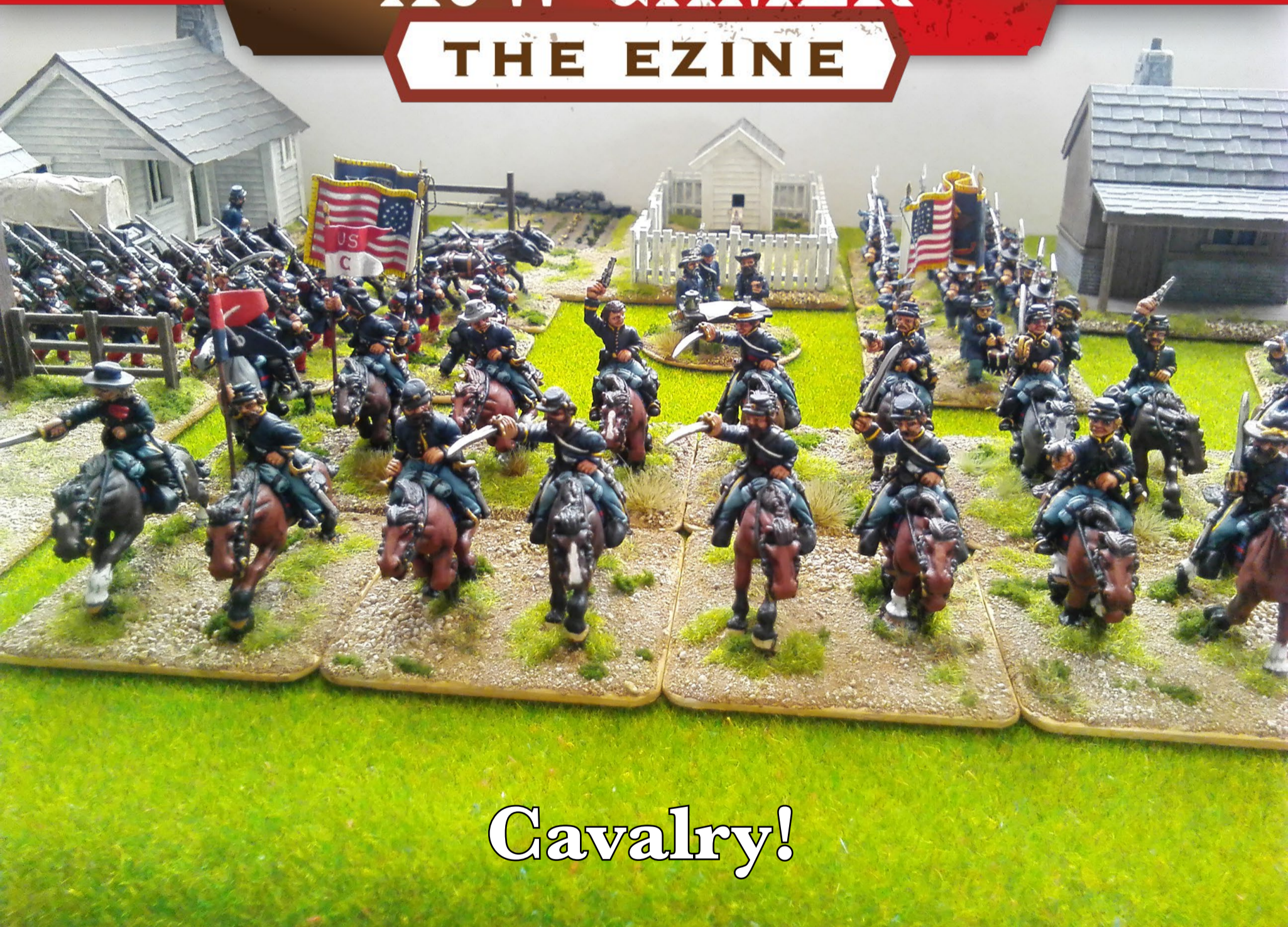




# ACW GAMER

## THE EZINE



# Cavalry!

**BIOGRAPHIES! TUTORIALS! RULES!  
REVIEWS! AND LOTS OF ACW ACTION**

**Summer 2015**



## Summer 2015

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Cover photo: *Union cavalry from the collection of Russ Justice;  
all the figures are Dixon Miniatures with some conversion's both large and small.  
Above: A 25mm dismounted Union cavalry firing line by Cory Ring.*

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*ACW Gamer* logo by Chris Ward

# Welcome to the ACW Gamer: the Ezine

*The Electronic Magazine dedicated to wargaming the American Civil War on the tabletop.*

Welcome to **ACW Gamer**! As I mentioned in the last issue of **ACW Gamer**, I was a passenger in an automobile accident that resulted in some serious injuries. I have had many readers and friends inquire about my health and I just wanted to say that I continue to heal and I plan on attending **Historicon**. **ACW Gamer** will have a booth in the vendor's area and I hope you stop by to introduce yourselves!

We have some nice cavalry focused articles for you this issue. First, we will review **Osprey Publishing's Confederate Cavalryman Versus Union Cavalryman: Eastern Theater 1861 - 65** for our readers to review. I also recruited Dutch gamer and painter Arthur Van Der Ster to write an article for this issue on how to customize **Perry Miniatures'** plastic American Civil War cavalry. Arthur has a talent with the **Perry** plastics and I have been impressed with the photos of the armies he has shared on line. I hope this article encourages you to get the most out of your plastics!

Fredrick Adolphus also provides some thoughts on the color of horses in the final part of his series on Confederate Uniforms. This series has proven to be insightful and a great aid to gamers researching the painting schemes for their Southern armies.

This issue we also look at a unique documentary on the Battle of Chattanooga that I think ACW gamers will find not only interesting, but might inspire them to create their own documentaries using wargaming figures.

Gamer Barry Scarlett from Australia has created some interesting terrain pieces which we will review, and I think you will find them most useful.



The official miniature of **ACW Gamer** presented to contributors -*Photo by Bill Gilson*

Finally, we have another scenario from **The Devil To Pay** design team for playing with their fast pace rules. Nathaniel St. John and his club have repeatedly played this scenario out and he has deemed it ready for prime time!

This issue I am trying out a 'trading page' as a way to help ACW gamers in exchanging unneeded figures, terrain and supplies for the things they do need. This new feature is experimental but I hope it works well.

All-in-all, something for all ACW gamers in Issue 8!

Stephen M. Huckaby  
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# Colors of Confederate Clothing

## Part III



*Georgia artillery enlisted man's uniform on display at the US Army Infantry Museum at Fort Benning, Georgia*

By Fred Adolphus

### ***In the final part of an on going series, Fred Adolphus discusses the many shades of uniforms used by the Confederate Armies***

Yet another important Confederate color group is blue. It is somewhat misunderstood by Confederate uniform buffs. Light blue was the regulation pants color for enlisted men and most officers. Dark blue was the regulation color for staff and general officer pants, and for use in their caps.

Many assume that Confederate light blue was the same as Federal sky blue, which is not the case. Intentionally or not, Confederates imported a shade called "light French blue" for their pants and caps. It was a darker, brighter shade than the Yankee sky blue, which tended towards a duller, slate blue. In essence, imported Confederate light blue was as different from Federal sky blue as the pre-war American cadet gray was from wartime, imported, European-made, dark cadet gray. Confederate quartermasters imported dark blue cloth, as well, sometimes called "dark French blue," but it was similar to Federal dark blue.

Aside from these imported colors, Confederate factories made some domestic light blue cloth, none of which survives

for comparison. Numerous examples of homemade blue cloth have survived. These are seen in surviving pants, over shirts or sack coats, and it was a very light blue, usually with a white cotton warp that imparted a lighter shade to it. Factories also made domestic weave, medium-dark blue cloth that usually appears as trim cloth on caps, collars, cuffs, shoulder straps and pants stripes. Some well-known examples of this bold, medium-dark blue trim are seen on the Columbus, Georgia Depot, and Columbus, Mississippi Depot jackets.

Finally, there is royal blue. This color is often misnamed or misinterpreted by uniformologists. Royal blue was the bright, medium-dark blue color used to trim the ready-made, Peter Tait Company uniforms that were imported into the Confederacy late in the war. It rarely appears on any other uniforms. In any case uniform buffs tend to refer to both the imported light French blue and the true royal blue by the same term: royal blue.



*Above and below: The light French blue trousers of Henry Redwood, 3rd Virginia Local Defense Troops, were issued at the Richmond Depot. The outside surface is discolored by coal soot, but the inside fabric, seen through a torn seam, is clean enough to discern the distinctive color of Confederate import, light blue.*

*Artifact courtesy of the Museum of the Confederacy, Richmond, Virginia.*



*Above: Thomas V. Brooke's (3rd Company, Richmond Howitzers) captured Federal chasseur trousers represent the dull, powder blue color used by the North. Artifact courtesy of the Museum of the Confederacy, Richmond, Virginia.*



*The next two images contrast the Confederate "light French blue" and Federal "sky blue" with unsoiled swatches of replica fabric. Rather than replicate Yankee sky blue, the Confederates imported "light French blue" from Europe: a darker, bolder and brighter shade.*



*In contrast, Federal sky blue has a lighter, duller, powdery hue.*



*Cloth sample courtesy of Charles Childs, County Cloth, [www.crchilds.com](http://www.crchilds.com).*



*Above: General John B. Magruder's French tailored cap from Paris, France is representative of "dark French blue." This Confederate color differed little from Federal dark blue. Artifact courtesy of the Museum of the Confederacy, Richmond, Virginia.*

*Infantry wore this light blue jeans, citizen-style sack coat as an off-duty camp coat. Artifact courtesy of the Texas Heritage Museum, Texas Division, United Daughters of the Confederacy collection, Hillsboro College, Texas.*



*Above: Elijah Crow Woodward, Company C, 9th Kentucky Infantry, wore a Columbus, Georgia depot jacket, known for its short blue collar and matching, straight-cut cuff facings. The facings were made of a lightweight, medium-dark blue woolen flannel. Artifact courtesy of the Kentucky Military History Museum, Frankfort, Kentucky.*



*Above: Homemade light blue clothing was occasionally sent to soldiers. Captain Julius William Storey, 12th Texas*



*Above: Thomas Jefferson Beck, Fenner's Louisiana Battery, received this Columbus, Mississippi depot infantry jacket, after his battery was converted to infantry in April*

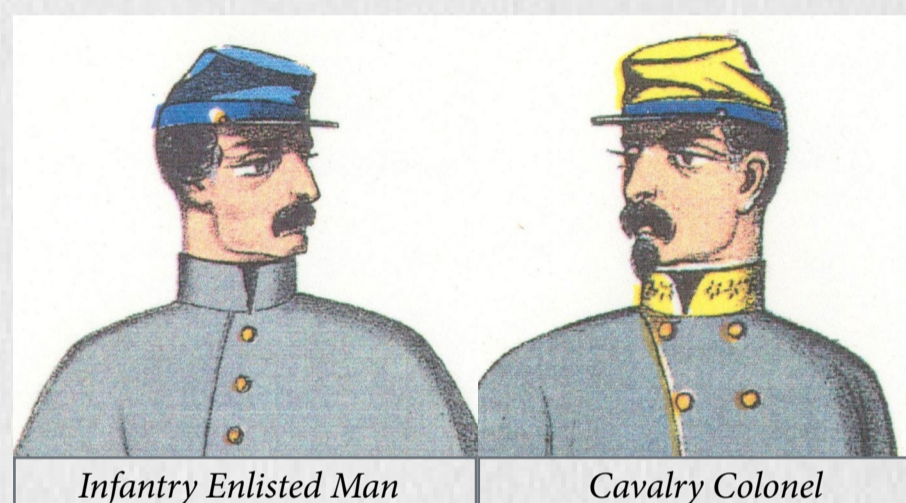
1865. *This style jacket is known for having a collar facing only, five buttons and exterior breast pocket. The collar facing was usually made of dark blue, woolen jeans. Artifact courtesy of the Virginia Historical Society, Richmond, Virginia.*



*Above: The contrast of two colors of imported Confederate blue cloth is apparent. Francis Goulding's vest on the left (made from a Tait jacket) has the distinctly dark-hued, royal blue facings. Lieutenant John Satter's frock, on the right, is faced with light French blue. Royal blue is found almost exclusively on Tait uniforms, whereas Confederate light blue trousers and trimmings were usually made of imported light French blue cloth. Artifacts courtesy of Richard Ferry.*

The last colors to consider are the trim colors. The aforementioned colors were used almost exclusively for clothing pieces, with the exception of blue, that was used as a trim color, as well. Other trim colors included yellow, red, black, white and even green. The principle trim colors, as per the regulations, were light and dark blue, red, yellow, white, and black. These were prescribed for making caps and for facings on collars, cuffs and pants. Accordingly, each branch of service was to have the collar and cuffs of its tunic trimmed in its particular color: light blue for infantry; red for artillery; and, yellow for cavalry. Staff and general officers were to use "buff" trim, a color that was actually a natural white, and medical officers were to have black trim. The enlisted and field officer caps, now known as kepis, were at first to be made with cadet gray sides and crown with a colored band around the base in the branch color. Staff and general officers were to have entirely dark blue caps. In 1862, the regulation changed, introducing more colorful caps for the enlisted men and field officers. The new caps

were to have dark blue bands and the sides and crowns in the branch-of-service color. The new guidelines were largely ignored when making enlisted caps, but were by and large adhered to by officers.



*The regulation 1861 and 1862 styles of enlisted and field officer cap illustrate the colors required for trimming the Confederate uniform. Quartermasters seldom had the resources to make the colorful 1862 regulation caps for general issue. Image courtesy of Kirk D. Lyons.*

Black trim was especially widespread early in the war, when it was used for every branch of the service. This was due to it being the only suitable trim color available in quantities large enough to outfit entire companies at the start of the war. In 1861, black was the chief color used in making men's clothing, so it was available everywhere.

Early war images are replete with frock coats trimmed with black collar, cuffs, pants stripes, and other embellishments. The 1st Virginia Cavalry was typical in this regard. In the fall of 1862 the regiment wore, "light gray or butternut...light jacket and trousers with black facings..."<sup>11</sup> The Confederates at Forts Henry and Donelson were described the same way in February 1862. They wore, "Butternut colored breeches with a broad black stripe down the sides..."<sup>12</sup> "...walnut dyed jeans greatly predominated. Most of the pants were ornamented by a broad black stripe down the outer seam,...they had a uniform cap - gray with

a black band;<sup>13</sup> “...brown [uniforms] predominated,...[the Confederates] own military insignia being black stripes on their pants.<sup>14</sup>” As imported or domestic trim cloth became available in other colors, the use of black cloth abated.



*First Sergeant James T. Lewis, Company F, 5th Virginia Cavalry wore this black-trimmed jacket, typical of the early war period. Artifact courtesy of the Atlanta History Center, Wray collection, Atlanta, Georgia.*

Red trim cloth was also widely used. Even when depots omitted trim from their jackets and trousers, artillerymen often managed to add red facings after the fact. Red trim cloth was both imported and domestically produced. Imported red cloth came in scarlet (a bright red with a hint of yellow) and madder (a flatter, medium red). Imported Peter Tait & Company artillery uniforms were trimmed with madder red kersey. Imported red cloth was usually finer broadcloth, kersey, and sometimes flannel, while domestic red was usually flannel, satinet or jeans cloth. The same can be said of the blue and yellow trim cloths in regards to the cloth type, quality and weave. For instance, the domestic blue used to trim the Columbus, Georgia Depot jacket was a lightweight woolen flannel; that used for the Columbus, Mississippi Depot jacket was a sturdier jeans; light trim blue seen on officer frock coats is a fine broad cloth; and some of the red used in making Richmond Depot enlisted artillery caps was satinet.



*Captain William R. Lyman's collar and cuff facings are of imported scarlet broadcloth. Lyman served with JEB Stuart's Battalion of Horse Artillery when he wore this coat. Artifact courtesy of Joe Fitzgerald.*



*Above: Richmond Depot artillery caps commonly had madder red, satinet facings. Artifact courtesy of the Texas Civil War Museum, Fort Worth, Texas.*





*Above: This example of a Peter Tait & Company artillery uniform shows the madder red the collar and shoulder straps. Artifact courtesy of Les Jensen.*



*Artillery jackets and caps made at the Columbus, Georgia Depot had bright red, woolen flannel facings. Artifact courtesy of the Peabody Essex Museum, Salem, Massachusetts.*

Perhaps the least used trim colors were yellow and green. Green was never an official Confederate trim color, but was nonetheless occasionally used. Two surviving, late-war depot jackets have green collar and cuffs, and many early-war militia uniforms had green trim. Yellow was used for cavalry uniforms when available, but few uniforms survive with yellow facings. Louisiana cavalryman Edwin H. Fay took his coats to a tailor in Mississippi, December 1863, "...to have the cuffs and collars trimmed with yellow flannel (Cavalry stripes).<sup>15</sup>" A Texas woman described her brother's uniform in 1865, noting, "Brother [Will Moore] was wearing his gray uniform with yellow trimmings and C.S.A. buttons."<sup>16</sup> Those few extant yellow facings are usually quite faded, making it difficult to determine the original shade, but it appears to have been a bright, sunny yellow. Yellow trim cloth came in high quality broadcloth, kersey, flannel and even solid-colored cotton calico.



*Above: This Western theater jacket has dark, emerald green facings. It was worn by Silas Calmes Buck, Company D, 12th Mississippi Cavalry. A similar Western jacket has green facings faded to olive. Artifact courtesy of John Steinman.*



*This 1861 Clinch Rifles, Georgia Militia cap provides another example of Confederate green trim cloth: dark, forest green. Artifact courtesy of Alan Hoeweller.*



*General Mansfield Lovell's frock coat had bright yellow, imported broadcloth facings, albeit a bit faded now. Artifact courtesy of the Louisiana State Museum, Baton Rouge, Louisiana.*



*Captain William H. Cleaver, 7th Regiment Texas Mounted Volunteers, wore this frock coat during the New Mexico campaign, 1861-62. The yellow facings are have slight tannish cast. Artifact courtesy of the Museum of the Confederacy, Richmond, Virginia.*

Aside from the uniform's proper colors, the colors of accoutrements, weapons, field equipment, shoes, hats and even horses are important for scale modelers.

Confederate accoutrement color (waist belts, cartridge boxes, cap pouches, and bayonet scabbards) is often misunderstood, many believing they were originally russet, or brown. This is so, because many surviving accoutrements have oxidized to a brownish color, and since many think the Confederates lacked the sophisticated manufacturing capability to dye leather black. The fact is, that almost all Confederate accoutrements left the factory black: either dyed, or painted and shellacked. A small minority were left undyed, but this was the exception.

*Right: This black, Baton Rouge cartridge box retains its original color: the color typical Confederate accoutrement color. Artifact courtesy of Old South Military Antiques, [www.oldsouthantiques.com](http://www.oldsouthantiques.com).*





Above: This Houston cartridge box has oxidized enough to change the original black finish to a dark, coffee brown. Artifact courtesy of Bob Jaffee.

This Trans-



Mississippi Department cap pouch retains its original bold, black finish. Artifact courtesy of George Susat.



Left: Much of the original black finish of this Magee, Horter & George, New Orleans cap pouch has worn off, giving the pouch a brown or russet appearance. Artifact courtesy of George Susat.



Above: M. Page Lapham's black shoes are the typical color of most Confederates shoes. Lapham served with the 2nd Company, Louisiana Washington Artillery Battalion. Artifact courtesy of the Museum of the Confederacy, Richmond, Virginia.



A New York soldier captured this pair of undyed, "russet" Confederate shoes near Petersburg, Virginia, in 1864. Russet shoes were less common among Confederates than black-dyed footwear. Artifact and image courtesy of the New York State Military Museum, Saratoga Springs, New York.

Confederate hats came in a range of colors, but most, by far were black, drab-white or tan in color. Those who could afford better procured gray or brown hats in varying shades.

blankets off of a large roll, since the blankets were woven into a continuous length. Accordingly, the factory worker would separate each blanket at the midway point between the close interval of the two stripes.



*A Union soldier took this light brown, perhaps undyed, blanket from a fallen Confederate at Gettysburg. Image courtesy of Wambaugh, White & Company, [www.wwandcompany.com](http://www.wwandcompany.com).*



*Sergeant Thomas Jacob Duckett, 3rd South Carolina Infantry wore this undyed hat at the Battle of Chickamauga. He experienced a brush with death when a bullet tore through his hat but left him uninjured. Artifact and image courtesy of the Museum of the Confederacy, Richmond, Virginia.*



*Above: William R Cox, 2nd North Carolina Infantry wore this black hat. It may be one of the many imported, British-made hats. Artifact courtesy of the North Carolina State Museum collection.*

Confederate blankets were usually a dull tan, sheep's gray or natural white color. Understandably, color was unimportant for this utilitarian item. That said, dark blue-gray (cadet gray), imported British blankets were very common in Confederate ranks. A smaller proportion of brownish-gray, British import blankets were issued, as well. Most army-issue blanket had dark colored end stripes, across the width, a few inches from either end. These stripes supposedly served as guide markers for cutting individual



*This sheep's gray blanket is typical of what many Confederate soldiers used. It is believed to have been issued from the Richmond Depot in Virginia. Artifact and image courtesy of the Texas Civil War Museum, Fort Worth, Texas.*



*Above: This type of imported, British-made, dark, blue-gray blanket would have been carried by Confederates throughout the South. Artifact courtesy of Joe Fitzgerald.*

The Confederate haversack varied in appearance, but roughly two-thirds of the surviving originals have an enameled satchel (black) and a non-enameled strap. Only a third had both white satchels and straps. Surprisingly, the straps were frequently made of cotton webbing, often colorful, striped suspender webbing, or from leather, usually about one inch wide. Most haversack flaps secured with a single, plain button. Finally, the satchel itself was generally a bit longer than it was wide.



*Left: Haversacks with an enameled satchel and unbleached white, osnaburg strap haversack were fairly common. Artifact courtesy of the Museum of the Confederacy, Richmond, Virginia.*

*Right: Another enameled haversack has a thin leather strap instead of osnaburg cloth or cotton webbing. Artifact courtesy of the Alabama Department of Archives and History, Montgomery, Alabama.*



*Francis R. Goulding, Jeff Davis Legion, Mississippi Cavalry, received this unbleached white, osnaburg haversack near the end of the war in Virginia or North Carolina. Artifact courtesy of Richard Ferry.*

Akin to the haversack was the knapsack. Confederates used a mix of Southern-made, captured Federal, and imported knapsacks, but almost all of them were enameled for waterproofing with a shiny black finish.



*An unknown 39th Georgia soldier carried this imported, British-made knapsack before John H. Hoffman, 42nd Ohio Volunteer Infantry, acquired it at Vicksburg as a souvenir. Artifact courtesy of Agents Campbell and Pelican's Military Goods, Palos Park, Illinois.*

Two types of tinned-dipped, iron canteens were commonly carried by Confederate troops: the Southern-made, six-inch diameter, two-inch high, cylindrical "tin drum," and the captured Federal, oblate spheroid canteen (either smooth-side or bulls-eye style). Confederates used wooden canteens to a lesser extent. Confederate soldiers usually removed the woolen covers from captured Federal canteens. Thus, both the tin drum and Federal canteens might have a bright, metal finish, perhaps with some rust. Furthermore, Confederates generally carried their tin drum canteens on russet-colored leather straps with small roller buckles. The straps varied in width between one inch and one-half inch. They also tended to put leather straps on their captured Federal canteens, sometimes split apart at the base of the canteen to better carry it.



*This "tin drum" canteen is representative of what most Confederate soldiers carried. Artifact courtesy of the Mansfield State Historic Site, Mansfield, Louisiana.*



*Above: This captured Federal canteen lies next to the fallen Confederate who carried it at Petersburg, April 1865. As was typical, the woolen cover is missing and a leather strap added. Image courtesy of the Library of Congress.*



*Confederate wooden canteens were usually made of cedar: a wood impervious to water damage. Artifact courtesy of the author.*

The finishes of Confederate rifles and muskets varied. Those small arms from the “Old Army” had bright finishes (white, silver metal color). These would have included all of the M1816 series of altered-to-percussion muskets, M1842 muskets, M1841 Mississippi rifle, M1855 rifle muskets, and their Confederate copies, as well as captured Federal M1861

and M1863 rifle muskets. Likewise, Southern-made arms, both pre-war and wartime, had bright finishes. Furthermore, the bayonets corresponding to the aforementioned arms had bright finishes, as well.

The finishes of imported small arms varied considerably. The French-Belgium muskets and rifle-muskets were bright. The Austrian Lorenz and British-inspired P53 rifle-muskets often had blued or browned finishes.

Other fittings on small arms, such as lock plates, barrel bands and other miscellaneous parts varied depending on the model. Some were from being bright, some brass-colored, and some were blued or browned. Many locks were fire-blackened which gave them a somewhat translucent appearance.

The last subject is the authentic color of Civil War era horses, the majority of which comprised five colors: bay, gray, brown, dun and black. By far, bays outnumbered all of the other colors. The bay horse had a medium to dark brown coat and black points (mane, tail, stockings and hooves). After the bay came the grays and browns. The brown horse had a brown coat and brown points, as well. Often the brown’s coat was not as dark as the bays, and even a bit reddish in color (sorrel). The gray was of a shade that changed with age. As colts they were dark gray in color,



*German-born artist Carl G. von Iwonski captured a scene of Terry’s Texas Rangers in San Antonio, 1861. The color painting depicts four common horse colors used by Confederates: a bay (in the foreground); a dun (directly behind the bay); and two grays (one considerably lighter than the other). Image courtesy of the San Antonio Museum of Art, San Antonio, Texas.*

but by the time they reached riding age (four years old) their coat had lightened to a light gray or white, while their points remained dark.



General Robert E. Lee's favorite horse, Traveler, embodied these characteristics. As the gray aged, his coat and points lightened to a white color. Duns and blacks were less prominent. The dun had a tannish-brown, light brown or grayish-brown coat and black points. Duns frequently had a black stripe along their spine. Blacks had both black coats and points. What was truly rare, or even non-existent among Civil War era horses were all the "happy" colors that breeders raise nowadays, such as palominos, pintos, appaloosas,

strawberry roans and the like. Such colors may have existed, but were seldom seen in the theater of war.

*Above: Everett B. D. Julio, an artist from St. Helena, painted "The Last Meeting" showing General "Stonewall" Jackson on his brown horse, "Little Sorrel." Julio completed the painting in 1969, after personal consultation with Robert E. Lee, who was also depicted in the painting. Artifact courtesy of the Museum of the Confederacy, Richmond, Virginia.*



## About the Author



*Above: Federal Captain Edward A. Flint's black horse is typical of the color, and was used by both armies, but was not as prevalent as the previously discussed colors. Image courtesy of the Library of Congress.*

With this information, scale modelers will hopefully be able to improve the accuracy of their figures. The author extends his gratitude to all of the institutions and private individuals who allowed him to make pictures of their collections, or shared their images with him (as credited in the captions). Their generosity has greatly enhanced the research of Confederate uniforms and made this article possible.

*Fred Adolphus has been a Confederate uniform buff since early childhood. He got hooked on them by playing with Marx, Britain and ring-hand plastic figures. His passion for uniforms grew to researching and writing about them, to include the book, "Imported Confederate Uniforms of Peter Tait & Company, Limerick, Ireland." Readers may visit the author's website, [www.adolphusconfederateuniforms.com](http://www.adolphusconfederateuniforms.com), and read the numerous research articles available there. They can also purchase his book through the website, Amazon or Ebay.*

## Foot Notes

<sup>13</sup>Carlyle [Illinois] Weekly Reveille, February 23, 1862, reference courtesy of Thomas M. Arliskas, *Cadet Gray and Butternut Brown: Notes on Confederate Uniforms*, Thomas Publications, Gettysburg, PA, 2006, pp. 29 and 31, note 16, p. 100.

<sup>14</sup>Bearss, E.C., "Unconditional Surrender, the Fall of Fort Donelson," Reprint, *Tennessee Historical Quarterly*, March 1962, pp. 36-37, reference courtesy of Thomas M. Arliskas, *Cadet Gray and Butternut Brown: Notes on Confederate Uniforms*, Thomas Publications, Gettysburg, PA, 2006, p. 31, note 18, p. 100.

<sup>15</sup>Wiley, Bell Irving, *This Infernal War: The Confederate Letters of Sgt. Edwin H. Fay*, University of Texas Press, Austin, 1958, p. 374.

<sup>16</sup>Exley, Jo Ella Powell, edited by, *Texas Tears and Texas Sunshine: Voices of Frontier Women*, Texas A&M University Press, College Station, 1985, Eudora Inez Moore chapter, p. 149.

# Next Issue

Issue 9 of *ACW Gamer*  
will be published on 15 October 2015.

Featuring:

- *Across A Deadly Field: War in the West*
- “*Speaking a Powerful Language: Field Artillery of The American Civil War*”
- “Speed painting” 28mm **Perry Miniatures** Confederate Plastics



*Cobb's Legion defends Marye's Heights during the Battle of Fredericksburg*  
by Sören Christensen.

See his blog at <http://www.blackpowdergames.blogspot.se>

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