The general public (meaning the occasional letter-writer) deposited its letters in the postoffice and there inquired for its mail. Under these circumstances there was no need for further directions on the envelope than "Dr. Robert Chambers, Staunton, Virginia," or "Miss Lucy Moncure, care of Col. James Carter, Trevilians, Virginia."

…On the whole the people of the South led normal, quiet lives, just as they do in any other land where the soil is fertile, and the sun warm, where, out of their abundance, hospitality and gracious living became a natural trait, of which they were not conscious. While they kept well abreast of the world's cultural movements, they lagged far behind in that enterprising spirit which built the great cities of the North and made them throb with the expanding energy of industry and commerce. They discouraged immigration. They abhorred towering smoke-stacks and the deafening noise of machinery. They…never the thought that a change could come. Cotton was king, and they lived under his benign scepter.

1861 5¢ Stone 1 (1c) tied by "Wilmington N.C. Paid 5 28 Dec." integral-rate c.d.s on cover to Newbern N.C. on Patriotic "Confederate States America" River Scene and Verse (Dietz MS-1 with Verse 29). Scene depicts a river-boat and mountains, framed by cotton, sugar cane and tobacco plants.

Right, 1861 5¢ Red & Green, Cotton Plant Model Mounted on Card (Sc. E-2), designed by a Northern firm to print CSA stamps submitted in March 1861, before trading with the CSA was prohibited on April 18. Ex Dietz.

Now that we have a general background of the social set-up in the South's Way of Life, we may turn to the phases that more directly pertain to postal affairs, the need for Provisionals and Handstamped "Paids", and finally the methods by which the Government Issues were prepared.

The Stampless Period–Provisionals

The issuing of "Provisionals" is invariably an act of emergency. For some valid reason the supply of regular stamps or stamped envelopes is interrupted and, in order to meet the public's demand, resort is had to some temporary expedient, some substitute, the use of which will cease as soon as normal conditions again prevail. Most Provisionals are prepared and issued by the postal authorities, while others, under different circumstances, are prepared by the individual postmasters, without specific government sanction. Into this latter category belong the Confederate Provisionals, lithographed, press-printed from woodcuts or typesettings, and handstamped.

As a matter of fact, every Confederate indication of postage paid, when accompanied by the government-fixed letter-rate, is a thing "provisional," inasmuch as that Government, up to the time of these substitutes for stamps, had not been able to provide adhesives or envelopes for its citizenry.

We have long ago separated Confederate "provisionals" into definite classes. The printed adhesives and envelopes are universally recognized and no questions are raised concerning their status. But the *handstamped* envelopes are–and will long remain–a vigorously contested subject.

There has been quite a bit of discussion concerning a sub-division of the Handstamped "Paids"–those impressed with specially carved woodcuts, brass dies, and stereotypes made from typesettings–all other than the ordinary "Paid"–and-figure devices and converted cancellers. While there is no positive evidence that these unusual stampers were used exclusively for preparing "provisionals" in advance of sale to the public, there seems to be presented an impressive theory for our discussion.

For examples, I have in mind the Brandon, Miss. woodcut "Paid 5", the Canton, Miss. woodcuts "Paid 5" and "Paid 10", the Athens, Tenn. woodcut "Paid 5 C. S. A.", the Galveston, Tex. ornate stereotypes from typographic settings, the Autaugaville, Ala. brass stamper which postmaster McNeel had especially made, and a number of others.

Top, Brandon, Miss., Jul. 17, 1861 c.d.s. with handstamped "Paid" in frame and "5" numeral rate, both woodcut, on cover to postmaster of Canton Miss., box charge notation, only two examples of this woodcut "Paid 5", this being the cover illustrated in Dietz; bottom, Galveston Tex., 5¢ Black entire (98XU1) strike of ornately-framed "PAID" handstamp with separate "5" numeral handstamp, bold "Galveston Tex. May 31, 1860" double-circle datestamp (yeardate should be 1861), on with blue oval embossed cameo corner card, addressed to Gulf Prairie Tex., small Dietz backstamp.

These postoffices are known to have had on hand the ordinary stampers for "Paid" and "5" and "10", and perhaps a few other rates–what need then, under these circumstances, to go to the pains or expense of "something different," if there was no specific reason for doing so. I am inclined to believe there was a specific reason, that these "specials" were intended for pre-sale stampings, in order that the issuing postmaster might immediately recognize them as such when letters were brought to his office. How else can we explain them? Are such old legends that certain postmasters were "fond of 'whittling' wood," or that McNeel grew tired of his ordinary stampers and wanted something different, to be given serious thought? I cannot readily subscribe to such fairy tales. I merely question: Why these unnecessary additions when the regular stampers were on hand in the postoffices?

The "letter-carrying" for the planter, the professional, the merchant, and the ladies, whose volume of correspondence made up the greater part of the mails, was performed by their servants and the store clerks, and, in order to expedite this service, they would send quantities of blank envelopes to the postmaster and have him "Paid"-stamp them, paying the amount, or having him charge it to their "Box", whereupon these franked envelopes would be used in the course of business, in the manner as we today use the stamped envelopes supplied by the postoffices.

In discussing this subject with my old friend, Stanley B. Ashbrook, he further suggested that many postmasters, accustomed to the sale of stamped envelopes under the old regime, may have supplied themselves with a stock of this commodity and likewise pre-stamped them "Paid 5" or "Paid 10", in order to accommodate the public. This very logical theory would seem to support claims to Provisional status of many unusual markings, such as woodcut and typeset impressions, because of the evident special pains taken to produce something distinctive, other than the ordinary stock stamper "Paid" and a figure for the rate, which implements were part of the paraphernalia in nearly every postoffice, large or small.

We must always bear in mind that excitement ran high in that first year of the War, that postmasters and their clerks were not immune to this trend, and that many things occurred, which we find difficult to explain today. We find genuine 1862-dated postmarks on stamps that were not issued until 1863; or a June postmark on a cover enclosing the original letter dated in July. Why should these things perplex us, when we must know that they were acts of carelessness or under excitement on the part of the postal clerk.

How They Made The Provisionals

Postmaster Francis of Marion, Virginia, always insisted that he prepared the first Provisional adhesive in the Confederacy, and he called it a "Check". In fact he so indicated it on his stamp. And this Marion stamp is the only typeset, wood engraved, or lithographed Provisional that did not have the figures of the letter-rate as an integral part of its set-up.

They were individually handstamped "5" and "10" in the blank space in the center as the need arose. These "Checks" were printed for the postmaster by his brother, who owned and published the local newspaper. The form is typeset, and the handstampers "5" and "10", em-

Marion, Va., 10¢ Black (55X2), vertical rule shows in left margin, tied by "Marion Va. Mar. 2" (1862) c.d.s. on brown homemade cover to Kingston, Tenn.

Marion, Va., 5¢ Black (55X1), trace of adjoining stamp at left and what appears to be a sheet margin at top, tied by "Marion Va. Feb. 3" (1862 but not year-dated) c.d.s. on piece of cover affixed to backing paper.

ployed in rating all the known copies, are the same as used by the postmaster in the ordinary "Paid" handstamping on letters brought into his office.

Granting that Francis inaugurated the use of adhesive Provisionals, he was soon followed by many other postmasters, who were either newspaper publishers–as in the case of Postmaster R. H. Glass, of Lynchburg, father of the venerable Senator from Virginia and grandfather of our recent A.P.S. President Carter Glass, Jr.–or who could avail themselves of the services of a wood-engraver, printer or lithographer in their vicinity. If the stamp was to be engraved on wood, as in the case of the Lynchburg, a number of duplicates were made; either stereotype or electrotype, and these grouped to form the pane. The printing was done on a small job press, hand-fed. Uniformity of color or stock was not considered of importance.

I know of but a single instance, the Athens, Ga., where two original woodcuts of the same denomination were engraved on the same block, and the printing probably done direct from this block, for the uneven gutter between the stamps is found to be identical on every pair.

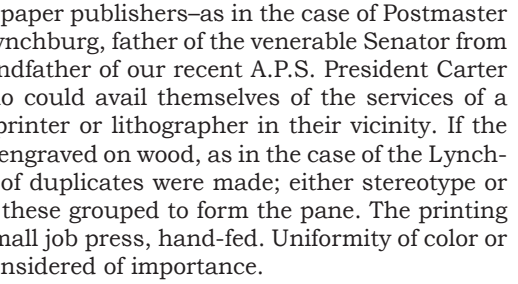
Counterfeiting was not greatly feared at that time, unless one so inclined could come in possession of one of the printing plates, and there is no record of an imitation being made in the South during the war.

The type-set Provisionals were "composed" by the job printer in the plant, the man who usually set the "fancy" work, as distinguished from the ordinary printers who set the "straight matter" on the newspaper and book work. He was the "artist" in the shop, with "ideas" as to arrangement and balance of the text. In nearly every case he framed his typesetting with a border and made prolific use of ornate materials within this frame. Sometimes he would resort to circles and concentric circles, made of brass rule, and display the wording within or between. This, too, required some patience and skill, for he must fill the "open spaces" with wetted paper, well wedged in, or plaster-of-paris (gypsum), and wait for it to "dry", otherwise his setting would "pi" [bubble or wrinkle]. He either printed direct from this typeset form, or, as in the case of woodcuts, had stereotype duplicates made for quantity printing. If only one original form was set, there would be no "varieties" of the product, unless some change was made in the original setting. These Provisionals, too, were printed on a hand-or job press, and the same statements as to uniformity of color and paper [not being considered imporant] apply as in the case of woodcuts.

The old-time printers were great sticklers for punctuation. To leave out a comma where indicated, or the period marking the abbreviation of a State name, was equivalent to treason. We have a curious example of this in the typeset Provisionals of Baton Rouge.

In the top and bottom rows of the small Maltese crosses that make up the border of this stamp there is an open space between the sections at the right, either between the second and third, the third and fourth, or the fourth and fifth units. This breaks the continuity of the border, mars the typography, and could readily have been avoided, but for that adamantine "punctuation rule." Had the printer omitted the comma after "Baton Rouge," or the period after "La.", sufficient space would have been gained to close that break. But there was "the rule," both comma and period must go in, and he would sooner have broken every law in the decalogue than commit this crime. Those old fellows "followed copy," even though a gust of wind blew it out of the window!

In addition to showing the break in the units across the top, this example of the Baton Rouge La., 2¢ Green is one of three known examples of the "McCormick" error (11X1a).



Lynchburg, Va., 5¢ blue (52X1), tied by c.d.s. on cover to Dr. George W. Bagby, Richmond, Va. From www.trishkaufmann.com, "George William Bagby was a physician, editor, journalist, essayist, and humorist. He is best remembered as the editor who, on the advent of the Civil War, turned the Southern Literary Messenger from a respected literary journal into a propagandist tool that endorsed secession and the Confederate cause. As assistant to the secretary of the commonwealth—which, by law, also made him state librarian—Bagby wrote his most well-regarded essay, 'The Old Virginia Gentleman' (1877). Many of his essays reflect his personal conflicts with Virginia and the South: at times he is objective, even critical; at others, he is sentimental and celebrates the 'old days' of a better (pre-Civil War) Virginia."

Athens Ga., 5¢ Purple Tete-Beche Pair (5X1a), Types I (small "Paid") and II (large "Paid") in foot-to-foot vertical pair, light and dark shades–another distinctive feature of the work-and-turn printing method that created the tete-beche variety–tied by lightly-struck grids, faint but readable "Athens Ga. Paid Dec. 2" (1861) c.d.s. on cover to Capt. Porter King, 4th Ala. Regt., Manassas Junction Va.

The lithographed Provisionals–and there are only three, Charleston, S. C., Livingston, Ala., and Mobile, Ala.–were either printed in New Orleans or Charleston. In these cases the designs were engraved on stone and duplicate transfers, probably in a group of 50 or 100-put down on the printing stone. The colors at least are practically uniform in this attractive group.

The lithographic transfers of the General Issues were inaccurately laid down by hand. The stone with its 200 units, upon close inspection, presented as many "varieties," and the colors were sure to vary with each day's printing.

Every operation was performed by human hands: the mixing of the pigments with boiled linseed oil, and the inking of the stones with a charge never the same. Similar imperfections, though in a somewhat lesser degree, resulted in the copper--and-steel-plate printings, not to mention the typographed locally-printed De la Rues.

Above, shades of the 1861 5¢ (Sc. 1); right, 1862 5¢ blue Stone 2 (Sc. 4) spur variety at upper left, position 31.

Let us never fail to remember that all these Provisionals, produced by the three enumerated processes of the graphic arts–and they were the only methods in use in that period–were basically handwork, with all its inherent inaccuracies, and the process of printing done with machinery that would seem primitive today. Most of the "inking" of form and stone was performed by band. The colors were "mixed" from animal, vegetable, or mineral pigments, ground in varnish, linseed oil, or turpentine. The press rollers were made of molasses, glue and glycerine for typographic work; of leather for lithography. No care whatever was exercised in "matching shade of color," and clarity of print as well as "even impression" were not considered of the least importance. The applying of the gum was done by hand with a wide "whitewash" brush. Gum arabic and starch, when they could get either, formed the adhesive coating. Out of all this combined stem the endless "varieties" that delight the collector and student of these stamps.

Even an error, such as the Baton Rouge. La. "McCcrmick" (shown previously), or wrong-font letter, as in the Danville, Va. envelope of postmaster Payne's "shoestore cut," were either overlooked; or, if noticed, not deemed worth the while to correct!

Today stamps are produced by highly developed machinery of absolute precision. Chemistry and photography enter widely into the process. Colors are mixed by a standard formula that permits of no variation, and the inking of the plates is so perfectly regulated in the flow from the fountain that even the slightest variation in tone is hailed as a rarity! The human hand is no longer essential to the process–it merely pulls the lever to start or stop the machinery, swings in a fresh roll of paper, and agitates the ink in the fountain with a spatula. Trial impressions, to see that all goes right in the morning, creased sheets and other waste are destroyed, and all that we collectors see, when we make our purchases at the stamp window, are sheets upon sheets of perfect stamps, identical in design, even to the minutest dot.

Not so with Confederates. Though closer than Siamese Twins, with not a perforating hole to separate, every lithograph differs from its neighbors in some small particular. And that is because they were printed by human hands.

Thus we have another phase of "the South's Way of Life"–its Way of Work. And this picture, too, should be kept in mind when we encounter irregularities in design or color. It was all performed with almost primitive implements and media. Happily

1861 5¢ Green, Stone 2 (1) block of four, natural coal speck inclusion lower right. Without pretending to any skill in this process, I do see differences, for example in Jefferson Davis' forehead.

On page 34, for your own search for differences, is the only surviving pane of CSA #1, Stone 1. Per the Siegel auctioneers, August Dietz's "The Postal Service of The Confederate States of America" contains individual photographs of the left and right panes of the full sheet of 200 that at one time belonged to Sen. Ernest Ackerman. Bertram Poole used the Ackerman sheet as the basis for identifying characteristics of each of the 50 positions on the lithographic transfer stone (published in the "Philatelic Gazette," October 1915).

oblivious, too, were these craftsmen, of the fact that some four-

score years later men would stay up late o' nights (as I am doing) and laboriously attempt to set forth how those "mysterious initials" came to be on the margin abutting the Five Cents green (left), or that "white arrow" on the Ten Cents blue (right).

This is the picture of stamp printing in the South during the war. How well it reflects the South's Way of Life, especially that of the "happy-go-lucky," bibulous printers of that time, for most of them were endowed with a magnificent thirst! The old-time lithographers claimed that stale beer was good for the stones, but I do not recall an instance of their letting it reach that stage; why should they? They were all allergic to water.

Primitive Printing Methods

No country's stamps, as far as I am aware, present a wider range of type varieties than do Confederates, especially the lithographs.

And it is here that many of our student-writers stray wide afield in their analyses and in their conclusions. Few of these writers possess a practical knowledge of the processes of the graphic arts, though it may be said to their credit that some have consulted craftsmen and text-books on printing, but the information thus gained covers the various processes as practiced today, and not the more primitive methods of the Confederate period.

Let us first get this fact fixed in our mind: No postage stamp had ever been printed in the States south of New York before 1861, and no plant in the South was equipped for such work. When Hoyer & Ludwig, in Richmond, Virginia, undertook to provide an emergency stamp–for such it was–they evidently looked upon the order much as they would upon one for commercial labels, except that it had more "red tape" tied to it.

No greater pains were taken with the engraving, transferring, and printing than that given to any other order, except that there must be an accounting for waste sheets. Green, blue, and red

meant to them simply these colors, with no definite specification as to shade or uniformity.

The engravings literally reek with faults of balance, lettering and portraiture; the transferrings with shifts, re-entries and odd things, not in the pattern, which we are pleased to call "varieties," and when we come to the printing there is no end to the freaks that developed.

Hoyer & Ludwig 10¢ Dark Blue varieties (2b var.), left to right: unusual smudging of printing ink at right from handling when still wet; Double Impression (2b var) "printer's waste" variety; Position 4 "Zen" instead of Ten variety.

All this, however, no longer occurring in stamp printing today, was not noticed by the printer or the Department in the Sixties. It was the best they could do with the material available, and it was either "take it or leave it" and the Department "took it." Eighty years later some of us are attempting to fit that into the pattern of today.

Even greater difficulties confronted the steelplate printers. Hoyer & Ludwig were established, and their plant was equipped with stones and presses, and inks, and paper, with a complement of skilled lithographers. But when John Archer came to Richmond from New York, followed by Halpin, and later by the corps of assistants, they brought little with them beyond their skill, their engraver's tools, and possibly what other small working material in the way of copper and steel they could safely carry through the lines. They had literally to start from scratch. There was no mechanism for transferring and there were no steelplate presses. The ingenuity and resourcefulness of these men was remarkable. With the capable assistance of Jasper Hall, a local machinist, working from plans drawn by Archer, a machine for transferring was constructed, followed by presses for plate printing. While basically complete, we can readily understand that they lacked that degree of accuracy required, and when Archer & Daly actually produced stamps developed from this primitive media, we marvel at the beauty of their work and thank them for the shifts and recuttings and the wide range of shades in the colors, all incident to the difficulties encountered.

In the single instance of typographically printed stamps–those produced from the De la Rue electrotypes by Archer & Daly–we have the example of work taken on that was out of their line. However, in order to retain the patronage of the Department, this steelplate concern undertook the printing of the Five-Cent stamps until they could complete their plates for the Ten-Cent. This they did to the apparent satisfaction of the Department, although the product was inferior to the London-printed stamps.

1862 5¢, left, De La Rue light blue printing (Sc. 6); right, Archer & Daly 5¢ blue printing from the De La Rue plates (Sc.7)

Here, too, a lack of equipment explains the shortcomings. A lad of seventeen, detailed from his battery in the field, Frank Baptist, was given charge of an old Washington hand press, and, with practically no experience in this class of work, nevertheless tackled the task and succeeded fairly well. The uncalendered paper supplied was inferior to the glazed De la Rue stock, and unsuited to the fine lines of the plates; the blue ink, homeground of coarse pigment and boiled linseed oil, did not improve in the working, while the well-worn gears of the old machine no longer yielded the necessary rigidity of impression, with the result that wear on the electrotypes was soon apparent in the thickening lines and the filled-in corners, plus the plate-scars and the numerous freaks caused by adhering "skin" of the coarse ink. We are grateful for these shortcomings. Perfect stamps, hold no lure to the student, and there is no story behind them.

1862 5¢ Archer & Daly printing, heavily inked, with break in oval above "TS", lower left stamp (Sc.7)

To be Continued


POSTAGE
FIVE CENTS