



Two Soldiers, 1772, by Charles Forrest (Irish, fl. 1765-1780)
The Colonial Williamsburg Foundation

Identification of the British Regiment Represented in Charles Forrest's 1772 Pastel Drawing

By Eric Schnitzer, 2007 [updated September 2013]

Collection of: The Colonial Williamsburg Foundation
Accession Number: 1954-418
Image Number: DS1993-610
Media: pastel, charcoal, and chalk on paper. Signed "C. Forrest, 1772"
Provenance: Sold by Sotheby's, 1939. Accessioned 1954 as part of the permanent collection of the Colonial Williamsburg Foundation.

Introduction

As this multimedia drawing is one of the most important period depictions of a British soldier and an officer of the same regiment in the 1770s, and one of the best quality portraits of a British rank and file soldier executed in the 18th century, identification of their regiment is desirable. Although there is no specific overt regimental identifying information, it can be demonstrated that through the processes of elimination and positive identification, only one regiment fits known requirements for being the corps represented—the 62nd Regiment of Foot.

Visual Description of the Artwork

Set in an encampment overlooking a body of water, the focus of the drawing is upon the two figures placed in the center foreground.

The figure on the left is a corporal of grenadiers of a buff-faced British marching regiment. These are defined by the white corporal epaulet on the coat's right shoulder¹ and the grenadier's regular appointments (bearskin cap, coat shoulder wings, match case, hanger, and double-frog waistbelt).² The coat's fall-down cape (collar), lapels, cuffs, and lining are buff in color, as are the smallclothes (vest and breeches). Around the waist is a whitened buff leather waistbelt buckled with a commonly-used rectangular brass belt clasp. Unfortunately, the clasp face and all button faces appear indiscernible for unit identification.³

The figure on the right is an officer who also wears a red coat with buff colored facings (collar, cuffs, and lapels), coat lining, waistcoat, and breeches. Although the coat coloration in the drawing appears equal to that of the soldier, officer coats were constructed of superfine wool colored with scarlet dye, whereas coats of the soldiery were made of lesser quality broadcloth dyed red extracted from madder.⁴ While a crimson sash is worn around the waist, no gorget is worn around the neck. His uniform metal consists of a silver epaulet on the right shoulder only, as well as a silver laced hat, silver coat buttons, and silver-hilted small sword. The officer's coat buttonholes are neither laced nor embroidered. Given that only one epaulet is present on the right shoulder, the officer must be from one of the regiment's eight battalion companies.⁵

Behind them are a series of other ranks wedge tents and an officer's marquee. This is perhaps an appropriate backdrop for the two figures, given their respective stations. The body of water has discernible islands of varying sizes (some with trees). Although not particularly defined, the landscape beyond appears rural in nature.⁶

Given the context of the two figures and their uniformity of dress, it is assumed that they are from the same regiment, albeit from different companies.

¹ For further information regarding the prevalence of white epaulet use for corporals in the British Army during the period this drawing was made, see Schnitzer, Eric. "The Coats of the Corporals to have a Silk Epaulette": the fringed Epaulet as a badge of rank for Corporals of British Regiments of Foot after 1768." *The Brigade Dispatch* XXXVI, No. 1 (2006): 7-11.

² *His Majesty's Warrant for the Regulation of the Colours, Clothing, etc. of the Marching Regiments of Foot*. 19 December 1768. British National Archives, WO 30/13B.

³ British infantry brass waistbelt clasps were of various forms since those articles were provided by colonels of regiments and were not uniformly issued by government. A review of 40 extant clasps as used by different regiments in the 1770s indicates that the solid rectangular form bearing a regimental number was the prevalent style used.

⁴ The similarity of the appearance of both coats in the drawing may be due to the loss of color over time caused by the delicacy of the media used by the artist.

⁵ Grenadier officers had two epaulets—one on each shoulder—or, albeit rarely, metallic laced shoulder wings, or both. Light infantry company officers universally preferred metallic laced shoulder wings. Also, the officer's hat, being bound with metallic lace, further indicates his battalion company status: flank company officers, when wearing hats, generally wore ones without metallic lace.

⁶ Other portraits by Forrester included similar backgrounds. For example, see *Cooper Penrose, 1775* and *An actress in front of a tent, 177-*.

The Artist

The artist of this work has been positively identified as Charles Forrest (*fl.* 1765-1780), an artist well known to have worked particularly in chalks and crayons on paper and miniature watercolor portraits on ivory.⁷ Forrest, a Dublin artist, was a student of Robert West (c1720-1779), a director of the Dublin Society School who developed the Irish school of pastellists.⁸ Forrest was admitted to study in the Dublin Society School in 1765, and subsequently exhibited almost continually at the Society of Artists in Dublin, Ireland (William Street), 1771-1780. Interestingly, Forrest was awarded a premium by the Dublin Society in 1772 “for a drawing in chalks”; one must wonder if it was not this well executed drawing that won him the praise of the Dublin Society, and which has been carefully preserved for posterity.⁹

Only once during the 1771-1780 timeframe did Forrest work outside of Ireland. This was in 1776 during a tour in which he exhibited seven pictures at the Society of Artists in London (64, Margaret Street, Cavendish Square). Then identified as a “crayon painter,” Forrest exhibited the following artworks there:

- 27: *A Small Portrait*; in Crayons.
- 28: *A Small Portrait*; in Crayons.
- 29: *A Small Portrait*; in Crayons.
- 212: *A Family Group*; small whole lengths, in chalk.
- 213: *Portrait of a gentleman*; in chalk.
- 214: *Portrait of a Grenadier officer*; in chalk.
- 215: *Portrait of a Lady*; in chalk, tinged.¹⁰

Obviously, Forrest’s proclivity for drawing portraits—and included in this exhibition, a military figure—was therefore demonstrated.

As of September 2013, a collection of sixteen confirmed pastel, chalk and watercolor miniature portraits executed by Charles Forrest have been located for this study (exclusive of the subject piece), and a

⁷ Charles Forrest’s life dates are currently unknown, but are commonly drawn from the life dates of artists of the same name and are therefore in error. This artist should not be confused with Lieutenant Charles Forrest (1750-1807) of the 90th Regiment of Foot, a landscape and topographical watercolorist, or Lieutenant-Colonel Charles Ramus Forrest (1786-1827) of the 3rd, or Buffs, a landscape watercolorist and author of *A Picturesque Tour Along the Rivers Ganges and Jumna* (London: 1824). See Neil Jeffares, “Charles Forrest,” *Dictionary of pastellists before 1800* (Unicorn Press, London: 2006); online edition [<http://www.pastellists.com/articles/Forrest.pdf>], accessed 2 September 2013 / updated 14 August 2013.

⁸ Jeffares, Neil. *Dictionary of pastellists before 1800* (Unicorn Press, London: 2006).

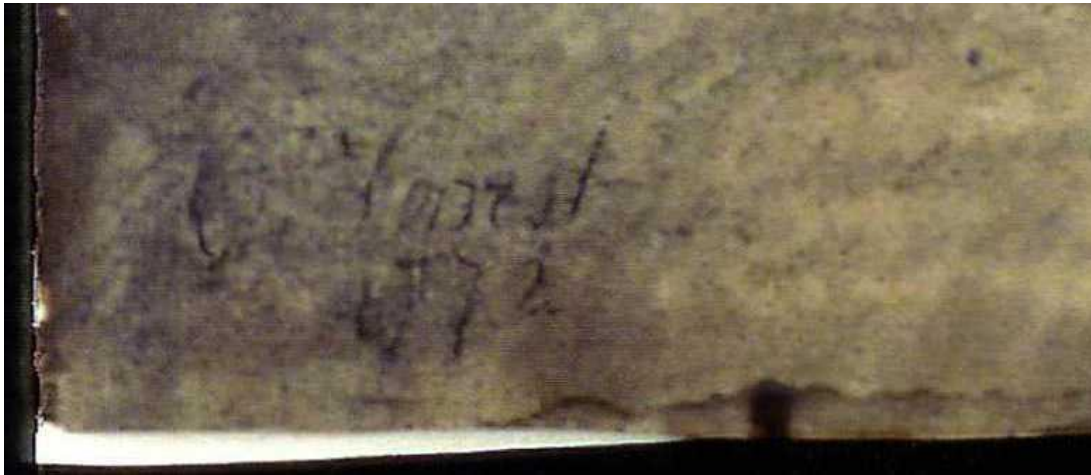
⁹ Foskett, Daphne. *Miniatures Dictionary and Guide* (Antique Collectors’ Club Ltd., Woodbridge, Suffolk, England: 1987). Foskett identified Charles Forrest as an artist who “executed chalk portraits, miniatures and water-colour landscapes.” The reference to “water-colour landscapes” is in error, as the pastelist/miniature portrait painter is commonly confused with the works of two military officers of the same name who executed watercolor landscapes. See citation 7 above.

¹⁰ Graves, Algernon FSA. *The Society of Artists of Great Britain 1760-1791, the Free Society of Artists 1761-1783* (George Bell and Sons, London: 1907).

review of this sampling shows that he generally preferred to sign with his given name's initial, full surname, and date of work. This styling is consistent with the subject drawing.¹¹

The Date

Although the drawing is dated, concern has been expressed that the date appears nebulous enough to be disputable and could be interpreted as "1772" or 1773." The number "1" as drawn was made short while both sevens were drawn elongated. It may appear that the final number could perhaps be interpreted as an elongated "3" (with its bottom arch half smudged).



However, further observation of the date shows that the bottom half of what could be interpreted as a smudging of the lower arch of a "3" appears to be artistic smudging of slanted vertical hash marks made throughout the entire foreground by the artist. Nevertheless, evidence presented for regimental identification will cover the 1772-1773 period.

Regimental Identification through Process of Elimination

There were only six British marching regiments in 1772 / 1773 with buff-colored facings and small clothes as well as silver officer metal: the 3rd or Buffs, 14th, 31st, 52nd, 61st, and 62nd Regiments of Foot.¹² Of these six, the 3rd or Buffs is an unlikely candidate, as neither figure depicted wear the ancient badge

¹¹ *Dictionary of pastellists*. Alternately, many of Forrest's works were signed with the addition of "Delint" between name and date.

¹² *His Majesty's Warrant*.

allowed for the regiment via the 1768 Warrant. However, this taken alone will not initially eliminate that regiment as a viable candidate for the purposes of this study.¹³ It is impossible for the depicted men to represent fencibles, militia, volunteer, or some other non-marching corps due to the date of the drawing (drawn during peacetime), the regularity of the appointments of the figures (including their general conformity with the 1768 Warrant), the use of rank and file lace (given the 1772 date, and lace was not uniformly used in non-marching regiments), and the location of the figures depicted (Ireland). Beyond this, the first means by which we may identify the regiment portrayed in the drawing is by further processes of elimination.

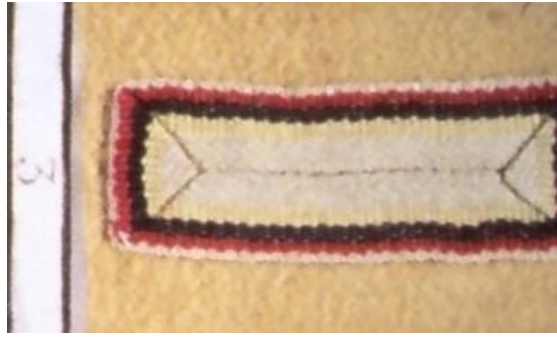
Regimental Lace

An identifiable feature of the corporal's coat, albeit to a limited degree, is the regimental lace. Although not perfectly discernible, the pattern appears to have two equal sized dark stripes of undetermined color on both the outer and inner edges of the loop. Certainly, Charles Forrest, a capable realistic artist interested in detail, purposefully drew the lace pattern he represented.



Cuts of regimental lace formed in loops (along with swatches of facing color) for every marching regiment exists and are housed in the c1768 *Lace Book* in the collection of the Royal Library at Windsor Castle. Below are photographs of the facings and lace loops of each eligible regiment. Coloration in the following photographs may deviate from the originals (especially in the case of the facing colors), but for the purposes of this study, focus is on locating lace consisting of dark lines along both the inner and outer edges.

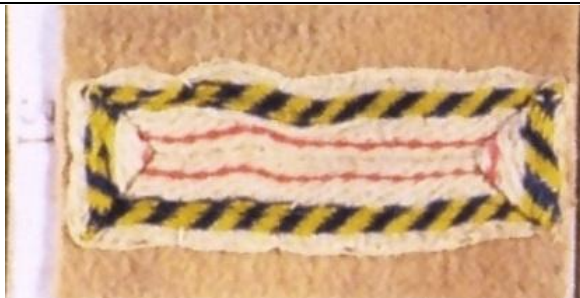
¹³ The 3rd or Buffs, as a regiment of the Old Corps, was entitled to wear the Dragon on various select parts of the uniform. Artifacts from the period show that the regiment indeed employed cast brass waistbelt clasps with the dragon of a shape different than what was drawn by Forrest (Don Troiani Collection).



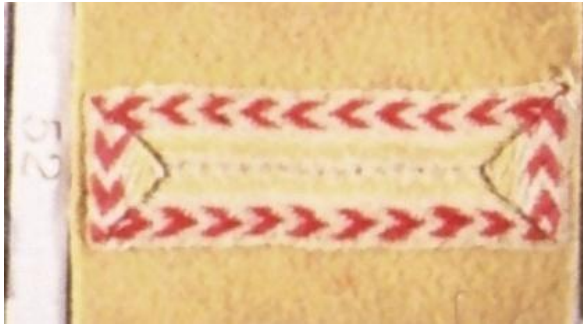
This would eliminate the 3rd or Buffs Regiment, as that regiment's pattern (shown above) consisted of paralleling primary color striping near the outside edge of the lace loop only.



The 14th Regiment's pattern (shown above) was a complex multicolored diagonal hash mark-like weave also located near the outside edge of the lace loop only.



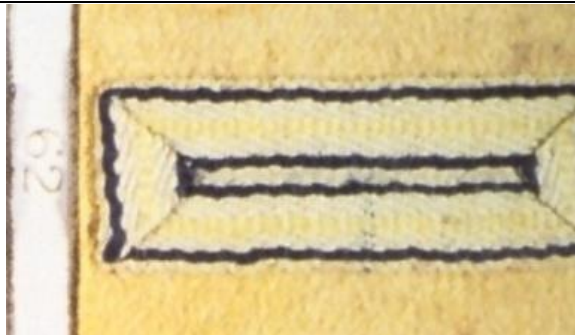
The 31st Regiment's lace pattern (shown above) did have dual striping both near the inner and outer edges of the lace loop. However, the lace pattern as drawn by Forrest is decidedly different in many ways. Both stripes in the 31st Regiment lace pattern are significantly different from each other in width, pattern, complexity, and color, resulting in a significantly unbalanced lace loop. It is unlikely that Forrest was representing this feature in his artwork.



The 52nd Regiment's lace pattern (shown above) consisted of a series of red darts throughout the main body of the loop, with a barely discernable yellow stripe near the inner edge, eliminating it's representation as a viable possibility.



While the 61st Regiment's lace loop (shown above) consisted of a dark blue chain-like pattern near the outer edge, the lack of any coloration on or near the inside edge eliminates it as a viable candidate.



The 62nd Regiment's lace loop (shown above) consisted of the two requisite dark stripes (both blue), one near the outer edge and the other near the inner edge of the loop.

Button Spacing

Although not universal, regiments in which the officer corps had lapel buttons set in pairs (or threes), the button spacing of the men generally followed suit.¹⁴ As in the case of Charles Forrest's drawing, both figures show buttons arranged singly upon their lapels. Therefore, a review of officer portraiture and/or portrayals of other ranks may yield regiments which do not fit the criteria for single spaced buttonholes as depicted by Forrest:

3rd or Buffs—

- *Lieutenant Colonel Robert Watson inspecting a guard of the 25th Foot* by an unknown artist, c1770 (National Army Museum), depicts a grenadier private from this regiment. His lapel buttons were painted in pairs. See Detail below:



National Army Museum

¹⁴ Determining if the button spacing on other ranks coats and officer coats was equal is often difficult, since one would need portrayals, artifacts, or written records of both officers and men given at the same time (for context). However, the series of c1770 "Minorca" paintings, the 1778-1779 Philippe Jacques de Loutherbourg sketches and paintings of Warley Camp, and the 1792 prints after Edward Dayes demonstrate that the general practice was to employ button spacing uniformity. There were exceptions, however: Dayes's drawings of the officers of the 4th or King's Own Royal, 5th, and 7th or Royal Fusiliers Regiments depict paired buttons (which were then considered more fashionable), while their men had buttons spaced singly. It should be noted that the Dayes examples were all dated to the early 1790s, while those aforementioned were dated to the 1770s.

- Mezzotint portrait of Lieutenant Colonel John Biddulph after Anthony Poggi, c1775. Biddulph's coat lapel buttons were set in pairs.
- A 1792 print after Edward Dayes shows a battalion company officer and private soldier of this regiment, both with coat lapel buttons set in pairs.

14th Regiment—

- Portrait of Captain the Hon. William Manson by Daniel Gardner, c1780. Manson's coat lapel buttons were set singly.
- Portrait of Lieutenant-Colonel Welborn Doyle by an unknown artist, c1790. Doyle's coat coat lapel buttons were set in pairs.

31st Regiment

- Portraits of 31st Regiment officers sampled are light infantry officers from the late 1790s, both with coat lapel buttons set in pairs.

52nd Regiment—

- Captain Henry Barry by an unknown artist, c1780. Barry's coat lapel buttons were set in pairs.

61st Regiment—

- Lieutenant Frederick Barlow by Frederick Buck, c1795. Barlow's coat lapel buttons were set singly.
- Unidentified officer of the 61st Regiment, light infantry company, by Frederick Buck, c1795. This officer's coat lapel buttons were set singly.

62nd Regiment—

- Two 19th-century aquarelles copied from an original c1777 aquarelle of a 62nd Regiment rank and file soldier. Button spacing depicted on both copy watercolor drawings appear indeterminate.¹⁵
- See the section titled "Cut of Officer Uniforms, 62nd Regiment of Foot" below.

It should be noted that coat lapel button pairing became increasingly popular in British regiments throughout the 1770s and 1780s; therefore, in the absence of any other evidence, a regiment which was arranging coat lapel buttons in pairs in the 1780s or 1790s should not automatically be dismissed as a candidate.

¹⁵ Regrettably, despite attempts to locate it, the original c1777 aquarelle is not known to exist. Of the two copies, the earlier version (c1852) is located in the Niedersächsisches Staatsarchiv, Wolfenbüttel, Braunschweig (Class mark H-VI 6, Militaria, Nr. 27). The later copy (c1862) is located in the rare print room of the New York Public Library. The original c1777 artist was Captain Friedrich von Germann of the Hessen-Hanau Regiment Erbprinz who drew a series of figures as they appeared in the Northern Campaign of 1777. On some points the buttons, as seen in the copy aquarelles, appear to be set singly, in pairs, and even in threes. Such is the difficulty of extracting certain details from the works of naïve artists.

Regimental Location

The second way by which we may determine the regiment portrayed in the drawing is by a review of service histories of all six candidate regiments for the years 1772-1773. Given that the drawing was executed in Ireland—theoretically near Dublin where Charles Forrest lived and worked at that time—it could stand that the drawing represents a regiment stationed near Dublin, Ireland. That the drawing was made during peacetime (in which there were no additional companies separated from parent regiments on recruitment duty), both figures depicted are from different companies, and the figures were drawn in an encampment context (as opposed to a billet), it is assumed that the men represented were present with their corps in Ireland and not on detached service. I am most grateful to Dr John Houlding for providing the following regimental data:

3rd or Buffs—stationed in Minorca since 1763, the Regiment embarked mid to late May 1771 for England, disembarking at Portsmouth early June 1771. The regiment remained in England until April 1775, when it embarked with the 11th Regiment at Plymouth, for Ireland, disembarking at Cork 1 May 1775. The Buffs were stationed in Ireland until embarked 17-18 Mar 1781 at Monkstown, Ireland, for South Carolina.

14th Regiment—in England from 1759 until late June 1766, when the regiment sailed from Portsmouth for Halifax, Nova Scotia. Sailed from Halifax to Boston, Massachusetts where they arrived 1 October 1768. Moved to Castle William in March 1770, shortly after the “Boston Massacre.” Sailed late July 1772 for St. Vincent (for the “Carib War”); ordered April 1773 from St. Vincent to St. Augustine, Florida, and remained there until 1775.

31st Regiment—disembarked at Pensacola, Florida, on 25 July 1765. Stationed in Pensacola and St. Augustine until August 1772, when it was removed to St. Vincent (for the “Carib War”). The regiment disembarked at Sheerness, England, in May 1773, from St. Vincent. Stationed in England until November 1775, when ordered to march north for Scotland; embarked from Scotland for Cork, Ireland, and on to Québec. Arrived at Québec City on 20 May 1776.

52nd Regiment—station in Ireland from 1757 until 1765, when it embarked 6 June at Cork for Québec. Stationed in Québec and the Western posts until late 1774, when the regiment sailed from Québec City for Boston, Massachusetts, where it arrived by the end of October.

61st Regiment—arrived at Cork, Ireland (from England), on 26 May 1763, and stayed in Ireland until 28 November 1770, when it sailed to Bristol. Stationed in England until 1 April 1771, when it embarked at Plymouth for Minorca. Stationed in Minorca until the Spanish captured the garrison on 5 February 1782.

62nd Regiment—transferred from England to Ireland in January 1760, and remained there until sailed for Dominica in April/May 1764. Sailed in 1769 from Dominica home to Ireland, in which it remained until it embarked 3 April 1776 at Monkstown, Ireland, for Québec, where it arrived 20 May 1776.

Therefore, a review of regimental service data shows that only the 62nd Regiment matches the criteria for being stationed in Ireland in 1772 (or in 1773). In fact, the 62nd Regiment was the sole regiment of the six stationed in Ireland from December 1770 through April 1775, thereby significantly expanding its place as the only possibility. However, as Charles Forrest worked out of Dublin in 1772, a further study of the whereabouts of the 62nd Regiment while in Ireland is desirable. The quarter-annual regimental paylists¹⁶ and yearly general reviews¹⁷ of the 62^d Regiment from 1772-1773 further help to define the regiment's particular whereabouts:

The 20 May 1772 general review of the 62nd Regiment, as reviewed by Lieutenant-General Michael OBrien Dilkes, took place at Dublin, Ireland. By July, the ten companies of the regiment were dispersed to various parts of Ireland: Oughterard (County Galway), Clarecastle (County Clare), Athenry (County Galway), and Ballinrobe (County Mayo). Captain Henry Harnage's grenadier company was one of those companies stationed in Clarecastle. Regimental paylists show that the regiment's company locations remained unchanged until by 2 July 1773, when all ten companies again combined in Dublin. As such, the regiment was inspected there on 3 August 1773, again by Lieutenant-General Michael OBrien Dilkes. The regiment remained in Dublin though the rest of 1773, and was removed to Cork, Ireland by 5 August 1774.

As discussed previously, the drawing appears to have been executed in a rural setting. In both 1772 and 1773 inspections, the regiment was reviewed by General Dilkes "in the Phoenix Park near Dublin," a park which even today maintains its extensive green space. Such afforded an appropriate amount of open area needed for general reviews. The tentage in the background implies further that the men of the regiment depicted were on temporary duty in an area where a billet was not allowed, possible, nor perhaps desirable.

Regimental Identification through Supporting Evidence

So far, attempts to determine the identity of the regiment portrayed have been through an elimination of possible candidates. Where possible, attempts to positively identify the depicted regiment should be made to further cull the sample of potential regiments.

The Small Hat

One of the first things that may strike any student of British infantry uniforms from the 1770s period is what looks like an excessively small and oddly-cocked hat upon the head of the officer. Although the early-mid 1770s was a period of transition between the eras of small hat and large hat popularity, this officer (or his commander) clearly favored the former. What makes this hat more unusual still is the

¹⁶ British National Archives, WO 12.

¹⁷ British National Archives, WO 27.

oddness of the cocking, as it does not conform to any known British standard; the hat appears to be Continental European in style due to its shallow, bicorn-like front.

As mentioned previously, small hats were certainly not unknown in the early/mid 1770s, but acknowledgement of hats that were *too* small often warranted mention in annual general reviews. While both the 3rd or Buffs and the 31st Regiment were inspected as having small hats in the early 1791 (by early 1790s hat size standards), they were not described as such at any time in the 1770s.¹⁸ Conversely, the 62nd Regiment's continual and rebellious penchant for small and odd hats throughout the early to mid 1770s was well documented in various general reviews:

1771—Officers—“Hats too small.”

1772—Men—Hatts Extreemly Small, contrary to the Kings Regulation.”

1773—Men—“Hats Cocked with a Foreign Pinch.”

1774—Men—“Hats well Cock'd—And agreeable to the Kings Regulation.”

1775—Officers—“a Silver laced Hatt” and “their Hatts very small.”

Non-Commissioned-Officers—“...Hatts too small.”

Men—“Hatts too small, several of the new Hatts wanting.”

The Short Coats

Along with the noticeable small, oddly cocked officer hat are the short coats (by early 1770s standards) worn by both figures.

During this period, the accepted standard for British battalion and grenadier infantry coat length was to measure with the soldier kneeling and the distance from the ground to the bottom of his coat skirts measuring six inches.¹⁹ As drawn by Charles Forrest, the skirts of the coats are surprisingly short (again, for early 1770s standards), coming only to the middle of the thighs of each figure. As with the hats, we may expect to find references to short coats in general reviews. Of all six candidate regiments, only the 62nd Regiment was inspected with this feature during this period:

¹⁸ Strachan, Hew. *British Military Uniforms 1768-96*. (London: Purnell Book Services, n.d.). The 6 May 1791 general review of the 3rd or Buffs listed “Hats well cocked, but too small” and the 4 May 1791 return of the 31st Regiment with “Hats too small in the crown.” No doubt, the 3rd or Buffs small hats were those as printed in 1792 after Edward Dayes's drawings.

¹⁹ Simes, Thomas. *A Military Course for the Government and Conduct of a Battalion* (London: 1777): “...the bottom of every man's coat to be six inches, except the men of the Light Infantry, which is to be made nine inches from the ground when kneeling upon both knees, and hang of an equal length quite round....” An analysis of the distance between the bottoms of the knees of the figures to the bottoms of their coats yield a proportional distance much greater than the prescribed six inches.

1771—Officers—“Coats too short.”

1772—Officers—“Uniforms Conformable to the Kings Regulations.”

Men—“Well Dressed, the Coats Extreemly Short” and “Cloathing...Good....And Well fitted.”

1773—Officers—“Uniforms agreeable to the Kings Regulation; But much too Short and Tight.”

Men—“Cloathing...Good...But remarkably Short and Tight, And Contrary to the Pattern approved of by the General Officers.”

1774—Officers—“Uniforms Conformable to the Kings Regulation—”

Men—“Good—Well Fitted—And agreeable to the Kings Regulation—”

1775—Officers—“...their Uniforms very short.”

Non-Commissioned-Officers—“...their coats too short.”

Men—“Cloathing...of a good sort what there is of their Coats, which are so short that I must call them Jackets.”

The Whitened Buff Leather Belts

According to the 1768 Warrant, buff-faced British regiments were to have buff-colored buff leather accouterments.²⁰ However, this corporal does not wear the regulation colored belting: his waistbelt, cartridge pouch belt, and musket sling are of whitened buff leather instead. As with the small hats and shortened coats, it could be expected that general reviews would refer to this deviation from the established regulations.

There is precedent for admonishment of this very practice in general reviews of the 1770s. The 7 June 1775 general review of the 27th or Inniskilling Regiment of Foot noted “Shoulder and waist-belts white, but ordered to be altered to buff.”²¹ Further demonstration that whitening was sometimes applied to the accoutrement belting of some buff faced regiments is found in a 13 October 1776 order to the 40th Regiment of Foot in which the battalion company men were told to whiten their buff leather belting.²²

General reviews of the six regiments, as provided by Strachen, provide no examples of recorded deviation from proper colored accoutrement belting. Nevertheless, extant battalion or grenadier company officer portraiture may provide useful corroborating information.²³

²⁰ *His Majesty's Warrant*: “...those Regiments which have buff waistcoats are to have buff-coloured accoutrements.”

²¹ Strachen, 219.

²² *Orderly book, 40th Regiment of Foot, 6 Oct 1776 - 27 Dec 1776*; transcribed by John Reese. (Massachusetts Historical Society): “Regimental Orders, 13 October 1776, Quartermaster is to issue each company with whiting which was yesterday brought to camp, so the off duty men may clean accoutrements. No excuse will be taken from tomorrow for appearing with them dirty.” This may have been ordered due to the comparative ease of acquiring whiting material.

²³ Note that light infantry company regulations, established 4 March 1771, determined that members of those companies were to wear “tanned leather” accoutrements, and therefore will not be considered in this section of the study.

3rd or Buffs—

- *Lieutenant Colonel Robert Watson inspecting a guard of the 25th Foot* by an unknown artist, c1770 (National Army Museum), depicts a grenadier private from this regiment; his accoutrement belting is buff colored (see detail above).
- Mezzotint portrait of Lieutenant Colonel John Biddulph after Anthony Poggi, c1775. Unfortunately, the coloration of the officer's leather sword belt is indeterminate.
- A 1792 print after Edward Dayes shows a battalion company officer and private soldier of this regiment, both with whitened buff leather accoutrement belting.

14th Regiment—

- Portrait of Captain the Hon. William Manson by Daniel Gardner, c1780. Manson, a non-light infantry officer depicted armed with a fusil, was portrayed with neither pouch nor sword belt.
- Portrait of Lieutenant-Colonel Welborn Doyle by an unknown artist, c1790. Doyle's leather sword belt is whitened buff

31st Regiment

- No portrait deemed useful for this study is presently available.

52nd Regiment—

- Captain Henry Barry by an unknown artist, c1780 was portrayed without belting.

61st Regiment—

- Lieutenant Frederick Barlow by Frederick Buck, c1795. Barlow's sword belt is whitened buff leather.

62nd Regiment—

- Portrait of Lieutenant-Colonel John Anstruther by David Martin (Scottish), c1782. Anstruther's buff leather accoutrement belts were painted non-regulation white (I am most grateful to Andrew Cormack for providing color photography):



Private collection

- Two 19th-century aquarelles copied from an original c1777 aquarelle of a rank and file soldier of the 62nd Regiment. Both soldiers were depicted wearing whitened buff leather accoutrement belting.
- Unidentified grenadier company officer, c1795. This officer was portrayed wearing a whitened buff leather sword belt.

The Regularity of the Grenadier's Appointments

The early 1770s was a period of uniform transition from the older 1751 Warrant to the updated 1768 Warrant. Although the 1768 Warrant validated many clothing and accoutrement modifications already being practiced by regiments in the army (and in violation of the 1751 regulations), others took a longer time to take hold. During the late 1760s / early 1770s, the result was at times an odd mix of 1751 and 1768 Warrant regulation clothing and accoutrements worn by officers and / or men of a regiment.²⁴

Although information regarding all six candidate regiments is not currently available, the 62nd Regiment's grenadier company is particularly documented to have had proper appointments by 1770. An *Invoice of Clothing for the 62^d Reg^t of Foot* dated 15 May 1770 included "Grenadiers Caps," "match boxes," and "Corporals Epauletts" (I am grateful to James L Kochan for providing a copy of this document). Further, then Lieutenant-Colonel John Deaken wrote to then Lieutenant-General William Strode, Colonel of the Regiment, on 1 July 1770 that:

The accoutrements are in general good, but some of the Buff [leather] rather spungy — The Gren^r Caps are very good, and I assure you y^e [the] Gren^r Captain merits the best appointments, he being in every particular exact, generous, and very desirous to make his Company Appear well.²⁵

According to the regiment's 1772 inspection return, all accoutrements, including grenadier swords, waistbelts, pouches with shoulder belts, musket slings, and match cases, were issued variously from 1770 through 1772. The complete Clothing was issued in 1771 and 1772. Therefore, the grenadier company of this regiment in particular was properly appointed and up-to-date, according to the regulations, by 1772.

²⁴ This is most prevalent in the series of six c1770 "Minorca" paintings in the collection of the National Army Museum. Ironically, in the aforementioned painting *Lieutenant Colonel Robert Watson inspecting a guard of the 25th Foot*, the grenadier private of the 3rd Buffs Regiment was shown wearing a 1751 Warrant cloth miter cap and quad-buckle pouch belt. The figure also lacks a match case. However, these features could have been updated by 1772.

²⁵ *The Court Martial of Lieutenant-General William Strode, 1772*. British National Archives, WO 71.

Cut of Officer Uniforms, 62nd Regiment of Foot

Evidence thus far clearly favors the 62nd Regiment as the regiment represented in the drawing. As Charles Forrest portrayed an officer in the drawing, and there are no less than twelve known portraits of officers of the regiment from the general period of c1775-c1795, the cut of 62nd Regiment officer uniforms will be considered here. Currently, the known portraits are as follows:

- *Lieutenant Stephen Harvey*, artist unknown (English school), c1776 (The Goulburn Trustees)
- *Major Henry Harnage*, artist unknown, c1780 (Lord St Helens collection)
- *Captain Erle Hawker*, artist unknown, c1780 (Lord St Helens collection)
- *Captain Erle Hawker*, by Thomas Beach, dated 1780 (location unknown)
- *Lieutenant Neptune Blood*, by Strickland Lowry, c1780 (private collection)
- *Unidentified 62nd Regiment battalion company officer*, artist unknown (Irish school), c1780 (private collection)
- *Lieutenant-Colonel John Anstruther*, by David Martin (Scottish), c1782 (private collection)
- *Captain William Sotheron*, attributed to John Hoppner, c1782 (private collection)
- *Lieutenant William Wilkinson*, artist unknown, c1785 (private collection)
- *Lieutenant-Colonel Henry Harnage*, by George Francis Joseph, dated 1787 (Lord St Helens collection)²⁶
- *Lieutenant Walter Burke*, by Thomas Hazelhurst, c1795 (private collection)
- *Unidentified 62nd Regiment grenadier company officer*, artist unknown, c1795 (The Wardrobe)

The c1780 Harnage, both Hawkers, Blood, Anstruther, Sotheron, and the c1780 unidentified 62nd Regiment battalion company officer portraits were depicted in near uniformity in cut of coat. All bore a regimental pattern epaulet (the pattern of which is indiscernible in Forrest's drawing), and eight or ten buttons (depending on the sitter or perhaps artist) set in pairs on the coat facings (while Blood's buttonholes were laced with silver, all others were bound with silk buttonhole twist). Each sitter also had lappets which extend from their lapels and buttoned down to the faces of their fall-down capes (collars). Wilkinson's and Harnage's 1787 portraits shows the same, unlaced features as the others, but as their portraits are dated c1785 and 1787 (respectively), they were depicted wearing a rise and fall cape which was popular at the time. Given the much later dates of Burke and the unidentified 62nd Regiment grenadier company officer portraits, those men were depicted wearing the standing collar without lappets. Below is a photograph of the c1780 unidentified 62nd Regiment battalion company officer portrait, by which the lapel and lappet construct, as well as button spacing, may be examined:

²⁶ Because Henry Harnage left the 62nd Regiment in March 1782 (becoming lieutenant-colonel of the newly raised and very short lived 104th Regiment), this particular portrait of Lieutenant-Colonel Harnage, dated 1787 and depicting him wearing a uniform with certain features not compatible with any regulation (such as slashed buff colored coat cuffs), shows the regiment's former major in a retirement uniform; Harnage served in the 62nd Regiment from 1757-1782 and, as such, he obviously retained a great affinity for his old corps.



Private collection

The cut of the officer's coat in Forrest's drawing conforms to few of these aforementioned features. The most notable commonality is the lack of silver buttonhole lace or embroidery, which is in keeping with known 62nd Regiment officer portraiture (excepting Blood's). However, unlike known 62nd Regiment officers as portrayed post c1780, Forrest's officer's coat lapels had buttons singly spaced and was without lappets; but this is not problematic.

A thorough study of hundreds of period British infantry officer portraiture from the 1770s through 1790s indicates a visible fashion trend which occurred over that timeframe. Simply put, lappets were never used by the British infantry officer corps in the 1770s. By c1779, lappets started to become popular, and many regimental officer corps began to uniformly wear the fashion with their fall-down capes (collar).²⁷ As the cape began to increase in height to a "rise and fall" variety during the mid-1780s, lappet use began to decline. By the 1790s, an outright standing collar developed near universal popularity, and the lappet, already generally disfavored and further, incompatible with the standing collar, completely fell into disuse. Therefore, the absence of lappets on the coat of Forrest's 1772 officer must be expected.²⁸

Button spacing also followed a fashion trend. By the time the 1751 Warrant was enacted, almost all British infantry coat lapel buttons were placed singly. As time progressed and fashion changed, button pairing started to develop in some regiments during the late 1760s. Throughout the 1770s and 1780s, the

²⁷ The development of lappets seems to have caused a problem within the British command. According to an order dated 8 August 1783: "...It having been observed, that the lapels and cuffs of the uniforms of the officers in some Regiments, are narrower than those of the Private Men, or made in a different form, which is contrary to the King's established regulations for the clothing of the Army, the Commanding Officers are therefore strictly required not to suffer the smallest deviation from them in those articles to appear in the Officers uniforms of their respective Corps for the future...." Strachen, 23.

²⁸ Although there is no certain accounting for the short-lived popularity of the lappet with the British infantry officer corps, it seems ironic that its time of popularity (c1779-c1784) was during war with France (1778-1783); although not of the same construct, coat lapels of French national and foreign legion infantry officers and men generally included lappets.

number of regiments employing paired buttons increased, so much so that by the 1790s, regiments displaying paired buttons were more common than those which did not. It is usually difficult to track when those regiments which changed to the style of pairing buttons did so; however, all regiments which employed paired buttons made the change at one point or another (none of the pre-American Revolutionary War marching regiments of Foot *always* utilized paired coat lapel buttons). Dating officer portraiture is generally the only way to determine the trend, although such representations are usually limited.

Therefore, the most important portrait for the purpose of this study is that of *Lieutenant Stephen Harvey*. Painted c1775-1776, Stephen Harvey's portrait was executed before he and the 62d Regiment left Ireland for Canada in April 1776. Below is a photograph of the Stephen Harvey portrait (I am most grateful to Corina, Lady Hamilton for providing this photograph):



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As can be seen, both Harvey's lapel construct and button spacing are compatible with that of the officer depicted by Charles Forrester. But an unusual feature of the portrait prevents a clear interpretation: his coat's lapel lace and buttons are gold. Close-up photography of the portrait further confirms that

Harvey's buttons bear the number "12." Indeed, Stephen Harvey entered the British army as an ensign in the 12th Regiment in December 1774 (a regiment with gold buttons and lace, yellow facings, and white waistcoats and breeches). The base layer of this portrait, representing him in his proper 12th Regiment uniform, must have been executed at about that time. In less than one year, Harvey was able to secure a transfer to the 7th, or Royal Fusiliers, in August 1775. It's unclear why Harvey again changed regiments in such a short timeframe, but he secured a transfer to the 62nd Regiment in February 1776.

Because Harvey left Ireland in April 1776 and if done from life, modifications to this portrait must have been made in early 1776. These modifications included altering the 12th Regiment's yellow facings to the buff of the 62nd Regiment, as well as altering the white coloration of the 12th Regiment's waistcoat and breeches to buff, also as prescribed for the 62nd Regiment. This particular portrait alteration must have been done methodically; it could not have been done accidentally. Why the buttons and lace remained as they were is presently unknown.²⁹

Many details of regimental uniforms for both officers and men were set by the colonels of regiments; officer uniforms employing lappets and paired buttons would be by the decision of the regimental colonel. The colonel of the 62nd Regiment of Foot, appointed on 17 November 1779, was General Edward Mathew, famed Brigade of Guards commander during the American Revolutionary War and a longtime Foot Guards officer. His appointment was nearly simultaneous to the repatriation of 62nd Regiment to England after having spent captivity in America as a result of the 1777 surrender of General Burgoyne's army at Saratoga. Officers like Erle Hawker, who returned to England in the fall of 1780, spared no time procuring new uniforms (the old ones were impossibly threadbare by that point) and commissioning portraits in new military dress (perhaps because they had become very conscious of the mortality faced during the Northern Campaign of 1777, in which seven fellow officers perished and many others were severely wounded). While completely speculative, it's possible that the new colonel—and former campaigning Foot Guards commander—wanted to ensure that his new regiment, newly returned home from years of suffering, appeared fashionably top notch. In 1780, the most fashionable officer uniform consisted of a coat with lappets and paired buttons. The same fashion would not have been the case only years earlier.

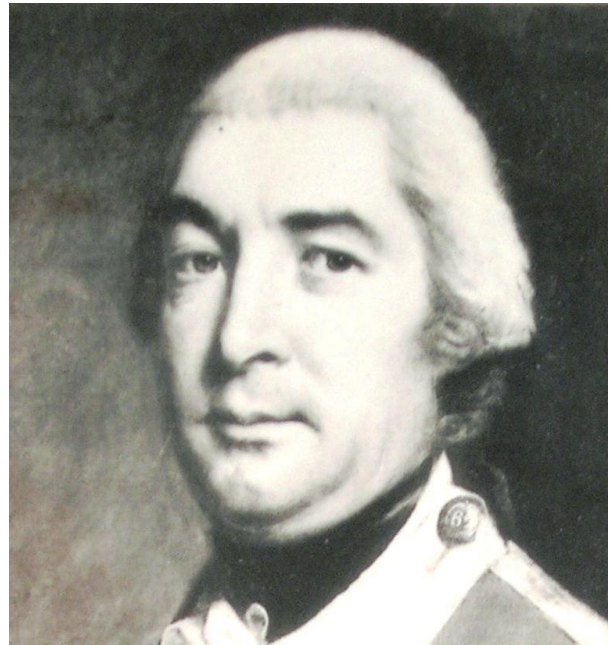
The Harnage-Hawker-Forrest Connection—Proof and Speculation

Worthy of discussion is an important connection between Charles Forrest and the 62nd Regiment. In addition to the three aforementioned portraits in the Lord St Helens collection (two of Henry Harnage and one of Erle Hawker) is a 1772 or 1773 crayon drawing of Honour Harnage—Henry Harnage's wife

²⁹ There is a multiplicity of theories as to why the portrait's buttons and lace were left unaltered. One theory is that the portrait may in fact be Sir George Chalmers's *An Officer of the 62nd Regiment, lately killed in America*, exhibited at the Royal Academy of Arts in 1778, the location of which is otherwise presently unknown. Harvey was one of seven such candidates—officers of the 62nd Regiment who lost their lives in America—and of them, one of the most likely subjects due to his birth, his youth, and that his paternal uncle, Edward Harvey, was the British Army Adjutant-General. If so, it is possible that upon learning of Harvey's death, the portrait was at that time altered to the limited degree that it was by Chalmers for the exhibition, perhaps without the knowledge of how to do it more than altering the coat's facings and smallclothes color.

and a relative of Erle Hawker—made by none other than Charles Forrest.³⁰ That Honour Harnage was drawn by Charles Forrest at the very least demonstrates a personal connection to the Harnage family, and further presents a plausible scenario related to the identity of Forrest’s 1772 drawing in question.

Since the late 1760s, Henry Harnage commanded the 62nd Regiment’s grenadier company (and remained as commander of it until December 1775). If it is assumed that the grenadier corporal in the drawing is of the 62nd Regiment, he would therefore be in the company commanded by Henry Harnage. That a battalion company officer, albeit of the same regiment, is represented in a dual portrait with a grenadier corporal makes for an unusual combination, and therefore one may wonder about the reason behind this apparently mismatched pair. The answer may lie with the identity of the officer in question:



The striking resemblance of Charles Forrest’s 1772 officer (cropped, left) to Thomas Beach’s 1780 portrait of Erle Hawker (cropped, right) is especially visible in the chin, eyebrows, and the structure of the nose and mouth (especially as created by the *orbicularis oris*). The possibility that Charles Forrest represented Erle Hawker in his drawing is further supported by the relationship that Hawker enjoyed with Henry Harnage, whose wife, Honour Harnage, had her portrait drawn by Charles Forrest during that same timeframe.

Of further evidence is the round button shown on the neck stock of the officer drawn by Forrest. Probably a shirt button which was drawn through a buttonhole in the neck stock, this same button was also depicted in the portraits of Blood, the c1780 portrait of Erle Hawker by an unknown artist, and the

³⁰ The military careers of Henry Harnage and Erle Hawker were intimately intertwined. They both served together in the 62nd Regiment since its creation as an independent battalion in 1758 and remained with it until 1782 and 1783 (respectively). In a letter to Major General William Heath dated Cambridge, Massachusetts, 27 March 1778, Henry Harnage referred to Erle Hawker as “an old soldier and an old Friend,” adding that “Captⁿ Hawker is a Relation of M^{rs} Harnage.”

unidentified 62nd Regiment battalion company officer (see above). It should be noted that although these buttons were not represented on all 62nd Regiment officer portraiture, no other regiment is otherwise documented to have used that uniform feature.³¹

I am most grateful to Lord St Helens for providing me with photographs of the aforementioned portraits, which allowed for making these connections.

Conclusion

A thorough review of evidence by both processes of elimination and positive identification result in only one regiment which could have been viably depicted by Charles Forrest in the drawing which is the subject of this study. Given the background of the artist and his known areas of operation in the 1770s, the drawing must have been executed in Ireland (probably near Dublin) and therefore the figures represented must have been stationed in Ireland. Uniforms of the figures depicted limit the pool of potential regiments to only six initial candidates: 3rd or Buffs, 14th, 31st, 52^d, 61st, and 62^d Regiments of Foot. Of these, the 3rd or Buffs must be eliminated due to that regiment's consistent use of paired button spacing before and after 1772. Of all six regiments, only one was stationed anywhere in Ireland during the timeframe of December 1770 through April 1775, during which period this drawing was made. Further, the regimental lace depicted on the grenadier corporal's uniform coat only matches the general appearance as that used by the 62nd Regiment.

Both figures' short coats, the officer's small and oddly-cocked hat, as well as the corporal's whitened buff leather accoutrements are all features perfectly consistent with known practices of the 62nd Regiment of Foot—and no others—during the early/mid 1770s.

Although the lapel cut and button arrangement upon coat lapels seen on 62nd Regiment officer portraiture from c1780 through c1795 is not consistent with that depicted by Forrest in 1772, the c1775 / 1776 portrait of Stephen Harvey implies that the regiment utilized a single spaced button arrangement at that time. Because lappets were not a feature of British uniforms throughout the 1770s, the fact that they dominate 1780s 62nd Regiment officer portraiture is not problematic.

Therefore, upon consideration of these facts, it is this author's belief that the drawing completed by Charles Forrest in 1772 must portray a battalion company officer (perhaps Captain Erle Hawker) and a corporal from Captain Henry Harnage's company of grenadiers, both of the 62nd Regiment of Foot.

³¹ Because the neck stock button is not apparent on Thomas Beach's portrait of Hawker (although the quality of the image is poor), that the button appears on Hawker's c1780 miniature portrait is significant for the purposes of this study. It is likely that the button was both decorative and functional, as it would have secured the neck stock in place and prevented it from otherwise turning around the shirt collar.