

# Mail Call

## Canteen Styles Corrected

The canteen pictured on page 6 of the Summer 2014 issue isn't a "Drum Canteen," as they have a tambourine or banjo shaped body. What he carries is what one reference describes as a spheroid-oblate style. The canteen on page 8 is similar, but with a flatter face.

**George Moore**  
Fort Walton Beach, Fla.

*MI: Thanks George. Your keen observation prompted MI to contact Civil War canteen authority Robert Jones, author of The Civil War Canteen – Second Edition. He examined the images and weighed in:*



*The canteen pictured on page 6 is a U.S. Model 1858 Smooth-side canteen. It is an oblate spheroid pattern of two circular sections of pressed tin soldered together around the rim and having a pewter spout. There are slight variations, but most have a diameter of 7 3/4". It has a light blue cotton or wool cover which would help keep the water cool. The typical carrying sling was usually made of cotton which went through three sling loops – the example pictured here is made of leather.*



*The canteen pictured on page 8 is a Tin drum canteen. This type is usually associated with Confederate use. However, before the outbreak of the Civil War, these tin drum canteens were used by most militia units. Usually they were made of two 6 1/2" – 7" circular pieces of tin soldered to a 1 1/2" – 2" rim with a tin spout. Most had cotton slings and very seldom had covers. It appears that the canteen in this photograph was a photographer's prop.*

## Column of U.S. Soldiers Identified

The troops depicted in the view credited to Lorne Shields on page 52 of the Summer 2014 issue are members of the 22nd U.S. Infantry on a practice march in the Yellowstone River Valley near Fort Keogh, Mont., in 1896. The men leading the column are in fact members of the 22nd Infantry band, as denoted by the unique white braid on their blouse cuffs. The image was taken by Christian Barthelmess, a native of Germany who became a career regular in U.S. army (1876-1903). He was both an accomplished musician and an amateur photographer. Many of his images, including this one, are reproduced in Maurice Frink's *Photographer On An Army Mule* (Norman: University of Oklahoma Press, 1965).

**Doug McChristian**  
Author, *Uniforms, Arms, and Equip-*

*ment: The U.S. Army on the Western Frontier 1880-1892*  
Tucson, Ariz..

*MI: Barthelmess (1854-1906) is the subject of a well-researched profile by Michael Henker.*

*In "Christian Barthelmess: Soldier, Musician, Photographer," Henker observes, "Along the Western Frontier where he served, Barthelmess developed a keen interest not only in purely military matters but also the customs, mores and lifestyle of the Indians. He documented all this of his*

*own accord in hundreds of photographs, some of them commissioned by the government."*

*He adds, "Most were taken in the open air, amid natural scenery. This was unusual for that time, and it made Barthelmess into one of the most im-*



*portant chroniclers of the way people and life looked along the Frontier in the last quarter of the 19th century."*

## Greg French Early Photography



**57th NEW YORK MILITIA MAN & WIFE.**  
Sixth plate daguerreotype, unknown artist.

The plume of his hat has been tinted blue. There are gold highlights on his epaulets, his buttons, the buckle on his hat, his wife's brooch and on her shoulders. An unusual feature is that his mustache has been scratched in, adding a 'folk' component to it.

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