

FEDERAL POSTAGE CURRENCY AND CONFEDERATE BANKNOTES DURING THE CIVIL WAR

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This paper combines two previously published articles on United States and Confederate States currencies and banknotes, with several important additions. Since most of the South's banknotes were produced by various printers for individual states and banks, they are not discussed here.¹

Federal Postage Currency

In 1861, New York City and other northern banks suspended the redemption of paper money for silver, gold or copper. This had the effect of putting a premium on coins of all denominations, causing them to be hoarded, and they all but disappeared from circulation.

It soon became impossible for merchants to give small change to their customers. Store owners reverted to the barter system, offering "change" in the form of goods or produce that were not necessarily wanted.

Accordingly, on the recommendation of Treasury Secretary Salmon P. Chase, Congress passed the Act of July 17, 1862, which authorized payment in stamps and prohibited the circulation of banknotes of less than \$1.²

"An Act to Authorize Payments in Stamps, and to Prohibit Circulation of Notes of Less Denomination than One Dollar.

"Section 1. Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Treasury be, and he is hereby directed to furnish to the Assistant Treasurers, and such designated depositaries of the United States as may be by him selected, in such sums as he may deem expedient, the postage notes; and other stamps of the United States, to be exchanged by them, on application, for United States notes; and from and after the first day of August next such stamps shall be receivable in payment of all dues to the United States less than five dollars, and shall be received in exchange for United States notes when presented to any Assistant Treasurer or any designated depositary selected as aforesaid in sums not less than five dollars."

"Section 2. And be it further enacted, That from and after the first day of August, eighteen hundred and sixty-two, no private corporation, banking association, firm, or individual shall make, issue, circulate, or pay any note, check, memorandum, token, or other obligation, for a less sum than one dollar, intended to circulate as money or to be received or used in lieu of lawful money of the United States; and every person so offending shall, on conviction thereof in any district or circuit court of the United States, be punished by fine not exceeding five hundred dollars, or by imprisonment not exceeding six months, or by both, at the option of the court."

APPROVED, July 17, 1862.

Richard Graham's 1986 article in *The Chronicle* pointed out: "The law really didn't authorize the issuance of postage currency as it appeared, but rather simply said the Secretary of the Treasury was directed (not authorized) to furnish postage and other stamps of the United States ... and from and after the first day of August, next, such stamps shall be receivable in payment of all dues to the United States less than five dollars, etc."

Before the notes were printed, a decision was made to issue them in a larger, more convenient size, and print them on heavier, ungummed paper. Gen. Francis Spinner, treasurer of the United States, suggested attaching unused postage stamps on small sheets of Treasury security paper. Congress responded to Spinner's suggestion by authorizing the printing of reproductions of postage stamps on Treasury paper in arrangements patterned after Spinner's models.

"Stamps" in this form ceased to be postage stamps and became Fractional Government Promissory Notes. They were not authorized by the initial enabling legislation of July 17, 1862, and were issued without legal authorization until passage of the Act of March 3, 1863.

These 5¢, 10¢, 25¢ and 50¢ notes, issued Aug. 21, 1861, to May 27, 1863, became known as Postage Currency. The stamps reproduced were the brown (sometimes buff) 1861 5¢ stamp depicting Thomas Jefferson (Scott 67), and the green 10¢ stamp showing George Washington (Scott 68).³

The notes were printed in a 5-by-5 format with the faces in a color approximating the original postage stamps, their backs printed in black. They were originally printed by the National Bank Note Co. of New York. Later, to increase security, the government had the backs printed by the American Bank Note Co. of New York, which added the "ABNCo" monogram to the lower-right corner.

The first issue had both perforated (perf. 12) and imperforate edges. The idea of perforated Postage Currency, a carry-over from the postage stamp printing process, was eventually abandoned, and the notes, printed in large sheets, were designed to be cut out with scissors.⁴

The 1861 5¢ stamp depicting Thomas Jefferson (Scott 67) was designed by James MacDonough with the vignette engraved by William E. Marshall. His vignette was taken from an engraving by John B. Forrest, which appeared in the book *National Portrait Gallery of Distinguished Americans*, Vol. 2. Forrest had used a drawing by James B. Longacre of a painting by Gilbert Stuart as his model (Figure 1).⁵

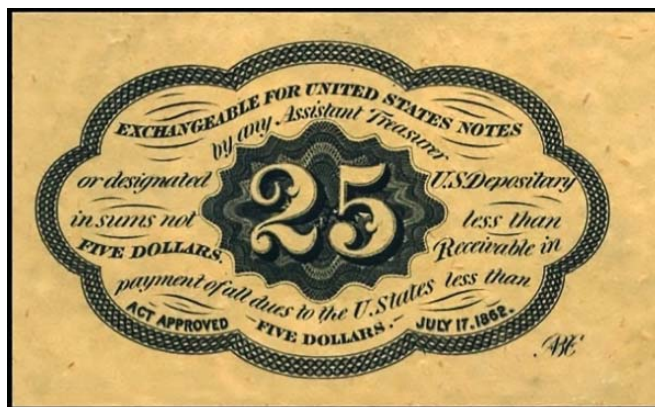
Figure 1. National Bank Note Co. 5¢ postage stamp (Scott 67, below); Thomas Jefferson, painted by Gilbert Stuart (right).





Figure 2 (above). National Bank Note Co. 5¢ Postage Currency with “ABNCo” monogram on reverse (Scott PC1 and FR1228).

Figure 3 (front and back). National Bank Note Co. 5¢ postage stamp, used five times in the vignette of the 25¢ Postage Currency, with “ABNCo” monogram on reverse (Scott PC7 and FR1242).



Longacre became the fourth Chief Engraver of the U.S. Mint on Sept. 16, 1844, through the influence of then-Senator John C. Calhoun, who later appeared on several Confederate banknotes.

The payment obligation printed on the reverse side of the first-issue notes states, “Exchangeable for United States Notes by any Assistant Treasurer or designated U.S. Depository in sums not less than five dollars. Receivable in payments of all dues to the U. States less than five dollars.”

Like stamps, Postage Currency was produced in different varieties and colors as listed in the following text. The 5¢ Postage Currency (Figure 2) appeared with brown front, black reverse:

- FR1228. Perforated edges, with monogram “ABNCo” (American Bank Note Co.) on reverse.⁶ (Scott PC1, with inverted back PC1a)
- FR1229. Perforated edges, without monogram. (Scott PC9, with inverted back PC9a)
- FR1230. Straight edges, with monogram. (Scott PC5, with inverted back PC5a)
- FR1231. Straight edges, without monogram. (Scott PC13, with inverted back PC13a)



Figure 4 (above). National Bank Note Co. 10¢ postage stamp (Scott 68); The Athenaeum portrait of George Washington painted by Gilbert Stuart (right).



In general, all issues, both Postage and Fractional Currency, were “Receivable For Postage Stamps At Any Post Office.”

The 25¢ Postage Currency (Figure 3) has Friedberg Numbers (FR1240-43) and Scott PC3, 7, 7a, 11, 11a and 15. These numbers have similar descriptions as FR1228-31 (above). FR1240 and 1243 are recorded as not having inverted backs.

The Washington 10¢ postage stamp (Scott 68) was designed by James MacDonough, the vignette engraved by William E. Marshall. Marshall used as a model his own drawing of the head of George Washington, patterned after a painting by Gilbert Stuart completed in 1796 at Georgetown, Pa., along with one of Martha Washington.

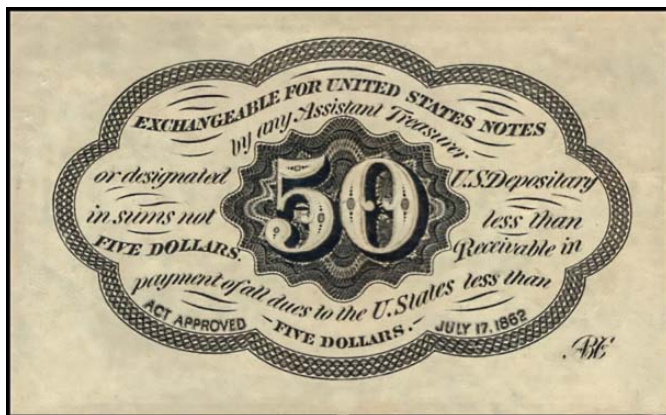
The painting of George became known as the Athenaeum portrait. Washington is facing left, and Martha is facing right, so the two portraits would face each other when displayed. Stuart made more than 75 head-and-shoulders replicas of the Athenaeum portrait over his career (Figure 4).⁷

Figure 5 (below). National Bank Note Co. 10¢ Postage Currency with “ABNCo” monogram on reverse (Scott PC2 and FR1279).





Figure 6 (both sides). National Bank Note Co. 10¢ postage stamp, used five times in the vignette of the 50¢ Postage Currency, with "ABNCo" monogram on reverse and enlarged below (Scott PC8 and FR1312).



The 10¢ Postage Currency (Figure 5) has Friedberg Numbers (FR1279-82) and Scott PC2, 2a, 6, 6a, 10, 10a, 14 and 14a.

The 50¢ Postage Currency (Figure 6) has Friedberg Numbers (FR1310-13) and Scott PC4, 4a, 8, 8a, 12, 12a, 16 and 16a. The 50¢ Postage Currency (FR1310) was also privately produced with gauge 14 perforations and is listed as FR1310a and Scott PC8a.

Four other issues, called Fractional Currency, were produced by the government from 1862-76, and were authorized by an Act of Congress on March 3, 1863. The second issue of Fractional Currency, issued from Oct. 10, 1863, to Feb. 23, 1867, in denominations of 5¢, 10¢, 25¢ and 50¢, discarded the concept of postage stamp money. The notes did not have a reproduction of a postage stamp, although the portrait of George Washington on all notes of this issue was the same as the 1861 Washington 24¢ lilac stamp (Scott 70).

Production of Fractional Currency ended Feb. 15, 1876, as the renewed production and usage of coins began replacing the need for smaller-denomination notes. In April 1876, Congress passed an act that allowed Postage and Fractional Currency to be redeemed for silver coins.

Confederate Banknotes

Stamp printers supplemented their income by printing Confederate banknotes, using many of the same vignettes as on their stamps. The engravers who created the images appearing on the stamps also worked on projects for private banks and companies. The portraits and other images engraved for these clients often resembled those engraved for one or more United States or Confederate stamps produced by the same printing firm or engraver.

The Confederacy had no coins for small change. The 20¢ Green was printed primarily to cir-

culate as small-change currency in money transactions, as well as to pay postage.⁸ The stamp was also used to pay the 20¢ overweight double-letter rate, and paired to pay the 40¢ Trans-Mississippi rate. John Halpin engraved this stamp (Figure 7), although it is unknown what model he used for his engraving.⁹ The smallest denomination banknote, issued by the Confederate government was a 50¢ banknote, printed by Archer & Day in 1863 and, in 1864, by Archer and Halpin.

Like the United States, the Confederacy had no central bank, rather a loose framework from which to coordinate the activity of the many independent banking institutions operating throughout the South. Confederate banknotes were released from 1861-64 in 72 different “types” in seven “series”.

The first issue of Confederate paper money, authorized by the Act of March 9, 1861 stated, “*Treasury notes to be issued for such sum or sums as the exigencies of the public service may require, but not to exceed at any time one million dollars, and of denominations not less than fifty dollars for any such note.*”



Figure 7. Archer & Halpin's 20¢ Confederate stamp (CSA Scott 13).

An important note to all CSA members—

As per a decision made by the Trustees of the Confederate Stamp Alliance at our annual meeting in Columbus, Ohio, in August, we have enacted new privacy rules governing where and when the CSA may publish members' personal information in its roster, official publication(s), and other occasional publications.

You will find an insert with Third Quarter 2018 *Confederate Philatelist*. I urge you to read it over, check the appropriate box(es), sign the form, and return it to the CSA Secretary, **Larry Baum, 316 W Calhoun St, Sumter SC 29150-4512**. Alternatively, you may send your completed form via email to Larry at csaadcovers@frontier.com, or request a new one.

Deane R. Briggs MD
President, Confederate Stamp Alliance

Table 1. Printers and Engravers Using the Similar Stamp Vignettes on Confederate States Banknotes (1861-1864)¹⁰

Printer/Engraver	Banknote Types	Vignettes Used	Scott Number
National Bank Note Company	1	Jackson, Calhoun	U.S. Scott 73 CSA 14
Southern Bank Note Company	6	Washington	U.S. Scott 68
Hoyer & Ludwig	7, 8	Washington	U.S. Scott 70
Keatinge & Ball	16, 41, 50, 57, 66	Davis, Calhoun	CSA 11KB CSA 14
Archer & Daly	63	Davis	CSA 11AD
Archer & Halpin	72	Davis	CSA 11AD

The value of these bills was payable “*twelve months after date*” and earned interest of 1¢ per day for each \$100 (3.65% per annum). Once bills were redeemed, more would be printed if the total value did not exceed \$1 million. When the Act expired on March 1, 1862, the number of bills issued had totaled \$2,021,100.

Many of the first banknotes issued by the Confederate government contained agricultural imagery, not just because it was important to southern patriotism, but also because they appeared on pre-existing banknote plates. Southern banks, merchants and certain Confederate states, such as South Carolina, had printed banknotes with images of various crops before the war, and the South utilized many of these pre-existing plates at the beginning of the conflict.

Confederate policy-makers attempted to utilize banknotes to connect the southern government with various symbols and images of prominent historical figures. It is also interesting to note Confederate currency tried to build a sense of loyalty to the southern cause by using contemporaneous figures as well. Many prominent southerners can be found on multiple vignettes, such as Robert M.T. Hunter, Secretary of State (10), C.G. Memminger, Secretary of the Treasury (8), Jefferson Davis, President of the Confederacy and Judah P. Benjamin, Attorney General, Secretary of War and State (6 each), Lucy Pickens, Queen of the Confederacy (5) and seven others.

One of the most interesting vignettes is of a small child on the lower right of the 1862 \$10 banknote (T-24). This is from a portrait of the Reverend Dr. Alfred L. Elwyn as a child. It was unknown, when the portrait was selected and printed, that he was an abolitionist from Philadelphia.

Table 1 lists banknote printers/engravers, banknote types, vignettes of political figures portrayed on the banknotes and Scott Number (for the stamp) with a similar vignette image.

The earliest banknotes of this issue range from \$50-\$1,000, and are from Montgomery, Ala., which was the Confederate capital until May 24, 1861, when the government moved to

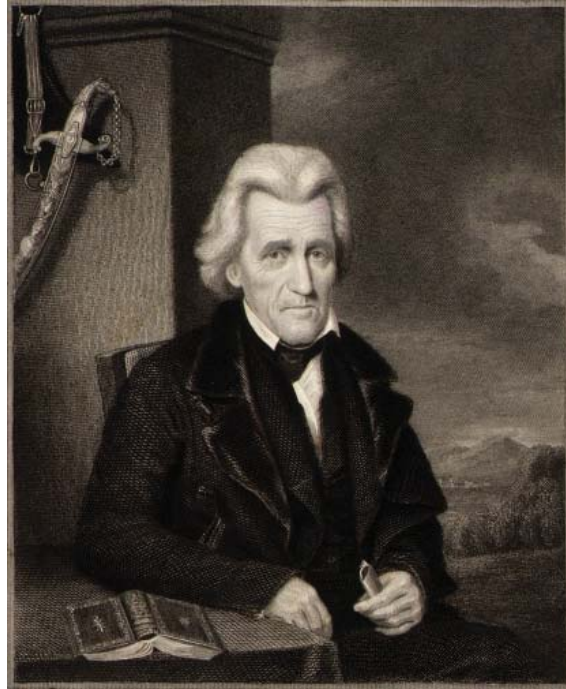
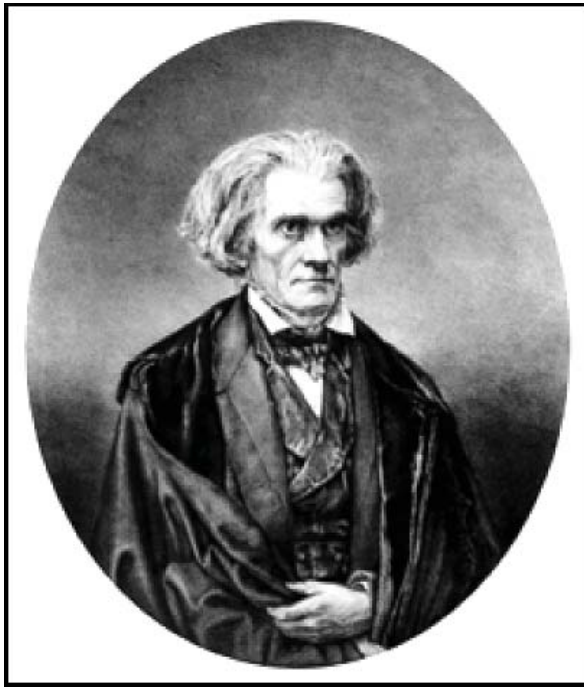


Figure 8. 1850 portrait of John C. Calhoun (upper left) by Mathew Brady and Confederate 1¢ stamp (CSA 14, left); upper right, vignette from a larger 1843 Andrew Jackson engraving by Moseley Isaac Danforth and John Wood Dodge, with U.S. 2¢ postage stamp designed from cropped image (Scott 73).



Richmond, Va. The National Bank Note Co. in New York City engraved and printed the first issues (T1-4).

Banknotes T-1 through T-6 were signed by the register and the treasurer themselves. All the other hand-signed notes were signed by clerks “for Register” and “for Treasurer.”¹¹ Several hundred clerks, many of them women, were employed to sign the notes.

The second stamp, printed by De La Rue & Co in London, was the 1¢ Yellow-orange with a portrait of John C. Calhoun. The basis for the vignette was an 1850 photograph by Mathew Brady supplied by Major Ficklin (Figure 8). Joubert De La Ferte engraved the central image of Calhoun, placing it in the same framework design used for the Jefferson Davis 5¢ issue. He was an employee of De La Rue and Co. and he also engraved the 5¢ Blue London stamp (CSA Scott 6). The Confederate Post Office had planned to reduce the drop-letter rate to 1¢, but this proved impractical and, as a result, the 1¢ Yellow-orange stamp was never put into use.



Figure 9 (above). National Bank Note Co. 1861 \$1,000 CSA banknote with John C. Calhoun and Andrew Jackson vignettes (T-1).

In 1863, a completely different portrait of Andrew Jackson appeared on a new stamp engraved in steel by John Halpin and printed by Archer & Daly in Pale Rose and Red-brown. A different vignette was used on the U.S. 2¢ issue of 1863 (Scott 73) known as the “2¢ Black Jack,” printed by the National Bank Note Co.¹² The design was from an 1842 miniature painting of an older Jackson, by John W. Dodge of New York. While the original painting was a three-quarter length of a seated Jackson, only his bushy-maned head is used on the Black Jack (Figure 8).¹³

The Confederate \$1,000 bill (Figure 9) was not only the highest denomination of currency issued by the Confederate government, but perhaps the most interesting as well. This \$1,000 banknote, printed in 1861 by the National Bank Note Co., featuring a vignette of John C. Calhoun on the left and Andrew Jackson on the right, is considered very scarce, as only 607 were ever printed. The front of the note also features the text “Patented April 23rd, 1860” and “National Bank Note Company.”

The \$50 Confederate banknote (Figure 10), printed by the Southern Bank Note Co. in 1861, shows Lady Justice on the left, Agriculture and Industry in the center. On the right is the vignette of George Washington from the 10¢ Washington issue of 1861 (Scott 68) printed by the National Bank Note Co.¹⁴

When the War began, the National Bank Note Co. plates were seized by the United States Government before they could print lower denominations, as requested by the Confederate Secretary of the Treasury, C.G. Memminger.

Memminger contracted with Samuel Schmidt, manager of the New Orleans branch of the American Bank Note Co., to produce \$50 and \$100 banknotes, which he completed Aug. 26, 1861. During this time, Schmidt changed the name of the company to the Southern Bank Note Co., which appears on the bills.

The 24¢ Red-lilac (U.S. Scott 70), designed in 1861, was issued Jan. 7, 1862. This stamp was designed by James MacDonough, with the vignette engraved by William E. Marshall. Marshall used the 1795 Gibbs-Channing-Avery portrait of George Washington, painted by Gilbert Stuart in Philadelphia, for the vignette (Figure 11).¹⁵

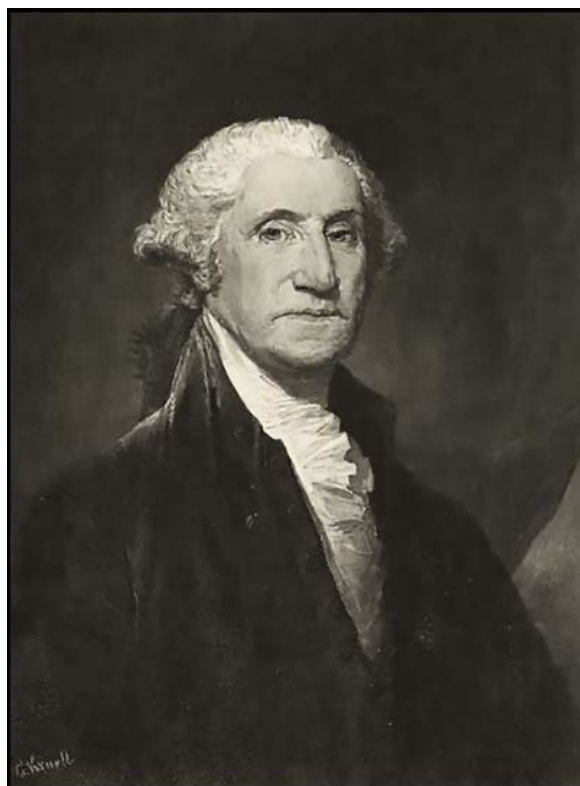
A bust of George Washington is seen on the Hoyer & Ludwig 1861 \$50 banknote. An example



Figure 10 (above). Southern Bank Note Co. 1861 \$50 CSA banknote with George Washington vignette (T-6); 10¢ Washington stamp, National Bank Note Co. (Scott 68), issued in 1861, is shown at left.



Figure 11 (below). The 1862 24¢ Washington stamp (Scott 70); at right is a portrait of George Washington painted by Gilbert Stuart.



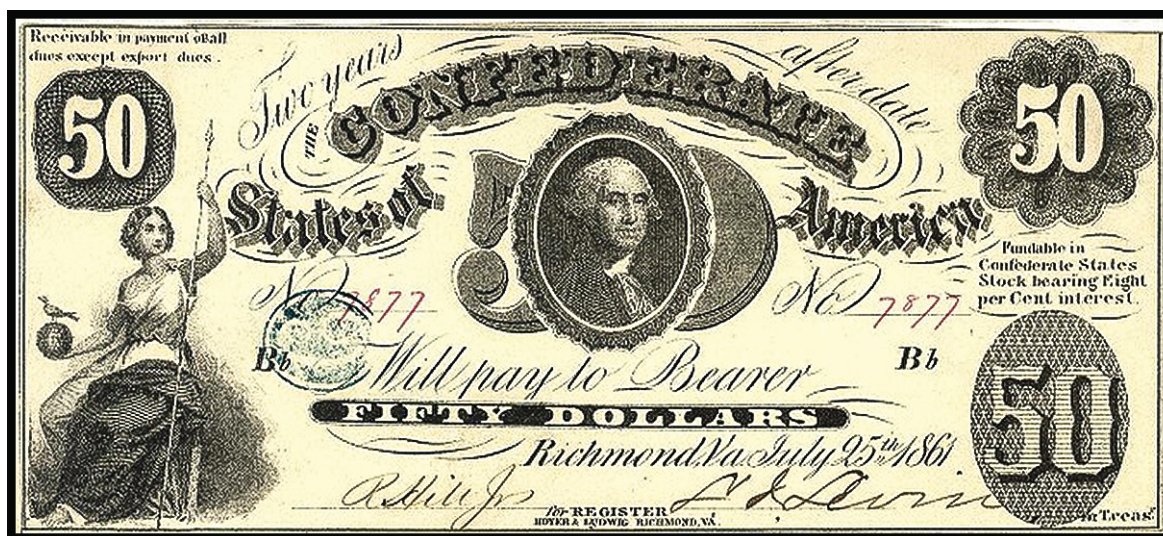


Figure 12 (top). Hoyer & Ludwig 1861 \$50 CSA banknote with George Washington vignette (T-8); (above) Hoyer & Ludwig \$1 banknote for The Bank of Richmond, with "for" before the signatures (BR85-06).

of Hoyer & Ludwig's work for states and banks is seen on the \$1 banknote for the Bank of Richmond, dated April 1, 1862, with the same vignette of George Washington (Figure 12). A similar image can be found on the Hoyer & Ludwig 1861 \$100 banknote (T-7).

Two \$50 banknotes printed by Keatinge & Ball in 1861 show Jefferson Davis, president of the Confederate States, in the center. Banknote T-16 was printed with green and black ink on paper that contained either a CSA block letter watermark or red fibers. There is no design on the back (Figure 14 top). The image of Jefferson Davis was taken from the 1861 Mathew Brady photograph (Figure 13 left).¹⁶

Charles Ludwig may have used the same image as his model when he designed and engraved the 5¢ Green (CSA Scott 1) and Blue (CSA Scott 4) stamps. Both stamps were printed by Hoyer and Ludwig using the stone lithography process (Figure 13 right).

The last Confederate banknote to feature Jefferson Davis (T-66) was printed by Keatinge & Ball in 1864, with a plain blue back and a red overprint on the front. The color varied between these

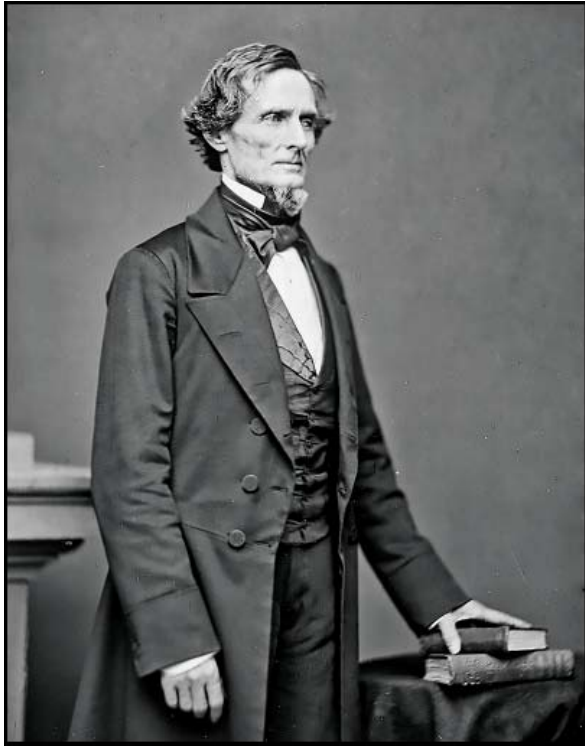


Figure 13. An 1861 Jefferson Davis photograph taken by Mathew B. Brady, and 5¢ green stamp (CSA Scott 1) issued in 1861.

bills, depending on how much ink was used when printing. A separate machine was used to print the serial numbers, a measure used to prevent counterfeiting (Figure 14 bottom).

The inscriptions read: “Two years after the ratification of a treaty of peace between the Confederate States and the United States, The Confederate States of America will pay to the bearer on demand Fifty Dollars / Richmond, Feb. 17th, 1864 / Keatinge & Ball Columbia, SC.”

The center of this \$100 Confederate banknote, printed by Keatinge & Ball in 1862 (Figure 15), shows a vignette of John C. Calhoun in the lower-left corner. The banknote was printed with black and red ink on both plain and CSA script watermarked paper and has various handwritten dates. It was an interest-bearing banknote, which was one form of currency issued by the Confederate government.

Inscribed on this banknote is the government’s promise, “*Six Months after the Ratification of a Treaty of Peace between The Confederate States & The United States of America / The Confederate States of America will pay to the bearer on Demand One Hundred Dollars with interest at two cents per day.*”

The prospects for a negotiated peace, or even military victory against the North, appeared quite possible in 1862. By 1864, however, such hopes had faded, and southerners knew the Confederate government’s financial guarantees were empty promises.

August Dietz believed the firm of Archer and Daly, later known as Archer and Halpin, began engraving stamps and banknotes in Richmond. In the words of Dietz, it is “*very likely (in fact, almost certainly) a selection of transfers of vignettes and portraits on small steel plates. Even if they only brought proofs of their former work, these could serve them in their work in Richmond. It is common practice of skilled engravers to preserve patterns and proofs of their work...*”¹⁷

In 1863, a Confederate 10¢ Blue stamp, CSA Scott 11AD (Figure 16), was released. It depicted the profile of Jefferson Davis, designed by John Archer, a master engraver who had worked for



Figure 14 (top and above). Keatinge & Ball 1861 \$50 CSA banknote with Jefferson Davis vignette (T-16); Keatinge & Ball 1864 \$50 CSA banknote with Jefferson Davis vignette (T-66).

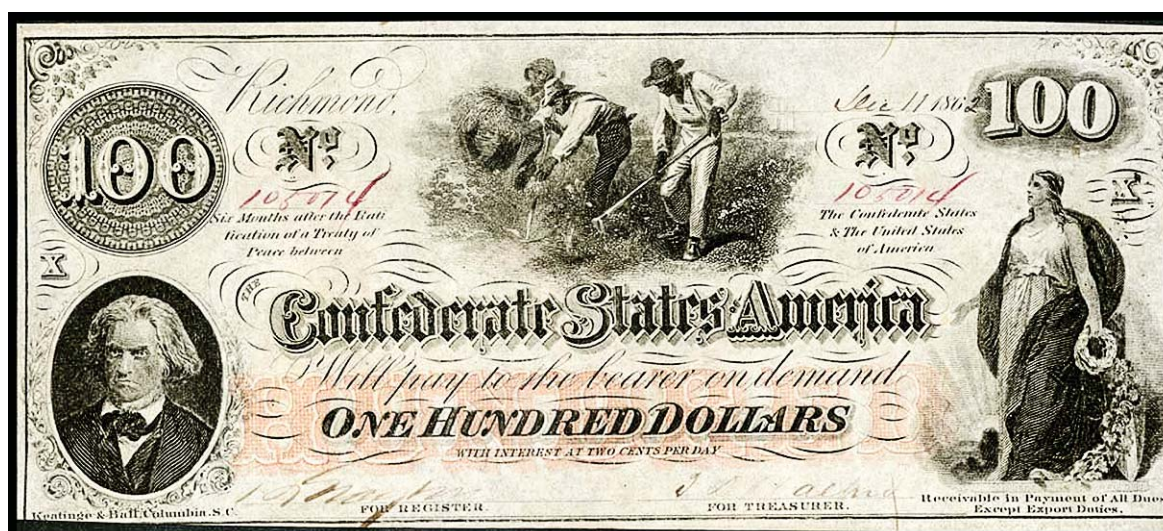
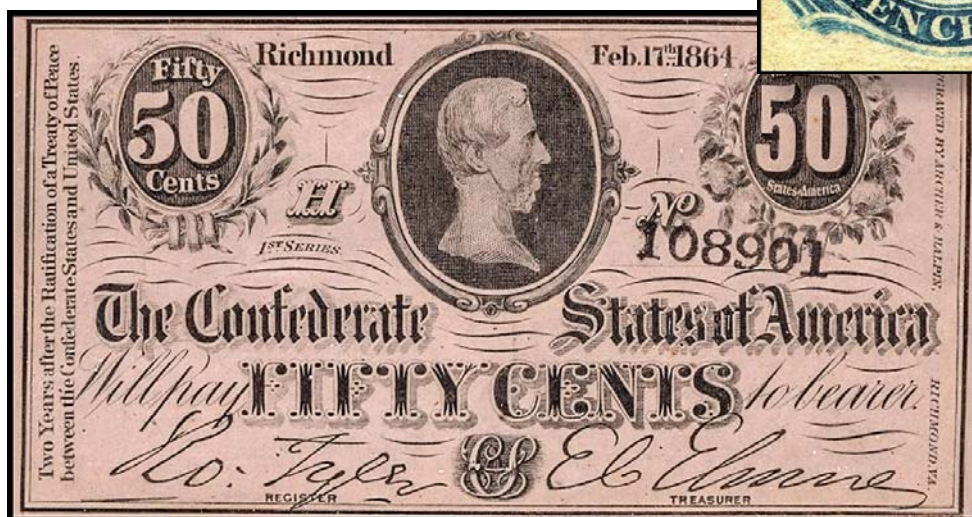


Figure 15. Keatinge & Ball 1862 \$100 CSA banknote with John C. Calhoun vignette, printed in Richmond (T-41).



Figure 16 (above, right and below). Archer & Daly 1863 50¢ (fractional) banknote with Jefferson Davis vignette (T-63); 10¢ postage stamp (CSA Scott 11AD); and Archer & Halpin 1864 50¢ (fractional) banknote (T-72).



the American Bank Note Co. in New York City. Archer's first design was line-engraved on steel, using a side view bust of President Jefferson Davis as the central vignette. John Halpin, also a master engraver from New York City, arrived in Richmond and found employment with the Archer & Daly firm. Halpin was immediately put to work on the engraving of the Type II stamp. Using Archer's first engraving as a model, Halpin engraved another master die of the Jefferson Davis bust.

Archer & Daly was the sole contracted supplier of the 50¢ banknotes issued on April 6, 1863, and, later, Archer & Halpin for those issued Feb. 17, 1864.

Figure 16 shows 50¢ banknotes, the only fractional banknote issued by the Confederate government with a face value of less than \$1 and printed signatures with “Ro. Tyler” and “EC Elmore.” They featured a Jefferson Davis vignette like the one Archer & Daly and Archer and Halpin had used on the 10¢ Confederate stamp, and were printed on quality pink banknote paper with the serial numbers stamped by machine. The back had no printing. It was considered too expensive to print backs on such low denominations as they were losing their value that late in the war.

The inscriptions on T-63 reads: “*Six months after the ratification of a treaty of peace between the Confederate States and the United States, The Confederate States of America will pay to the bearer Fifty Cents/ Richmond, April 6th, 1863 / Issued by Authority of Congress Under the Act of March 23, 1863 / Archer & Daly, Richmond, VA.*”

T-72 is unusual in that it is payable in two years, not six months, and the engravers are different.

The inscriptions read: “*Two Years after the ratification of a treaty of peace between the Confederate States and the United States, The Confederate States of America will pay to the bearer Fifty Cents / Richmond, Feb. 17th, 1864 / Engraved by Archer & Halpin, Richmond, VA.*” Joseph Daly left the firm and John Halpin became a recognized partner.

Conclusion

The inefficient production of Confederate banknotes led to some of the failures of southern currency. The first Confederate banknotes were printed in the North due to their expertise in producing currency. By the summer of 1861, however, southern printing was largely conducted by the Southern Bank Note Co. and other firms. The currency produced by these businesses were not the best quality, due to the South's lack of manufacturing capacity and inability to locate skilled engravers. These manufacturing deficiencies caused many of the problems that undermined Confederate currency, as they facilitated counterfeiting, which overwhelmed the South.

In any specialized stamp collections, the collateral or secondary items form an interesting part and are often more intriguing than the stamps themselves. These collateral items include – but are not limited to – banknotes and revenue bonds showing the same likeness or vignette of the subjects appearing on the stamps.

Many people buy and collect currency, just as others acquire rare Confederate and United States stamps. Abundant literature discusses the value of these items, and many of these guides have been cited. Furthermore, a quick glance at eBay illustrates the number of people willing to buy and sell United States and Confederate stamps and currency. An ironic aspect of collecting these stamps and banknotes is they are worth more today than they ever were during the Civil War.

Acknowledgements: I would like to thank Deane R. Briggs MD, Steven M. Roth and John L. Kimbrough MD for their insights and comments; Sandy Fitzgerald for her invaluable assistance in editing this article; and Baasil Wilder, National Postal Museum librarian, for his assistance in researching information on the engravers.

FOOTNOTES:

1. Lera, Thomas, “In the National Postal Museum: Postage and Fractional Currency,” *Collectors Club Philatelist*, 2011, 90(4): pp. 235-237; Lera, Thomas, “Vignettes on Confederate Stamps and Banknotes,” *Kelleher Collector's Connection*, 2016, Vol. 2(3): pp. 14-29. Figures 2, 3, 5 and 6 of Postage Currency are from the National Museum of American History, National Numismatic Collection at the Smithsonian Institution.

2. Richard H. Graham, “Postage Stamps Used as Money: Postage Currency Used for Postage,” *The Chronicle*, 1986, Vol. 38(3): pp. 190-194.

3. All citations of Scott catalog numbers are from Scott Publishing Co., Scott 2005 *Specialized Catalogue of United States Stamps and Covers*, Sidney, Ohio: Scott Publishing Co. (2004), pp. 710-711.

4. Neil Carothers, *Fractional Money: A History of Small Coins and Fractional Paper Currency of the United States*, John Wiley & Sons, New York, 1930, Page 178.
5. Schriber Sr., Les., *Encyclopedia of Designs, Designers, Engravers, Artists of United States Postage Stamps 1847-1900*, 1963, published by author. pp. 5, 58.; Herring James and James B. Longacre, 1835, *National Portrait Gallery of Distinguished Americans Vol. 2*, created by the American Academy of the Fine Arts, 16 pages.; Barratt, Carrie Rebora and Ellen G. Miles, *Gilbert Stuart*, The Metropolitan Museum of Art, New York, Yale University Press, 2004. Thomas Jefferson is discussed on pages 277-283.
6. "FR" numbers refer to the numbering system in the widely used Friedberg reference book. Friedberg numbers indicate varieties existing within a larger type design.
7. Barratt, Carrie Rebora and Ellen G. Mile., *Gilbert Stuart*, The Metropolitan Museum of Art, New York, Yale University Press, 2004. The Athenaeum portrait is discussed on pages 147-157, portrait is on Page 155.
8. Patricia Kaufmann (May 9, 2006), "20-cent George Washington," <http://Arago.si.edu>, Smithsonian National Postal Museum, retrieved April 4, 2016.
9. Hawkins, Jeffrey Allan, "A Tale of Two Halpins," *The Confederate Philatelist*, 2015, Vol. 60, No. 1: pp. 30-36.
- 10 Hessler, Gene, *The Engraver's Line – An Encyclopedia of Paper Money & Postage Stamp Art*; Chase, Philip H. 1947, *Confederate Treasury Notes: The Paper Money of the Confederate States of America, 1861-1865*, Philadelphia, Pa.
11. Criswell, Grover C., *Comprehensive Catalog of Confederate Paper Money*, BNR Press Port Clinton, Ohio, 1996, Page 34.
12. Schriber Sr., Les., 1963, Page 6.
13. Portrait of John C. Calhoun in Mathew Brady Lithograph, 1850, 11 7/16 by 9 5/8 inches, National Portrait Gallery, Smithsonian Institution, Washington, D.C.; Andrew Jackson, 1843, engraving by Moseley Isaac Danforth, John Wood Dodge, Smithsonian American Art Museum, transferred from the National Museum of American History, Division of Graphic Arts, Smithsonian Institution, 1971, Page 185.
14. Schriber Sr., Les., 1963, Page 5.; and Barratt, Carrie Rebora and Ellen G. Miles, *Gilbert Stuart* pp. 147-153.
15. Schriber Sr., Les., 1963, Page 6.
16. This photograph is available in the holdings of the National Archives and Records Administration, cataloged under the National Archives Identifier (NAID) 528293.
17. April 22, 1939, letter from August Dietz to Anthony C. Russo, quoted in *The Confederate States Two-Cent Red-Jack Intaglio Stamp*, by Brian M. Green, 1983, The Philatelic Foundation, Page 7

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