

THE UNITED STATES ARMY 1812-1815



JAMES L KOCHAN DAVID RICKMAN

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SERIES EDITOR: MARTIN WINDROW

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THE UNITED STATES ARMY 1812-1815



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Dedication

To Kristin and Deborah, who have patiently and cheerfully provided support and encouragement to the author and artist respectively; this work was conceived, went through labour and birth.

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Artist's Note

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THE UNITED STATES ARMY 1812-1815

INTRODUCTION

ON 17 JUNE 1812 President James Madison of the United States proclaimed a state of war with Great Britain. Pushed through Congress by its 'War Hawk' element (notably Democratic Republicans from the western and southern states), this war not only pitted the United States against a world power – albeit one engaged simultaneously in something approaching a world war against Napoleon – but also internally divided the fledgling nation along political, economical and geographical lines. Equally chaotic and divided was the state of the regular military forces of the United States.

The army's size when war was declared amounted to approximately 27,000 officers and men – on paper; in actuality there were less than 12,000, and almost half were recruits. Augmented, in anticipation of war, by various acts of Congress beginning in January 1812, the combat element of the United States Army on 18 June that year was composed of 17 regiments of infantry, one rifle regiment, four artillery regiments, two regiments of light dragoons, and six independent companies of rangers (to serve on horse or foot). Of the regiments, only seven infantry, two artillery (one being the then-dismounted Light Artillery Regiment), and one each of rifles and dragoons (also dismounted), had been extant prior to 1812. Most of these 'veteran' corps were scattered in small detachments at frontier posts along the Mississippi River and Canadian border, or in coastal fortifications along the Atlantic seaboard.

One week after the war broke out, another eight regiments of regular infantry were authorised, bringing that arm to a total of 25 regiments (each now structured as a single battalion of ten companies), and increasing the authorised manpower of the army to nearly 36,000. Further increases and reorganisations would occur as the war dragged on, the biggest being the authorisation of 20 additional infantry regiments on 29 January 1813. Ten additional companies of rangers were approved on 25 February 1813, as well as the creation of three new rifle regiments in February 1814 (after that arm had proven its worth in irregular warfare along the Canadian border during 1812-13). On 30 March 1814 the 1st and 2nd Light Dragoons were merged into a single regiment, while the 1st-3rd Artillery Regiments were reorganised into a 'Corps of Artillery' consisting of 12 battalions, each of four-company strength.

In reality, there would always be a manpower shortage in the existing regiments and corps throughout the war, due to poor inducements for enlistment and retention, as well as attrition from battle casualties, disease and desertion. A unit would be lucky indeed if

Lt Stephen Watts Kearny of the 13th Infantry wearing a uniform which conforms to the new 1812 regulations with the exception of a laced breast and cuffs – features noted in a number of early-war portraits (cf Plate A3). (Photograph from a now-unlocated portrait)



it could field half of its authorised strength at any given time during the war. Most of the short-term infantry regiments raised under the Congressional act of 29 January 1813 – with a few notable exceptions – never saw action, and some were ‘paper regiments’ in the bluntest sense of the term. The army reached its apex in authorised strength in spring of 1814 – 62,674 troops on paper; yet there were only some 31,000 men actually in service.

Prior to the War of 1812 the American army was essentially a small constabulary force led, by and large, by aging Revolutionary War officers who still followed the same practical and theoretical military applications they had learned decades earlier. Until 1812 the Baron von Steuben’s ‘Blue Book’ remained the official manual for the order and discipline of troops and for infantry drill and manoeuvres, as it had since 1779, despite the many tactical and organisational innovations introduced in Europe during three successive decades of warfare. Beyond the regimental level there was little organisational structure upon which to build, and rarely did a commander and his staff serve together at any one time, much less an entire regiment. There was no professional general staff corps, and no supporting branches such as quartermaster or ordnance specialists. The small but extremely professional Corps of Engineers had a myriad of responsibilities, from supervising the erection of permanent fortifications to administering the fledgling United States Military Academy. The academy itself had only graduated 89 cadets between its establishment in 1802 and the outbreak of war; of those, the 65 then serving as commissioned officers in the army were too junior in rank to have much authority or influence.

Despite its initial blunders on and off the battlefield in the early part of the War of 1812 (or conversely, because of them), the United States Army had evolved into a small but thoroughly professional standing army by the time it returned to a peacetime establishment on 3 March 1815. Gone were the aging Revolutionary heroes and politician-generals of the first year of the war, replaced through battlefield trial with a new generation of innovative and imaginative general officers, such as Winfield Scott and Alexander Macomb. The engineer and artillery corps could vie with the best Europe had to offer; and American regular infantry had proven the equal of the British ‘redcoats’ – then considered the best foot troops in Europe. However, it was the establishment of a permanent general staff, as well as the creation or modernisation of the support services (including the Offices of the Commissary General of Purchases, the Quartermaster General and the Commissary General of Ordnance), and the Federal armoury and arsenal system, that would enable the army to make the transition from peacetime to wartime mobilisation with efficiency and speed in later wars.



Watercolour drawing of Lt James Wells of the 11th Infantry, by John Vedder of Rome, New York, c1812. He also wears a uniform reminiscent of the 1810 pattern with unframed collar and silver lace (rather than blue ‘worked’) buttonholes on the breast. (Author’s collection)

PROCUREMENT AND SUPPLY

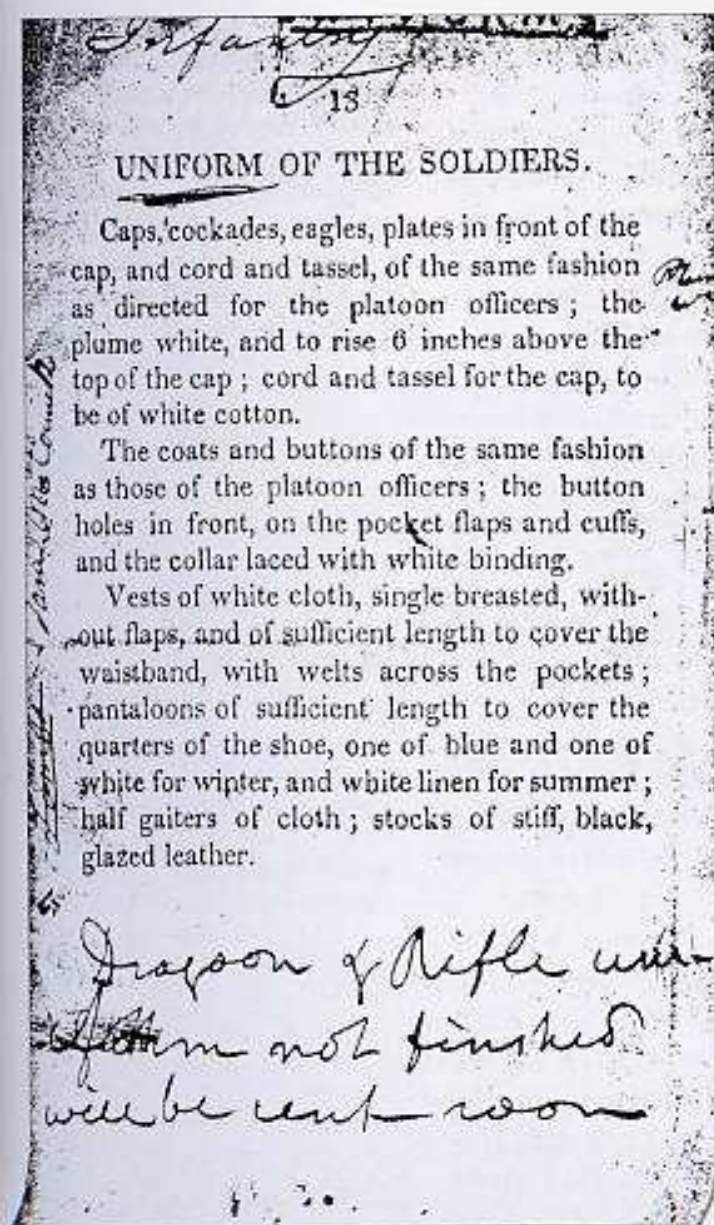
With the exception of the means of subsistence, which was supplied under localised contract, the procurement and distribution of all other army supplies were centralised in Philadelphia, Pennsylvania on the eve of the War of 1812. This responsibility lay within two government offices subject to the orders of the Secretary of War. The Purveyor of Public Supplies of the Treasury Department, a position occupied since 1803 by Tench Coxe, was responsible for contracting or purchasing such goods; while the Superintendent of Military Stores, then Callender Irvine, was responsible for storing and issuing the supplies intended for the US Army. These military supplies included clothing, accoutrements, camp equipage, hospital stores, Indian trade goods and, to some degree, arms (especially those produced under contract for the government). Although somewhat flawed, this system should have worked well enough in peacetime, had it not been for the bitter personal enmity and professional rivalry between the incumbent office-holders.

Army clothing was made by low-bid contracts with tailors (uniform clothing) and seamstresses (principally shirts, fatigue frocks and trousers), who were required to produce garments 'equal in all respects'

to the sealed patterns or samples deposited in the Philadelphia Arsenal under the care of the Military Storekeeper, one of Irvine's subordinates. The contractors drew out unmade materials from the Military Storekeeper in the quantity estimated adequate to complete the requisite garments, and returned the finished goods for inspection against sealed patterns and eventual acceptance or rejection. Irvine levelled complaints that fraud and abuse could and did occur under this system.

Uniforms were produced in four standard sizes by height (with average proportionate measures applied to each size for width of chest, waist, thigh, etc.) in two-inch increments; Size One was for men of 5ft 6ins (1.67m) and Size Four for men of 6ft (1.82m) or more. Approved patterns and written specifications were deposited at the Arsenal for use of the government and their contractors. Despite these safeguards, the tailors sometimes delivered finished garments that differed greatly from the approved form. While such deviations were sometimes due to professional differences over what constituted the proper military cut or size (the application of 'scientific principles' of proportionate tailoring still being in its infancy), it was more often the result of 'cribbing' on the part of the contractor. Cloth was issued out in bulk yardage, so an additional profit could be realised by the contractor-tailor through careful cutting which would leave him with excess material for his own use. If the garments were made smaller or

Loose page concerning infantry uniforms from the incomplete, draft 1812 published regulations - a complete copy has yet to be discovered. (Courtesy National Archives, Washington, DC)

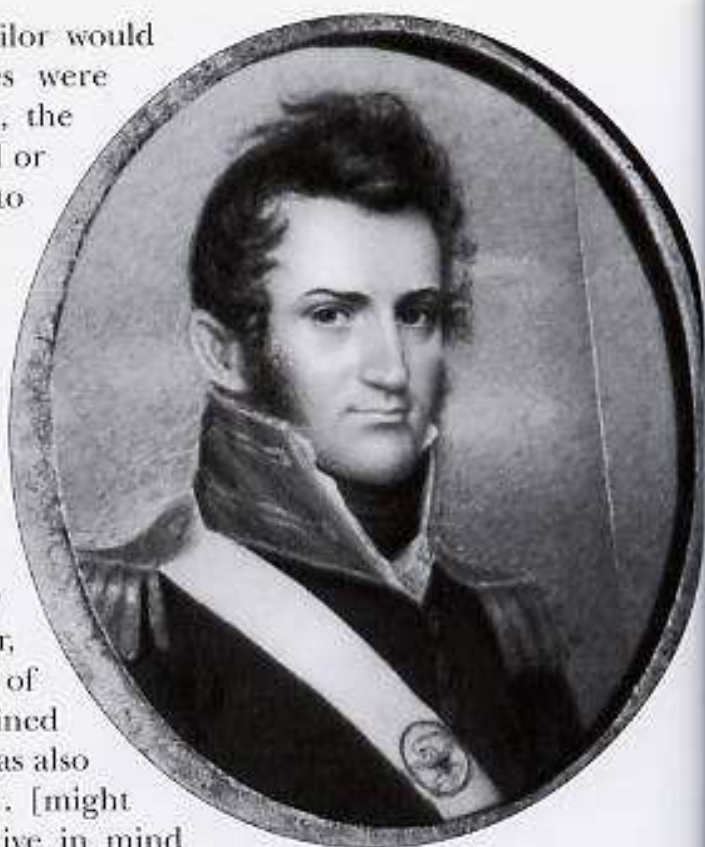


skimpier than official patterns an unscrupulous tailor would realise even greater profits. While these abuses were sometimes detected during the inspection process, the complaints of field commanders over receiving small or ill-constructed uniforms were frequent enough to prove that Irvine's complaints had some merit.

Tench Coxe was a strong proponent of domestic manufactures and, to his credit, did his best to stimulate the growth of the infant textile industry (and related trades) in America by encouragement and incentives. As war with Great Britain appeared likely by May 1811, the Secretary of War directed him to actively solicit bids for domestic cloth for army clothing, especially as a possible blockade of American ports by Royal Navy ships would cut off any hope of a steady supply from Europe. By November, Coxe was able to report that 'the requisite supply of woolen goods for any probable force may be obtained from our own manufacturers even for 1812'. Coxe was also hopeful that 'substantial goods of flax and hemp... [might also be] within our capacity', but had an alternative in mind should supplies fail to materialise – American cotton. He had already enjoyed some success the previous year with using cotton drilling in place of hemp for soldiers' overalls and pantaloons.

With the expansion of the army in January 1812, Secretary of War William Eustis informed Coxe that clothing for 20,000 additional troops would be required beyond those he had already undertaken to make up for the existing 'old' regiments; by February this was amended to 25,000. The sudden and unanticipated demand for cloth suitable for soldiers' clothing resulted in almost immediate shortages, and prices soared – especially as knowledgeable speculators, anticipating the mobilisation, had bought up much of the available cloth suitable for uniforms. Coxe soon found that he could not purchase sufficient quantities of good quality uniform cloth (blue, scarlet and white) at nearly any price. With these new developments, and under increased pressure from all quarters, his earlier optimism began to flag.

By mid-March, Coxe informed the Secretary that his 'expectations of an early uniform a sound and a handsome supply [was] much too sanguine', and began to develop contingency plans. He requested and received permission to purchase drab cloth to make coats and pantaloons to clothe the new recruits. He argued with the Secretary that the 'Service is necessarily injured by the adoption of new uniforms before the summer' uniforms were completed, as the latter were 'always the last in the... making.' With warm weather almost at hand and woollen uniform cloth either unobtainable or too expensive, he recommended furnishing recruits with 'Russia sheeting' (hemp linen) jackets and linen or cotton overalls. Once the old regiments had received their full uniforms and the new regiments were clothed in this inexpensive, stop-gap dress, the business of providing winter uniforms for the new corps could then be addressed. This proposal was adopted and Coxe, employing nearly 5,000 tailors and seamstresses, had made considerable headway when an April reorganisation of the supply system



Portrait miniature by Nathaniel Rogers of an unidentified infantry field-grade officer, c1812. His uniform is in complete accord with the 1812 regulations; his shoulderbelt has a silver oval plate bearing an American eagle in the centre. (Author's collection)

abolished his position. On 1 June, just weeks before war was declared, he vacated the Purveyor's office.

A new position had been created in its place: the Commissary General of Purchases, now directly under the control of the Secretary of War. The Purveyor's chief clerk, Benjamin Mifflin, was appointed deputy commissary and managed affairs capably in the interim until the position was filled. Ironically, Coxe's old nemesis Callender Irvine was appointed Commissary General in August, and soon encountered many of the same difficulties that Coxe had laboured under, including a meddling Secretary of War. This latter impediment changed for the better in January 1813 when John Armstrong took over as Secretary of War; for all of his other faults, he gave Irvine and other subordinates much greater latitude in managing the procurement of clothing and other war materials.

Irvine's contract reforms

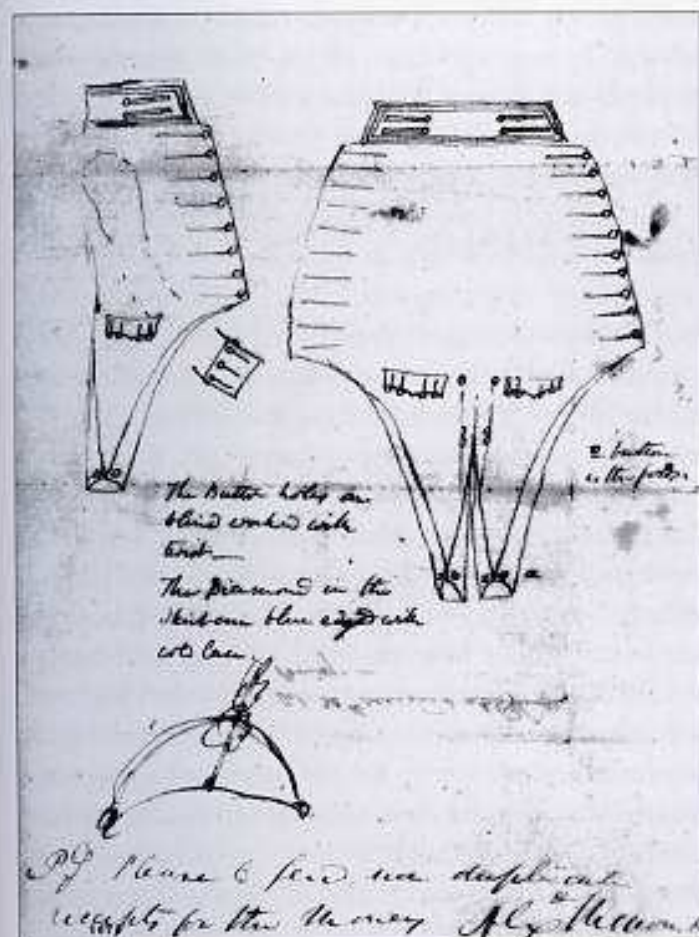
Prior to his new appointment, Irvine had already taken steps to reform the clothing system following the course that he had long advocated. He reported to Eustis on 2 September 1812 that in June he had convinced Mifflin to adopt his 'plan of having all the materials cut for Garments prior to issue' to the contractors; this had the advantage that in 'its execution the amount of materials saved is found to be very considerable and the making of the Clothing greatly expedited'. Irvine now proposed 'taking a large House in Philada. where twenty or thirty Cutters may be constantly employed and where Inspections of every kind, can be conducted'. He noted that the 'shafeings' (the scraps of cloth remaining after cutting out garments – by tradition the property of the tailor-cutter)

could be sold to the rag trade, and the profit would more than cover the cost of rental and upkeep. This new measure received the Secretary's endorsement and was carried out under the direct supervision of the Commissary General.

Under this new system, Irvine was able to circumvent the outside master tailors, many of whom operated 'slop shops' specialising in the production of coarse, ready-made clothing for sailors, the trades and lower classes. These firms generally subcontracted out the actual assembly of the garments to indigent tailors, seamstresses and even children, pocketing a substantial portion of the government allowance per garment produced. Irvine's new cutting and inspection system eliminated the middleman, and during the height of wartime production he was employing 3,000-4,000 outside workers in making up clothing for the army.

The master cutter and his assistants would cut out the garments by the standard sizes. The cut-out cloth components for a jacket or coat, for example, were then folded with the requisite amount of buttons, tape, thread and other

Lack of printed 1812 regulations forced Col Alexander Macomb of the 3rd Artillery to send one of his officers written specifications and drawings to ensure that he had his uniform made according to the new pattern. (Courtesy Manuscripts Division, The Library of Congress)



Light infantry company other ranks' coatee of the British 104th Regiment of Foot, part of the 1812 issue captured by an American privateer. The red coats were issued to various infantry and artillery units during 1813-1814 for their field music after minimal alteration (changing the buttons and facings and presumably removing the lace), while the buff musicians' coats were issued to the 3rd Artillery's band in 1814. (Courtesy Cape Ann Historical Association; author's photograph)



materials calculated for its completion. The bundle was issued to an outside worker, who would be paid the pre-designated fee for that article upon its completion, once it had passed inspection for quality of finish. This measure resulted in an increased production rate at lower cost to the government, while ensuring both well-made uniforms and a adequate income for the workers so employed. The system proved so effective in meeting the army's needs that it continued with little modification until the Civil War.

In 1813, Irvine also received permission to appoint deputy commissaries on a regional level. These officials, replacing the suppliers who had earlier been under the Purveyor of Public Supplies, were located at key port cities along the Atlantic seaboard – New York, Boston and Portsmouth, New Hampshire – commercial and manufacturing hubs that were also ideally sited in terms of water and land transportation for goods. Besides locating and purchasing goods to be used in Philadelphia for the production of uniforms and other war equipment, they were also given responsibilities to contract for and issue uniforms and equipment for many of the new corps raised within their respective regions. Although they had a considerable degree of independence in such matters Irvine provided the deputy commissaries with detailed guidelines for the procurement and inspection of goods, as well as samples and sealed patterns of cloth, uniforms, buttons, insignia and accoutrements.

Despite Irvine's best efforts to ensure some level of uniformity and consistency of quality there was a marked degree of variation due to wartime shortages, pressing needs from the field, varied interpretations of pattern specifications and plain mismanagement in the contracting and inspection process.

CLOTHING

Since the close of the Revolutionary War the troops of the United States Army had worn a rather plain, austere 'national' uniform consisting of blue coats with red facings and white small clothes; infantry and cavalry uniforms had white linings and buttons, while artillery had red lining and yellow metal buttons. This continued in effect, with only minor changes, until the outbreak of the War of 1812.

By 1800 most European armies had begun to adopt close-bodied coats or jackets; that is uniforms that were single- or double-breasted buttoning closed from neck to waist, thereby covering all (or nearly all) of the waistcoat or vest from view. Not so in the United States, where the traditional 18th century 'cutaway style', with



Uniform coatee worn by Capt John Wool of the 13th Infantry during 1812-13. It has silver trim on collar only, as opposed to the full-laced coat worn by his brother officer Stephen Kearny reproduced on page 3. Note the small, laced, unfripped contre-epaulette on the left shoulder; the size of the collar; and the placing of the collar buttons far back. (Courtesy Rensselaer County Historical Society, Troy, New York)

contrasting lapels, facings and turnbacks, still survived. This reluctance to adopt a more modern cut in military clothing can be equally attributed to the parsimony in military matters of the Jefferson administration, and to the conservatism of the then Secretary of War Henry Dearborn – a former Revolutionary War officer – in points of military fashion. For example, it would not be until 1810 that the three primary arms of the US Army – infantry, artillery and cavalry – would finally receive approval to wear lapelless, single-breasted uniforms.

In 1812 the existing military laws of the United States authorised each enlisted man to receive an annual allowance of clothing consisting of: one coat (or jacket for dragoons), a woollen vest, two pairs of woollen overalls (also known as pantaloons), two pairs of linen overalls, a pair of half-gaiters, a cap, a neckstock, a fatigue frock and trousers, as well as various 'necessaries' including shirts, stockings, socks and shoes (or boots). Since 1802 troops serving in the semi-tropical areas south of the 35th latitude had also been issued a sleeved linen 'roundabout' or jacket in lieu of one of the two authorised pairs of woollen overalls.

Coats for all corps, since 1810, were closed on the breast with hooks and eyes rather than buttons, because the corresponding buttonholes were trimmed with round-section worsted cord rather than lace or tape binding, and the button shanks were not large or strong enough for the extra thickness and resulting strain from repeated buttoning. Buttons instead were placed at the outer termination of the breast holes for mere decorative effect. The cord holes themselves were 'liable to be fretted out' in field service. A surplus of this cord trim was still in store left over from procurements for the previous uniform patterns, and was to be used in lieu of binding until stocks were depleted. Although the patterns for uniforms (no printed regulations having ever been issued) had been completely changed in 1810, there was still a great deal of dissatisfaction concerning the army's clothing on the eve of war.

Eustis and the 1812 regulations

In January 1812 Secretary of War Eustis, under the influence of certain army officers, decided to issue a complete new set of uniform regulations for the army, even with war now in the offing, rather than merely modifying the existing dress to suit wartime production. The Purveyor informed the Secretary that he had already contracted for the uniforms on the 1810 pattern for most of the old corps and that it was too late to amend the contracts, especially as many of the uniforms were already made up. Eustis instructed Coxe that all future uniform contracts should be made according to the new printed regulations then under preparation. An incomplete draft 'book of regulations' (apparently covering only infantry, artillery and light artillery uniforms) was sent to the Purveyor at the close of the month, which upon review was found to contain numerous errors and inconsistencies. Coxe requested further clarification in early February, and there ensued a muddled correspondence between the Secretary, his aide LtCol John Fenwick (apparently the author of the new regulations), and the confused Purveyor which lasted until early March, when Fenwick was sent from Washington to Philadelphia to confer with Coxe and finalise uniform details. Eventually, supplemental circulars dealing with rifle and light dragoon uniforms would be issued in April and June respectively, but no complete set of printed 1812 regulations was ever produced – probably because revisions and modifications seemed to occur on a nearly daily basis until the regulations were superseded in spring 1813.

This conduct was in keeping with the Secretary's reputation as one unable to distinguish between critical and routine duties of office, who spent his time 'reading ads of petty retailing Amerchants to find out where he [might] purchase 100 shoes or 100 hats' rather than focusing on the big picture – a practice equally characteristic of Tench Coxe's own conduct in office, according to the Purveyor's critics. In the meantime, Superintendent of Military Stores Irvine had been overlooked in the distribution of the draft regulations, and expressed his surprise when he learned in early March that new patterns were being developed. Coxe replied that he had 'Requested the Secy. of War to send up some Copies of the New Uniform & hoped you had got some'.

As word leaked out about the new uniform changes, other officers began to weigh in with their opinions. Fenwick repeatedly harangued Coxe concerning minor details of the new uniform for light artillery – Fenwick's own corps – which had been changed to an all-blue coat in place of the blue faced with red worn earlier. The coats were already under contract and Coxe had to send additional blue cloth and trimmings to the tailors to modify them in accordance with the new regulations. Similarly, old pattern dragoon and rifle uniforms had been in store and were issuing out when new uniforms for those corps were eventually specified some months later. The old pattern dragoon coats, along with the remaining unaltered light artillery coats on hand, would eventually be converted into infantry coats.

Although not mentioned in either the 1812 or 1813 regulations, officers often wore uniforms of linen or cotton during hot weather. Jackets similar to those worn by enlisted men are frequently encountered in officers' inventories, and all-white coats were apparently also worn. Probably made during 1812-1813, this linen coatee was worn by an officer in the 16th Infantry. (Courtesy National Museum of American History, Smithsonian Institution; Ross Kimmel photograph)



INFANTRY DRESS

In January 1812 Fenwick had sent Secretary Eustis a written memorandum outlining a new, simplified uniform which he proposed for the infantry. The blue uniform retained its scarlet cuffs, collar and turnbacks, but would now be single-breasted with one row of nine buttons down the breast. He suggested replacing the cylindrical felt cap (first approved for infantry in 1810) with a felt cap nine inches high, wider at top than bottom, 'in shape of an inverted sugar cone' – an attempt to copy the French military shako. These proposals were modified and incorporated into the incomplete 1812 uniform regulations first circulated at the close of the month.

As printed, the uniform consisted of a blue coat turned up with scarlet cuffs and standing collar and white turnbacks at the skirt. For commissioned officers the collar was edged with silver metallic lace, and two 'white' (silver-plated) buttons with corresponding silver lace holes were placed on each side of the collar. The coat was single-breasted with ten white buttons down the breast, set off with 'blind' buttonholes of blue silk twist worked on each side, and each cuff with four buttons and blind holes of scarlet twist. Cross flaps were placed on the hips, each bearing four buttons and blind holes of blue twist. Field officers wore long coats with 'skirts lined and faced with white cloth, with a diamond of scarlet cloth... laced with silver lace' at the junction of the turnbacks. 'Platoon' (company grade) officers wore 'coatees, trimmed similarly to the coats of the field officers', while soldiers wore 'coats & buttons of the same fashion [but of pewter] as those of the platoon officers; the button holes in the front, on the pocket flaps & cuffs, & the collar laced with white binding'. Underneath was worn a sleeveless vest of white cloth with welted pockets, closed by nine small pewter infantry buttons.

Field officers were authorised a 'Chapeaux de bras' (a bicorne capable of folding flat) 9½ins to 11ins high and 16ins to 18ins wide, bound with half-inch black silk ribbon, and trimmed with silver tassels and loop and a black cockade with a silver eagle in the centre. The cockade was 'to rise one inch above the brim', surmounted by a white plume 8ins high. Company officers were to wear 'caps of cylindrical form, with cockades on the left side to rise one inch above the top of the cap; a silver band; & tassels falling from the crown of the cap on the right side, an oblong silver plate in front of the cap bearing the name of the corps, & number of the regiment; a white plume worn in front, the stem placed between the silver plate & surface of the cap; the plume to rise above the cap 8 inches'. This was the first official sanction for junior officers to wear the cylindrical caps similar to those authorised for their men since 1810.

Soldiers' caps and trimmings were 'of the same fashion as directed for the platoon officers', although of plainer materials. Of wool felt, these were to range in height from 6¾ins to 7½ins in direct proportion to the hat size of the wearer, bound round the crown and brim with black worsted binding, and lined under the 2½in-wide visor with thin black leather of 'morocco' finish. Trimmings included white feather plumes 10ins long overall, rising 6ins above the cap. Cap plates were of tinned iron (later pewter); the 'bands & tassels' were made of white cotton or worsted cord; and cockades were of stamped leather with pewter eagles.

Winter legwear for soldiers consisted of high-waisted woollen 'pantaloons [also called 'overalls'] of sufficient length to cover the quarters of the shoes, one of blue & one of white for winter', finished gaiter-fashion at the ankle and closed by three small uniform buttons. Linen or cotton drilling pantaloons for summer were cut only to the ankle bone, as they were intended to be worn inside half-gaiters of blackened linen (later wool) that came up nearly to the calf of the leg and buttoned close with nine small pewter buttons. The pantaloons were furnished with suspender (braces) buttons, but the men were expected to furnish their own suspenders (at least one soldier was punished for cutting up his musket sling to hold up his overalls).

Officers wore similar vests and pantaloons (breeches were also authorised for field officers) of finer cloth in winter and 'Jeans &c. in summer', with short boots for foot officers and 'long boots with white tops' for the mounted field officers. Black neckstocks were worn by all, of silk or leather for officers and thick 'glazed' leather for enlisted men. Soldiers' shirts were of relatively coarse linen, with a 'ruffled bosom' or neck 'chitterling' of finer material – a rough approximation of the more genteel shirts worn by officers and gentlemen.

The clothing for the seven old infantry regiments had already been contracted out following the 1810 specifications, and much of it was already on hand in late spring 1812, as was the summer clothing for most of the army. By June production of winter clothing for the new infantry regiments (following the new 1812 regulations) was the priority, yet blue cloth was still in short supply on the market. On 23 June, Deputy Commissary Mifflin suggested 'an alteration in the infantry coat... as we shall not be able to procure blue Cloth sufficient to the whole number or perhaps any... after providing for the Artillery & Dragoons, Which it is proposed to Clothe in their uniform & therefore we shall have to resort to drabs, Brown & Mixt [grey cloth made of mixed yarn from black and white sheep] Colors &c. of which we have so great a quantity ...'. Besides changing the colour, he proposed to 'omit the binding on the Coat altogether', noting that such will allow them to be made 'in nearly half the time' at a great saving in labour and materials. Mifflin believed that there was not worsted 'binding sufficient in the U. States', and recommended that 'if it should be continued a [cotton] tape or some other substitute' could be used, which could be left off and shipped out with the ready-made uniforms to be 'put on by the tailors in the army' when the clothing was issued and individually fitted to troops at their stations. The Secretary approved Mifflin's scheme, with the caveat that binding or tape continue to be provided for the uniforms, either to be sewn on during original production or shipped for later attachment by company tailors, depending on the exigencies of the moment.

Callender Irvine endorsed and continued this programme of stop-gap production when he became Commissary General in August 1812. By the 24th of that month the scarlet cloth used for facings and musicians' uniforms (who wore coatees of reversed colours) was in short supply and 'the cutting of the Coats is suspended on that account'. Two weeks later he instructed one of his deputies to purchase all the scarlet



The 1813 regulations introduced all-blue, long-skirted coats for commissioned officers regardless of rank. Infantry and artillery coats were to have 'straight' worked buttonholes across the breast. This example, worn by a field officer of the 20th Infantry, has diamonds of narrow silver lace on the termination of each skirt turnback. Also pictured are the officer's white woollen pantaloons, intended to be worn tucked into high boots and trimmed with four buttons at the outseam of each knee in imitation of breeches. (Courtesy Tennessee State Museum; author's photograph)



cloth he could find, and in addition 'Drab Cloth... of a good quality', noting that it 'could be dyed [blue], or made up as they are with Green Collars & Cuffs – some of this kind have been made up here they look exceedingly well'. He also directed the purchase of mixed [grey] cloth, 'if enough of one shade can be got for a Regt'. For the drab uniforms and at least some of the mixed grey, black binding was used in lieu of white.

Despite these measures it was still taking too long to make up the full uniforms, so Irvine directed that 5,000 jackets and overalls be made up from drab or grey cloth. These were to be shipped west to Gen William Henry Harrison's Northwest Army and the troops along the Mississippi, as he feared that their regular uniform supplies would not be made up and shipped before the severe winter weather closed roads and froze river shipping routes (which was indeed the case). In other instances, commanding officers refused to accept the uniforms shipped for their regiments. In October 1812 the 16th Infantry was still dressed 'in linen Jackets at the rescue of the health of the men, thro' a disinclination to receive either Drab or a very handsome Brown Coats faced with red' on the part of its commander, Col Cromwell Pearce.

By the close of the year Irvine felt that the cloth situation was well enough in hand that he directed his deputies to purchase for coats only blue or drab cloth (capable of being dyed blue). However, scarlet cloth still remained a scarce commodity, though partly alleviated by the capture of a British transport ship carrying uniforms for the 104th Regiment of Foot. Purchased at auction for the army's use, some of the madder red coats were on Irvine's instructions cut up for facing cloth; the rest were issued complete, with buttons, facing cloth and trimmings sufficient to alter them into infantry or artillery musicians' coats.

The 1813 reforms

To prevent a recurrence of such shortages and to reduce the cost of army clothing, Irvine proposed an even plainer dress for troops in future. The new Secretary of War was in agreement, and by February 1813 Irvine notified his deputies that 'the full trimmed Infy Coat may be dispensed with the present year'. Adopted in its stead was a blue coat with 'Red Collar & Cuffs, two button holes of tape on each side of the collar in imitation of lace plain breast single row of buttons Cross indented

flaps'. Leather caps in lieu of the cheaper but less durable felt ones were also approved, to be furnished once every two years.

The new infantry cap was already in production by January 1813 – a copy of the British 'Belgic' cap of 1812 regulations, but made of leather rather than felt. With its raised frontpiece, rounded at the top, it had come to be known as the 'tombstone shako', although at the time it was simply known as 'the infantry cap' – distinguishing it from the earlier felt cap form, which was commonly called a 'hat' (being a military adaptation of a civilian hat style popular at this time). The leather cap was trimmed with a cotton cord 'band and tassels' that ran diagonally across the front from the upper right of the crown to the lower left. In place of the white feather plume earlier worn the new cap had a 'pompon' or tuft of white worsted or cotton on its left side; at its base was a small, circular cockade of embossed leather with a small pewter eagle or an eagle button. It had a folding rain flap of thin roan leather which buttoned up around the rear half of the lower crown, much like a military 'turban'. In April 1813 leather caps were first shipped to all infantry regiments then stationed on the Niagara frontier and at Sackett Harbor, New York. Due to the large number of cylindrical felt caps still on hand, most of the short-term regiments (numbered 26 and higher) received the earlier form in 1813, rather than the more expensive leather cap. Most, if not all infantry regiments received the 1813 leather cap by summer 1814. Distinctive and durable, although heavier than the felt cap and somewhat ungainly (as pointed out by some of its critics) the 1813 cap proved so popular with the majority of the army's officers that it was adopted for all corps in 1816.

As early as October 1812 Irvine had argued for a plain but 'handsome uniform' consisting of all-blue coatees trimmed with white or yellow tape on collar only, for infantry and artillery respectively. The skirt facings were also to be of blue cloth, with a piece of white or yellow tape in form of a diamond at the termination of the turnback. By April 1813 he had convinced Secretary of War Armstrong of the wisdom of this measure and it was announced that 'Scarlet Cuffs & Collars will be done away' in the future. Musicians' coatees were now all scarlet (or red), with collars trimmed with tape as on the soldiers' coats.

Gone too were the unpopular gaitered overalls; the woollen overalls were now 'to be made rather shorter than heretofore and the tongue entirely taken away'. Replacing the calf-length line gaiters were black woollen ones which came up to just below the knee and buttoned close with 15 small uniform buttons per leg, apparently copied from those then in use in the British Army.

The publication of the 1813 uniform regulations in May 1813 finalised the changes that had already taken place, and officially introduced the all-blue uniform which would continue in use in the US Army, with only minor stylistic changes, for the next two decades. In the preamble to the regulations the key uniform changes were summarised:

'The coat of the infantry and artillery shall be uniformly blue, with red collar and cuffs, and no lace, shall be worn by any grade excepting in epaulettes and sword knots. All officers will wear cuffs of the length of those worn by field officers. All the rank and file will wear coatees. The button holes of these will be trimmed with tape.'

This 1813 leather infantry cap is probably from one of the early contracts, as it still has a separately applied frontpiece (later made integral with the side body), which does 'not rise above the Crown more than ... one & a half inches, whereas ... the pattern cap ... is two inches & five eighths'. Note that it is edged with white paint in imitation of binding. It still has its original cotton 'band and tassels', and once had a pre-1814 pattern cap plate attached in front. (Courtesy Don Troiani Collection)



the collar only. Leather caps will be substituted for felt, and worsted cotton pompons for feathers.'

The remainder of the regulations discussed in great detail the changes in cut and trimming of officers' uniforms by branch, as well as their insignia and headgear. No further discussion of the enlisted uniforms was deemed necessary, as such were provided by the government, while officers were responsible for purchasing their own uniforms. On paper, the new infantry dress would remain unchanged until the end of the war. In reality, a good proportion of the infantry clothing for the year 1813 had already been made up with scarlet facings, and there were still quantities of the full-trimmed and vari-coloured 1812 uniforms in store and issuing out. From surviving correspondence, supply orders and receipts for delivery it is possible to document much of the bewildering array of uniform issues during the 1812-1813 period by regiment. '(1812)' here covers the period autumn 1812–spring 1813, and '(1813)' the period autumn 1813–spring 1814:

- 1st Infantry** (1812) 1810 uniform.
- 2nd Infantry** (1812) 1810 uniform; (1813) leather caps.
- 3rd Infantry** (1812) 1810 uniform.
- 4th Infantry** (1812) 1810 uniform, with cartridge box worn round the waist.
- 5th Infantry** (1812) 1810/12 uniform made from converted old pattern light artillery and dragoon coats; white buff leather crossbelts; (1813) leather caps.
- 6th Infantry** (1812) 1810 uniforms, white bucktail plumes in caps, white buff belting; (1813) coatees of 'Blue (red collars & Cuffs, white tips)', leather caps.
- 7th Infantry** (1812) 1810 uniform.
- 8th Infantry** (1812) 1812 pattern brown coatees 'finished with binding', and black coatees.
- 10th Infantry** (1812) blue coatees and brown coatees.
- 11th Infantry** (1813) blue coatees with 'white facings' (probably tape trim), leather caps.
- 12th Infantry** (1812) drab coatees; (1813) leather caps.
- 13th Infantry** (1813) leather caps.
- 14th Infantry** (1812) brown coatees and 'drab faced red' coatees; (1813) leather caps.
- 15th Infantry** (1812) grey coatees with black binding; (1813) leather caps.
- 16th Infantry** (1812-13) black coatees faced red; (1813) black coatees faced red, leather caps, music in altered British 104th Foot red coats.
- 17th Infantry** (1812) linen, later mixed grey or drab roundabout jackets and overalls; (1813) black coatees (sent out untrimmed in late 1812), felt caps.



One of three patterns of infantry cap plate known to have been made and issued in 1813, this stamped pewter example has a blank space left before the 'REGT' struck below the eagle/panoply of arms device. A regimental number was intended to be struck here before issue, but many were shipped out unmarked, as both numbered and plain examples are known. (Courtesy, J.Duncan Campbell)

- 18th Infantry** (1812) blue coatees.
- 19th Infantry** (1812) linen, later mixed grey or drab wool roundabouts and overalls; (1813) 1812 pattern full-trimmed blue uniforms, felt caps.
- 20th Infantry** (1812) drab and brown coatees; (1813) leather caps.
- 21st Infantry** (1813) 1812 pattern blue and red coatees (possibly fully laced), leather caps.
- 22nd Infantry** (1812) drab coatees faced green with black binding, music in reversed uniforms of green faced with drab; white and blue-mixed woollen overalls; (1813) leather caps.
- 24th Infantry** (1812) linen, later grey mixed or drab jackets and overalls; (1813) 1812 pattern blue coatees, felt caps.
- 25th Infantry** (1812) brown coatees faced red; (1813) blue coatees faced red made per February 1813 specifications, leather caps.
- 26th Infantry** (1813) early 1813 pattern blue coatees faced red, felt caps.
- 27th Infantry** (1813) early 1813 pattern blue coatees faced red, felt caps.
- 28th Infantry** (1813) early 1813 pattern blue coatees faced red, felt caps.
- 32nd Infantry** (1813) early 1813 blue coatees faced red; leather caps, buff crossbelts.
- 36th Infantry** (1813) all-blue 1813 coatees, leather caps.
- 41st Infantry** (1813) all-blue 1813 coatees, felt caps.
- 42nd Infantry** (1813) all-blue 1813 coatees; felt caps; music in altered British 104th Foot red coats.

It would not be until 1814 that most infantry troops would receive the new, all-blue coatees, and many of them not until late that year. While Irvine and his deputies had made up more infantry clothing than required to fulfill the needs of the army, poor transportation and countermanded supply orders still brought about shortages in the field. Most of the regiments in Winfield Scott's Brigade, then preparing for an offensive on the Niagara frontier, had still not received their new uniforms in spring 1814 and were wearing the rags of the 1813 issue. The clothing had been sent months earlier, but had been diverted to Albany for the use of another command. In desperation Irvine had 1,500 dark grey roundabout jackets and 'Russia sheeting' overalls quickly shipped from Philadelphia for the use of Scott's men as a stop-gap measure. These were universally worn by this crack command at the battles of Chippewa and Lundy's Lane in summer 1814.

Although Scott's men made the grey jacket famous, they were probably not the first to wear it. In January 1814 Secretary of War Armstrong had 20,000 'Grey Cloth overalls & waistcoats of the same with sleeves, like those of the British soldiers' made for the troops of the Northern Army, then along the Canadian border. Irvine suggested to Armstrong that 'Grey Coats too, would be preferable to blue as it is difficult to get

Although of the same form as the pewter cap plates approved for the infantry in March 1814, this silver-plated version has mounts on the reverse for use as a shoulderbelt plate, and was worn by an officer in the 19th Infantry (despite that fact that waistbelts had been regulation since May 1813). (Private collection)





US Infantry troops as depicted by English officer-artist Charles Hamilton Smith in 1816, looking very much as they would have done near the close of the war. The enlisted men both wear their overalls inside the long cloth gaiters, while the officers wear pantaloons with Hessian boots. White plumes are shown in the officers' chapeaux bras, although this practice was officially discontinued in May 1813. The soldiers' leather 1813 caps display the white edging or 'streaks' known to have been applied to many of those produced during the war (left & right). The enlisted men's coats are similar in appearance to ones known to have been made under contract in 1814, which were not 'trimmed on the collar, according to the prescribed uniform, having no ... button holes'; the edging to the cuffs (left) is also a variation. Otherwise, these figures are dressed in general accordance with the regulations then in effect. (Courtesy The Houghton Library, Harvard University)

Cloth dyed a good & fast blue', pointing out that 'the grey Coat will look better than blue ones with Grey overalls'. The sleeved jacket was a new item of clothing issue, 'intended for Summer dress and for vest in the Winter' for all troops north of the 35th latitude. It was similar in cut to the linen jacket, with a nine-button front and welt pockets, but made of unlined grey wool or kersey and furnished with shoulderstraps. Devoid of any distinctive trimming, it could be issued to any unit, once the appropriate small size uniform button of the proper branch had been applied. Worn as a field uniform in warm weather, the jacket could also be worn underneath the blue coatee in winter in lieu of the vest (which was abolished).

In March 1814 pattern jackets and cloth swatches were sent to each of the deputy commissaries, to ensure that cloth or kersey procured by them was of the same deep grey shade and that the jackets were cut and finished in the same manner as those made in Philadelphia. At least one deputy, John Langdon, erred in his early contracts, ordering 3,000 yards of light grey kersey before receiving the pattern jacket, which

was made of 'so very dark a mixed' grey. The grey jackets were 'highly approved' during the summer 1814 campaign, and Irvine renewed his lobbying efforts to have the entire army uniformed in grey coatees with minor branch distinctions. A grey-uniformed postwar army might well have become reality had there not been large stocks of blue uniforms still unissued at the close of the war. Grey kersey or cloth had also replaced the blue pair of winter overalls (white still continued in use for the 'dress' pair), and the grey jacket remained a universal item of issue until 1833.

RIFLE UNIFORMS

Since 1810 the Rifle Regiment had worn a uniform similar in cut to that worn by the seven 'old' regiments of infantry, but of grass-green, lined green and faced with black velvet or cloth. The black collar's edging and buttonholes were of yellow cord, while the breast buttonholes were of green cord; black cord was placed on the back seams and used for the 'sham pockets' of the skirts. The coats had black wings trimmed with green cord and fringe. Green cord was also used for the (presumably herringbone) buttonholes on the sleeves and black cuffs. Musicians were distinguished by buff uniforms with green facings and cord trim, while all coats had yellow metal buttons of regimental form. By 1812 it had been decided to change the coat to a bottle-green shade, as it was difficult to find adequate quantities of consistent coloured 'grass-green' cloth suitable for uniforms (or bottle-green, for that matter – the green dyestuffs used during this period were noted for their lack of colour-fastness).



Second pattern cap plate for the 1st Rifle Regiment, made in 1813 to replace the original 1812 plate of the same form but with a simple 'R.R.' device. (Courtesy J.Duncan Campbell)

The 'yeoman-crowned' cap of leather for artillery and rifle troops was first made in 1813, although not issued in any quantity until 1814 - cf Plate D. (Ex-collection the late H.Charles McBarron)



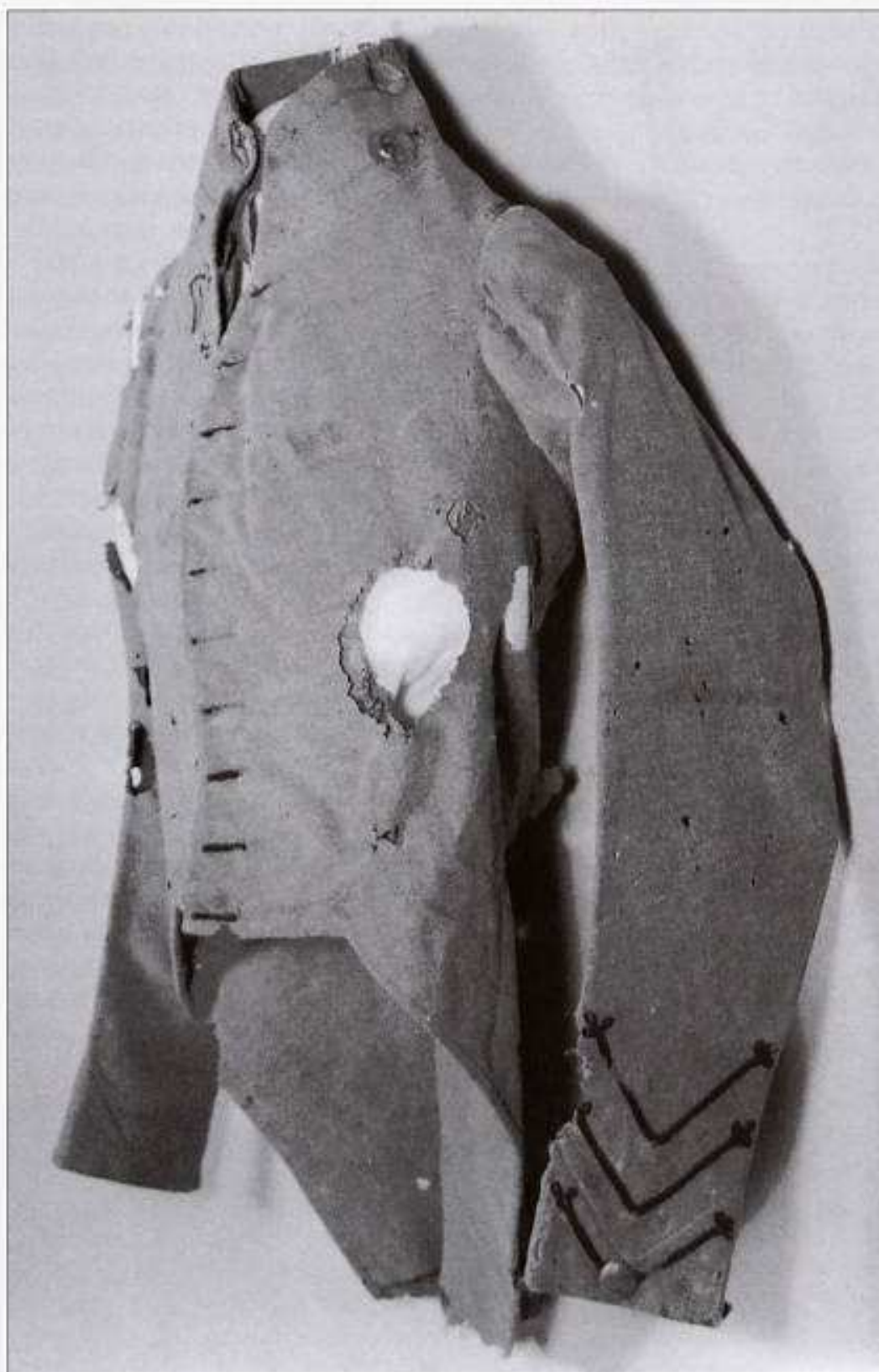
In April 1812 the rifle uniform was modified to suit the simplified clothing patterns developed for the army early that year. The new coatees were to be single-breasted, closed with ten large rifle buttons on the breast, finished with green cord buttonholes in herringbone form. The skirts, turned up and lined with green cloth, had 'sham pockets' consisting of four buttons placed vertically and trimmed with green cord holes set in herringbone or chevron pattern. Collar and cuffs were of black velvet or cloth, the latter now cut 'round' with four large buttons and corresponding black cord holes set on 'long'. The collar had two large buttons on each side, with false buttonholes and collar edging in yellow tape. Musicians' coats remained buff with green collar and cuffs, trimmed in the same fashion as the enlisted coats, but with buff cord holes on the breast and green cord on the cuffs. Officers' coats resembled those of their troops with gold lace replacing yellow tape on the collar and green or black silk twist in lieu of cording for the buttonholes.

For field service in warm weather, rifle troops were issued fringed hunting frocks and overalls of green-dyed linen (and later, cotton). Like the regimental coats, the frocks were originally of a grass-green shade but were later also made in bottle-green. Both frocks and overalls were trimmed with pale yellow or buff fringe, also described as 'wood' or 'straw' colour. The frocks were single-breasted and buttoned from the waist to the neck with five small regimental buttons. In addition to the standing collar there was an integral cape which extended the shoulders and was edged with fringe, as were the front and hem of the frock.

The linen overalls were similarly trimmed with fringe, apparently also the outseam of each leg. Coxey had contracted for thousands of the green rifle frocks in 1812 and there were sufficient quantities in store to provide for not only the original 1st Rifle Regiment, but also the additional three raised in 1814. The fringed overalls were largely replaced, beginning in 1813, with ones of white linen or cotton drilling and black cloth gaiters.

Continued dissatisfaction over the quality and availability of green cloth, in addition to a growing preference for dark grey field uniforms in the army, led to a change in the rifle uniform which was published on 17 March 1814. Now, all four regiments were authorised a uniform consisting of all-grey coatees, trimmed with yellow metal rifle buttons and corresponding buttonholes of 'black twist or braid' set on herringbone form: ten on the breast, three on each sleeve, and three on each skirt. The grey collar had two buttons on each side, with corresponding black cord buttonholes. Although not specifically mentioned, the termination of the buttonholes must have been finished in a trefoil or 'paw' form, a feature found on the surviving coatee worn by LtCol William S. Hamilton of the 3rd Rifle Regiment (which in all other respects conforms to the printed regulations). This can also be inferred from another entry in the regulation, where it is noted that: 'For field or actual service, the officers will wear uniforms like those of the privates excepting as to quality'. Officers were also authorised 'on other occasions' the blue artillery uniform, 'except as to the buttons, position of them, &c. which shall be the same with the field coat'.

Grey 1814 pattern coatee of the 3rd Rifle Regiment worn by LtCol William S. Hamilton. The false buttonholes on the breast and collar are now gone, but were worked in black silk braid finished in a 'paw' or trefoil form at the outer ends, like those still visible on the sleeves and skirts. (Courtesy Louisiana State Museum, New Orleans; author's photograph)



Gilt-mounted sword and scabbard belonging to Capt Benjamin Forsyth of the 1st Rifle Regiment. The successes of Forsyth and his detachment in the *petit guerre* along the Canadian border during 1812/13 led to the establishment of additional regular rifle regiments later in the war. (Courtesy Parks Canada)



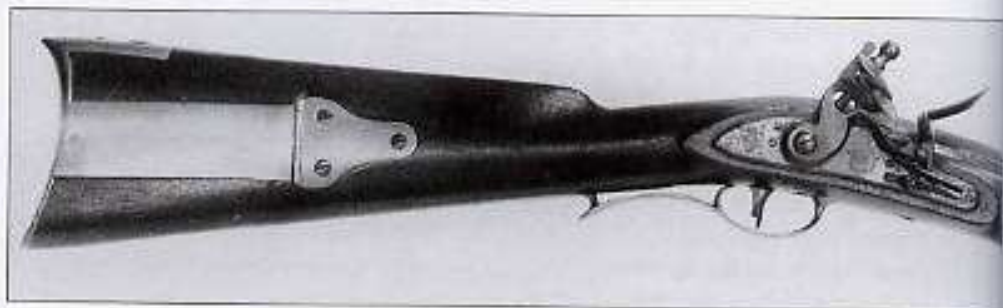


Model 1803 Rifle (Type II) as manufactured at the Harpers Ferry Armory in 1814 to arm the newly-raised rifle corps, although this particular example is of post-war production. It differed only slightly from the original model, e.g. in having its barrel finished bright instead of browned, and having an improved ramrod. (Courtesy William Gavin Collection)

However, there were still not sufficient quantities of the new coats on hand for issue to all four regiments in time for the summer campaign. Irvine directed the Military Storekeeper to 'take the best of the Rifle Privts. Coats and make Sergts. of them so of the Overals similarly, other privates' coats were altered into musicians' coats by the addition of black collars as a minor distinction. The enlisted men of the four regiments (and the re-raised 26th Infantry, which was armed as a rifle regiment in 1814) would not receive their new coats until October or thereafter. Instead, enlisted men wore the grey 'sleeved vest' or jacket (also authorised in the regulations, along with grey cloth pantaloons). These jackets were identical to those furnished to infantry and artillery troops in 1814, but bearing yellow metal rifle buttons.

White linen overalls continued to be issued for warm weather service, although not specifically mentioned in the regulations. 'Jefferson shoes' – short, laced booties which extended 2ins above the ankle bone – were issued to replace shoes and gaiters, but insufficient supplies of the former led to continued issue of the two latter items, often simultaneously with the Jefferson shoes. The ubiquitous green hunting frock, still in good supply, was also issued to all four regiments. During cool weather the enlisted men could wear the frock over their woollen jackets for added warmth; summertime either the frock or the grey jacket could be worn.

Headgear, which in 1812-13 had been the cylindrical felt cap of the infantry (trimmed with a brass, diamond-shaped plate, yellow band and tassels and a bottle-green feather plume), now consisted of the 'yeoman's crowned' leather caps originally proposed for the artillery in 1813 and just now being made up in sufficient quantities for issue. This cap was approximately 7ins high and 8ins in diameter on top of the crown. For rifle troops it was trimmed with yellow cords and a newly designed circular plate of brass, on which was stamped the same device as on the buttons: 'a bugle surrounded by stars, with the number of the regiment within the curve of the bugle ...'. Surmounting the cap in front was a green pompon 5ins high.



ARTILLERY UNIFORMS

As with the infantry equivalent, the artillery coat had only evolved into a closed-front, single-breasted uniform some two years before the War of 1812. The pattern 1810 uniform worn by the Regiment of Artillery (from 1812 on, the '1st Artillery') consisted of a short-waisted, long-skirted blue coat with scarlet collar, cuffs and turnbacks edged with yellow lace. It had originally been intended that these coats be trimmed on the breast with three rows of seven large buttons each, the centre



Brass cap plate struck for the 2nd Artillery Regiment by George Armitage in October 1812. Variants of this plate are also known, unnumbered or with the number 'III', suggesting its issue to artillery recruits and the 3rd Regiment (prior to that unit's receiving its own distinct plate shortly thereafter). (Courtesy Don Trolan Collection)

Portrait of Capt Henry M. Campbell of the Corps of Artillery, by an unknown artist, c1814, wearing the all-blue uniform prescribed for artillery officers. Again, note the position of the collar buttons. (Author's collection)



being functional. False buttonholes of yellow cord were to run outward from each button in the centre row, terminating at the corresponding outer button. However, it was feared that the copper-alloy artillery buttons (which had brazed wire eyes rather than cast shanks – as did those of the rifle troops) would pop off when forced to button through the woollen cloth and the looped cords; and the centre row of buttons were replaced with hooks and eyes during 1810 and 1811.

The cord holes and hooked fronts proved unpopular, and by early 1812, with stocks of yellow cord now running low, it was determined to substitute yellow lace or tape. Thus, early contracts for 1812 artillery coats featured corded coats with hooked fronts and two rows of buttons, while most coats produced under February-March 1812 contracts had three rows with laced holes. There were two large artillery buttons on each side of the collar and four on each cuff and cross-pocket flap, all with buttonholes of cord or lace corresponding to the trim of the breast. Care was generally taken to issue coats of the same form to each artillery company or detachment, but mistakes sometimes occurred in packing.

In winter, a white woollen vest of the same pattern as used by the infantry was worn under the coat, but with nine small artillery buttons. Legwear was also similar; each man received one pair of white cloth and one pair of dark blue overalls (replaced with a linen jacket for troops stationed south of the 35th latitude), and two pairs of linen or cotton drilling overalls for summer – all were to be trimmed on the outseam with round yellow cord, similar to that used on the coat but of smaller diameter.

Headgear had consisted of a large 'cocked hat', but by 1812 this had largely been replaced by 'chapeaux de bras' similar in form to those worn by officers, but of wool rather than fur felt and bound on the edges with inch-wide yellow worsted lace, 'to show equally on each side'. The hat was trimmed with a stamped leather cockade with a yellow eagle in the centre and yellow looping below, surmounted by a white feather plume 'to project Six inches above the Hat'.

The 1810 light artillery coat was nearly identical in form and trim to that worn by the foot artillery, but with shorter skirts, as in the infantry. Coats of this form were already contracted for when LtCol John Fenwick of the regiment succeeded in changing the light artillery uniform – not only in the draft 1812 regulations, but even those in the course of actual production. Fenwick's closeness to the then Secretary of War ensured that 'that corps alone of all the blue will have no scarlet [facings]'. Instead they were to receive uniforms of a completely new form, while the other 'old' corps received ones of the 1810 pattern. The component parts of the light artillery dress as actually made up and worn differed in some respects to that described in the 1812 regulations. Fenwick and the Secretary had made a few errors, and various revisions by letter and



Portrait of Col George Izard of the 2nd Artillery, by Charles Bird King, 1813. Izard wears what appears to be an 1812 modification of the 1810 pattern artillery uniform, with red facings, three rows of buttons down the breast, and gold-laced buttonholes. Izard's surviving correspondence with Commissary General Irvine shows him to have been an officer of progressive views; he was impressed by the practical comfort of the captured British Royal Artillery jackets issued to men of his regiment. (Courtesy Arkansas Art Center Foundation)

conversation pursued the much-harried Purvey during February-March 1812. Still other minor changes were instituted later in the war or shortly after its close, although not published until 1813.

Fenwick's vision for his regiment's dress was inspired by the horse artillery in the French and British armies. Both officers and enlisted men wore single-breasted coatees of dark blue cloth with three rows of buttons on the breast, nine on each (reduced to eight by 1814), the buttonholes 'worked diagonally' (in herringbone form). It had a 'standing collar trimmed round with... lace' (gold vellum for officers and yellow for enlisted men); blue cuffs 'with three buttons placed vertically on the sleeve'; and false 'diagonal pockets on the skirts 'with three buttons worked as the sleeve'. Buttonholes were to be of blue twist for officers and blue cord for enlisted men, with the exception of the two on each side of the collar, which were to be consistent with the collar edging of gold vellum and yellow tape, of the respective rank. Light artillery buttons were of copper alloy and stamped with a script 'LA' device (replaced by ball buttons in 1815).

Sergeants wore two epaulettes of yellow sash ' & [scarlet] red worsted sash', while corporals were distinguished by a single epaulette on the right shoulder. Epaulettes for officers were to be of 'Gold bullion strap basket work'. As with the rest of the army, field grade officers were distinguished by two epaulettes, while captains wore one on the right shoulder, and lieutenants one on the left. Officers are known to have worn a blue sabretache bordered with broad gilt lace and bearing a script 'LA' device in centre by 1819, although it is unknown if this article was worn during the war.

Light artillery overalls, blue or white wool for winter and linen for summer, were made without cord trim on the outseam (as were overalls for all the new-raised corps in 1812). The winter overalls did not have gaiter bottoms; instead they terminated at the ankle joint as with summer overalls, since the light artillery – a mounted corps – were to be furnished with black 'hussar' boots. When on dismounted duty they wore black half-gaiters with their overalls. By spring 1813 most of the corps was serving in a dismounted capacity, and from then onward their legwear closely approximated that of the foot artillery and infantry.

Fenwick had first proposed a new 'yeoman crowned' cap for the entire army. It was difficult and expensive to produce, so the cylindrical cap was retained in the infantry and adopted for the rifles, while the yeoman-crown cap was prescribed by regulation only for his own regiment, the Light Artillery. This new felt cap was 7ins high and 8 1/2 ins wide at the top of the crown; the visor was 2 1/2 ins wide and lined underneath with thin black leather. It was trimmed with a gold band and tassels of worsted 'falling from the crown of the cap on the right side' and had a large regimental cap plate and a white plume tipped with red in front, and a black leather cockade on the left side.



Blue coatee, faced red and laced gold, of Capt Samuel Price (d.1813) of the Light Artillery Regiment. The laced breast is similar to that of 1810 pattern coats, although in other respects - with the exception of the 'LA' buttons and short skirts - this coat conforms to that worn by foot artillery officers in 1812. Most likely Price had this made up in late 1811 or early 1812 to match the red-faced coatees then on order for light artillery enlisted men. These were altered into all-blue coatees before issue, or later converted into infantry coatees. This coatee shows little evidence of wear, further supporting this theory. (Courtesy The Tennessee State Museum; author's photographs)



The new 1812 foot artillery uniform, intended for issue to the 2nd and 3rd Artillery in 1812 and for all three foot regiments thereafter, was essentially a long-skirted version of the coat introduced for infantry that same year, but with the scarlet turnbacks and yellow trim of the artillery. Thus, officers' uniforms had gilt buttons and gold vellum trim on the collars, while enlisted coats had copper-alloy regimental buttons and yellow lace or tape collar edging and buttonholes. In terms of vest and overalls, the 2nd and 3rd were clothed with the same as furnished to the 1st, although the yellow cording on overalls ceased once old contract stocks were depleted, and from then on overalls were made plain like with the new infantry ones.

However, on 27 August 1812 Commissary General Irvine informed Col George Izard of the 2nd Artillery that it would 'not be practicable to provide, in proper time, Artillery Hats, or Chapeaux de bras; the



Intended for the broad 'yeoman-crowned' felt cap (see Plate G2), the 1812 pattern light artillery plate was the largest form produced during the war. Despite its size it was also worn on the leather 1813 artillery cap by most of the regiment later in the war, until finally superseded in 1815 by a new pattern. This officer's example belonged to Lt Adam Larrabee, and is now attached to his sash. (Courtesy Iowa State Museum)



Although not an 'official' pattern, this cap plate was issued and worn by elements of the Light Artillery Regiment uniformed and equipped during 1813-14 by Amasa Stetson, the Deputy Commissary General in Boston. It is very similar in form to plates struck for the 1st Artillery, Marine Corps, 21st Infantry, and other units during this period, and was probably the work of Aaron M. Peasely, a diemaker and engraver who produced cap plates and buttons for the US Army. (Courtesy Don Troiani Collection)

Contractors having failed to execute their engagements'. He noted the 'Colo. [Alexander] Macomb of the 3d Regt... requested me to furnish light Artillery felt Caps, or Infy Caps with yellow ornaments in preference to the Artillery Hat'. Izard thought the 'cocked Hats or Chapeaux which have been issued for the Artillery... very inconvenient & unornamented Covering for Soldier's Heads', and Irvine received the Secretary's approval to issue 'Light Artillery felt Caps to the 2 & 3 Regmts. of Artillery this year and to all next year that is to the 1st. 2nd. & 3rd. Regmts'. The caps of the foot artillery were distinguished from the light artillery by yellow (as opposed to gold-coloured) bands and tassels, a different pattern cap plate and the continued use of the all-white plume.

Irvine was still not happy with the form of the artillery uniform, and proposed to the Secretary of War on 27 October 1812 that the 'long narrow unsightly skirt... be dispensed with'; he recommended in its stead a 'Coatee, blue, Collar & breast trimmed with yellow Binding without red Collar & Cuff', as it was not possible to get 'Scarlet... in sufficient quantities for the facings & linings'. Indeed, limited stocks of this uniform had earlier induced Irvine to purchase 600 'English' artillery coats (apparently captured at sea), which were issued to approximately half of Col Izard's 2nd Artillery. Izard thought this 'short close-bodied coat... more comfortable and neat than that with skirts, for soldiers', and felt that all but collar and cuffs should be of one colour to make the men less conspicuous in battle. On 2 December Irvine forwarded a pattern coat 'made, in fashion according to Colonel Izard's idea of what it should be and in length according with my wishes'. Apparently, this blue coatee had a scarlet collar 'laced with yellow binding' and scarlet cuffs and turnbacks similar in form to the new infantry coatee introduced at about the same time. When the artillery uniform was again changed in the May 1813 regulations, there were quantities of the above uniform on hand sufficient to clothe most of the foot artillery for another year. Thus, few artillery companies received the new, all-blue uniform with yellow-bound collar until 1814, and many artillery officers were still requesting (and receiving) coatees with scarlet facings as late as 1815.

The felt cap 'now issued' to the foot artillery was deemed preferable to the old hat by Izard, but he felt there was still 'room for great improvement in its arrangement', notably in introduction of a 'sort of Cape... contrived of fur or oil'd cloth, which should be ornamental when folded, and serve as a protection for neck & shoulders when let down'. The cap's form also made it difficult for hatters to block, and supplies were again low in February 1813, when it was determined to issue the felt infantry caps in store as needed, trimming them first 'with a yellow Hatband & Tassel, with the Clothing for the Artillery'. The May 1813 regulations had authorised leather caps for all troops in lieu of felt ones: those of 'the Artillery heavy & light [were to] be yeoman crowned - & of the rifle' (for discussion on the form of these caps, see Rifle Uniform above). These new leather artillery caps remained in store until 1815, there still being sufficient stocks of felt infantry caps to answer the needs of all artillery and rifle troops in 1813 (and in 1814, for many artillery detachments). Trimmings remained similar to those used on the felt caps, although feather plumes were replaced with pompons of the same colours, and new cap plates of smaller size were contemplated and eventually issued in 1814.

US INFANTRY, 1812

- 1: Recruit in summer 'field' dress
2: Sergeant in 1810 uniform
3: Lieutenant, 6th Infantry



US INFANTRY, 1812-13

- 1: Pikeman, 15th Infantry, winter 1812/13
- 2: Private, 16th Infantry, summer 1813
- 3: Private, 28th Infantry, fall-winter 1813



US INFANTRY, 1814-15

- 1: Pioneer Corporal, Scott's Brigade,
spring-summer 1814
- 2: Private in fatigue smock
- 3: Grenadier Sergeant, 21st Infantry, 1814



RIFLE REGIMENTS, 1812-15

1: Private, 4th Rifle Regiment, summer 1814

2: Sergeant, 1st Rifle Regiment, 1813

3: Private, 1st Rifle Regiment, 1814-1815



FOOT ARTILLERY, 1812-14

1: Corporal, 1st Artillery, 1812

2: Musician, 3rd Artillery, 1814

3: Matross, 2nd Artillery, winter 1812/13



COLD WEATHER CLOTHING, 1812/13

1: Artillery Lieutenant wearing surtout

2: Sentry wearing watchcoat

3: Light Dragoon wearing cloak



- 1: Infantry officer on staff duty, 1812-13
2: Private, Light Artillery, 1813
3: Captain, Light Dragoons, 1813-14



- 1: Private, Sappers, 1814-15
2: Captain, Corps of Engineers, 1812-15
3: Matross, 1st Artillery, 1813-15



LIGHT DRAGOON UNIFORMS

The entire cavalry arm of the United States Army on the eve of war consisted of the Regiment of Dragoons, which had been largely dismounted and serving in the capacity of infantry since 1809. With the authorisation of a second 'regiment of light dragoons' in January 1812 there was a push to outfit and mount both corps before war broke out.

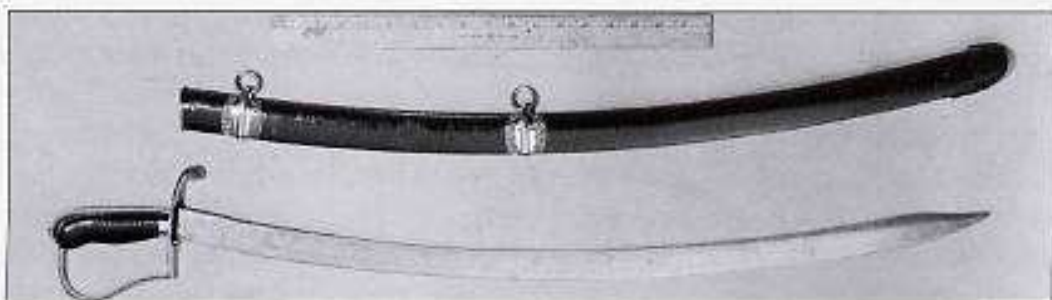
Since 1810 the dragoon uniform had consisted of a dark blue 'roundabout' jacket without skirts, single-breasted and closed in front with hooks and eyes; two rows of buttons (bearing a script 'LD' device) were placed on the outside of each breast in a similar manner to the 1810 coats worn by the other corps. It had a scarlet collar and cuffs and was trimmed throughout with white cord false buttonholes and edging. Musicians' jackets were identical in cut, but of white cloth with blue collar and cuffs, trimmed with blue cord. Officers still wore the all-blue jacket with silver ball buttons and cord trim first authorised for them in 1808.

Underneath the jacket was worn a white vest with nine small buttons; winter overalls were of blue cloth, trimmed with white cord on the inseam, or white trimmed with blue cord. Summer overalls were the same as worn by the infantry, and half-gaiters were issued for dismounted service.

In the spring of 1812 the Secretary of War requested the officers of both regiments to submit their recommendations for the light dragoon uniform to be incorporated in the draft 1812 regulations. In June it was decided that the uniform proposed by Col James Burn of the 2nd Light Dragoons would be that worn by both corps, with a few modifications in trim. It consisted of an all-blue 'hussar' jacket copied from that worn by British light dragoons and hussars, 'the skirt behind three inches deep with double plait'. It had three rows of white metal ball buttons down the breast, the centre row functional, and 'holes in each breast one inch apart... five & a half inches long at the bottom; the top to touch the eye [armhole]', made of blue cord. The breast and back seams were edged with blue cord, which was also used for the breast buttonholes. The collar had white cord edging and two buttonholes on each side, while



Painting of Col Moses Porter of the Light Artillery Regiment, c1815, probably copied from a now-missing portrait miniature once in the family's possession. He wears the all-blue uniform established in 1812, although ball buttons did not replace the flat 'LA' type until 1815. (Courtesy The Danvers [Massachusetts] Historical Society)

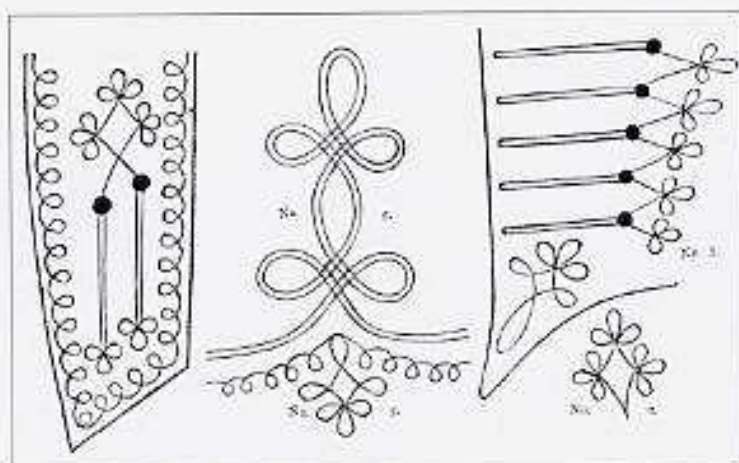


Rare officer's pattern steel-mounted Starr cavalry sabre with checkered ebony grip, and its japanned scabbard with silver bands and rings. (Ex-collection the late H. Charles McBarron)



1808 pattern dragoon cap as modified by the addition of the new pewter cap plate, first approved in June 1812. The remnants of the feather plume can be seen behind the 'frontpiece'; hardly visible here is the false leopardskin turban made of painted cloth. (Courtesy The Ohio Historical Society)

Original printed diagrams for the trimming of the 1812 dragoon uniform, as reprinted in 1814. To the left is the collar pattern (No. 1); No.3 is the form of the jacket front; No.6 is the sleeve cording; No.5 is the point of the cuff trim; and No.2 shows the devices in the 'folds' of the jacket pleats.



cuffs were edged with white cord to form an Austrian knot on the lower sleeve. Officers' coats were similar in form although of finer materials with silver and blue silk 'braid' replacing the white and blue cord respectively. The method of finishing the edging and buttonholes was relatively elaborate and unusual for the American service, so Burn had pattern diagrams printed and circulated to all officers to aid them in having their uniforms made. On 2 May 1814 it was ordered that the 'white cord... be taken off the soldiers' jacket, and no lace, or silver cord to be worn by officers', but it is questionable whether such modifications were attempted on uniforms on hand or whether any new uniforms were made to this form.

Overalls remained the same but were now without cord edging – blue or white cloth for winter and linen for summer, despite Burn's and Irvine's efforts to have the white cloth pair replaced with a set made of buckskin. Boots were of black leather with 'tops to cover the knees', and

Irvine had steel spurs made up which screwed into the heels of these and the hussar boots of the light artillery, after the fashion worn by 'French and English' light cavalry.

Since 1808 the leather helmet or cap had been of the 'jockey' style with a leather comb topped with a white horsehair crest. The cap had a vertical front-plate or shield, bearing 1½ in high block letters in brass, 'US/LD'. Around the crown was a mock-leopardskin turban made of painted linen. A tall feather plume of white, with the upper quarter tipped with blue, was mounted behind the front-plate, slightly to the right side. Officers wore a leather cap with bearskin roach, the so-called 'Tarleton' form, with a leopardskin turban. Colonel Burn requested permission to replace the brass letters on cap fronts with ones of white metal for his regiment, 'being uniform with the [belt] plate and Buckle of the sabre belts'. This was approved in July, but Burn had cap plates die-struck in pewter instead, each bearing the figure of a mounted dragoon charging. The new plates were mounted to the fronts of the old pattern caps, although at least one troop of the 1st Regiment had already

marched to the New York frontier dressed in 1808 pattern uniforms with cap fronts still bearing 'US/LD' (which, according to a local wit, stood for 'Uncle Sam's Likely Devils'). Other troops of the 1st were able to turn in the old pattern jackets they had been issued, drawing instead the new 1812 uniform (and presumably cap plates) before going on active service.

In 1813 a new pattern leather cap was developed for the light dragoons; this had a 'Skull' 6 inches in depth the helmet in front to be 3 inches higher than the top of the Skull forming the half Semi [comb] to the back part'. There was



no vertical 'shield', so the cap plate was now attached directly to the front of the crown. The comb was edged with reinforcing strips of white sheet metal and two additional strips ran down

each side, terminating at the leather 'turban' at the bottom. Leather chinstraps were a new feature of the cap, covered with sheet metal scales. A flowing white horsehair crest was set into the comb, which had a white pompon with blue tip mounted in front. In March 1813 there were 1,238 'new pattern caps' in store, and it is unlikely that many were issued before that spring.

UNIFORMS OF STAFF AND OTHER CORPS

Prior to the publication of the 1813 regulations there was no established uniform for the **general staff** of the army, and wide variation could be found among the officers serving in this capacity. By long-established tradition general officers wore a blue coat with buff facings and lining, trimmed with gilt buttons and epaulettes with embroidered, laced, or plain buttonholes and edging, at the whim of the wearer. Others seem to have favoured an all-blue uniform, again embroidered or plain according to taste.

The all-blue uniform was officially adopted in 1813, when it was ordered that general and general staff officers were to wear single-breasted coats with ten buttons and corresponding herringbone-form holes, with collars trimmed with one button and blind hole on each side. The cuffs were indented on the upper side, with one button placed at the centre of the indent and three others placed 'lengthwise' on the sleeve, with buttonholes worked in herringbone form to conform with the angle of the indented cuff. Similarly, four buttons with herringbone-form holes were placed lengthwise on the skirts of the coat. Skirts extended to the bend of the knee and were lined and turned-up with blue. Only generals were permitted to embroider their buttonholes,

ABOVE: Daguerreotype from a now-lost miniature of Capt James R. Butler of the 2nd Regiment of Light Dragoons. Despite its small size the details of the 1812 uniform are precisely rendered, from the silver-embroidered and worked collar and wings, to the ball buttons and blue cord trim on the breast, set on in the pre-1812 style of the British light dragoon uniform.

(Author's collection)

ABOVE, RIGHT: 1813 pattern dragoon cap of 'Grecian' form, conceivably copied from the 'classical' helmets recently prescribed for British heavy dragoons. The missing pompon was mounted on top of the comb just in front of the horsehair crest. (Courtesy Don Troiani Collection)



Uniform worn by MajGen Andrew Jackson during the New Orleans campaign of 1814-15. It follows the 1813 specifications for general officers' coats, and has embroidery on the collar only. Note the pronounced 'armseye' at the shoulder and the long sleeves which typified the cut of military and civilian clothing during this period. (Courtesy The National Museum of American History, Smithsonian Institution)

MajGen Jackson's epaulettes are distinctly French; it is known that French-made swords, sword-belts, epaulettes, lace and other officers' trimmings were imported into the United States throughout the war. (Courtesy The National Museum of American History, Smithsonian Institution)



in winter and nankeen in summer. High military boots and gilt spurs were to be worn by all such mounted officers.

Regimental **surgeons** and their mates had worn an all-blue, single-breasted coat with three-button pocket flaps and cuffs. The collar had a single button with a laced or embroidered hole, and was framed with embroidery or lace. Buttons and lace were to be the colour of the corps to which they belonged; headgear was a *chapeau bras* with black ostrich plume. Post or hospital surgeons not belonging to corps were permitted a similar blue uniform edged with buff and trimmed with 'yellow lace and buttons', worn with buff pantaloons or breeches, and vest. In 1813 this was changed to an all-black coat conforming 'to the uniform of the staff' with cross pockets and cuffs (each with four buttons) and black

although the 'Commissary General of Ordnance, Adjutants, Inspectors, and Quartermasters General and the Commissary General of Purchases [were] permitted to embroider the button holes of the collar only'. All other staff officers were to have buttonholes worked of blue silk twist (a feature that most general officers seemed to prefer judging by extant portraits). Buttons were gilt ball buttons, although some attention had been given to the design of special staff buttons.

The *chapeau bras* were now slightly smaller in form, the 'fan' ranging between 6½ins and 9ins high behind and between 15ins and 17½ins wide 'from point to point, bound round the edge with black binding half an inch wide'. A black button and loop below a 4½in diameter cockade, with a gold eagle in the centre, completed the trim; plumes were disallowed, though frequently still worn. White vests and pantaloons (or breeches) were worn although general officers could also wear buff. Blue pantaloons were permitted



cloth-covered buttons. Dirks or smallswords were the sidearms permitted the gentlemen of the medical service.

Officers in the small but elite **Corps of Engineers** had worn plain dark blue coats with black velvet collar and cuffs since 1803. The coat was single-breasted, with nine buttons and blue twist holes set on in herringbone fashion. Sleeves and skirts each had three buttons placed lengthwise, similarly trimmed with blind holes of herringbone form. Epaulettes were gold and the flat buttons of gilt metal bore the 'Essayons' symbol of the Corps. The collar was to have a gold-embroidered device consisting of a star within a 'wreath' of two crossed branches, but it was frequently left plain, especially in undress. Vests, breeches and pantaloons were to be buff, but blue pantaloons were permissible in winter and nankeen in summer. Full-dress headgear consisted of a chapeau with black cockade with gold eagle, gold loop and button, although civilian-style brimmed 'round hats' were more frequently worn in service, trimmed with a cockade and eagle.

There had long been a small cadre of enlisted men to assist Engineer officers in their duties and in the management of the United States Military Academy at West Point, which was under the Chief of Engineers' supervision. These enlisted men wore a uniform similar to the officers', although of coarser materials. Buttonholes on breast, sleeves and skirts were worked in yellow lace or tape rather than blue twist. The collar of black cotton velvet was decorated on each side with a single button and corresponding yellow lace or tape hole. Buttons, as well as vests and legwear, were the same as worn in the artillery. During the War of 1812

ABOVE, LEFT MajGen William Henry Harrison, commander of the Northwest Army during 1812-13, painted by Rembrandt Peale, c1814. He wears the full-embroidered coat allowed for general officers only, and holds a general officer's 'straight sword' of French manufacture. (Courtesy National Portrait Gallery, Smithsonian Institution)

ABOVE Portrait of Brevet BrigGen Joseph Gardner Swift, Chief of Engineers, painted by John Wesley Jarvis in commemoration of his role in supervising the 1814 New York Harbor fortifications. He is dressed for the field in a plain 1813 general or staff officer's coat, round hat, and blue pantaloons over boots. (Courtesy New York City Art Commission)

Uniform, epaulette, and sash worn by Capt Alden Partridge of the Corps of Engineers. This coat was probably worn for routine duties and undress, as he is also known to have had one with the gold-embroidered collar device of the Corps – cf Plate H2. (Courtesy Norwich University Museum; author's photograph)

Capt Partridge's surviving *chapeau bras* conforms in dimension and trimming to that prescribed for all army officers in 1813; the small gilt eagle is missing from the centre of the black silk cockade. (Courtesy Norwich University Museum; author's photograph)



the enlisted contingent was expanded into the 100-man '**Company of Sappers, Miners and Bombardiers**', half of which marched north to join the Northern Army in 1814, serving as heavy artillery and fighting with distinction during the siege of Fort Erie that August. They wore felt caps with yellow bands, 2nd Artillery cap plates and black plumes in 1813. The following year they adopted leather infantry caps furnished with artillery plates, yellow bands, and black pompons. The musicians of the company also served as a band of music attached to the military academy. They wore uniforms of the same cut as the enlisted men, but made of scarlet cloth with black velvet facings and yellow binding. Plumes of red with black tops were worn in musician's caps, which were otherwise trimmed like those of engineer privates.

Despite attempts to regulate the dress of the cadets at **West Point**, they wore a rather heterogeneous mix of military garments until 20 June 1813, when a uniform was finally established for all cadets. This was to consist of plain, single-breasted coats with eight small gilt buttons on the breast, one on each collar, and one with a herringbone buttonhole on each indented cuff. Vest and pantaloons were blue cloth (changed to grey in June 1814) in winter and nankeen in summer, worn with half-boots and Jefferson shoes. Captain Alden Partridge, then Superintendent of the Academy, appears to have introduced a grey undress uniform (possibly the grey army-issue round jacket) at the same time, and proposed changing the full dress to a grey coatee, which was accomplished shortly after the end of hostilities. A military chapeau with cockade, gilt eagle and loop was the official headdress, although a round hat with cockade appears to have been commonly worn instead. Crossbelts were of black leather, and the standard Model 1795 musket (in two lengths, standard issue or a shortened version, depending upon the size of the cadet) was carried. 'Cut and thrust' swords were authorised, carried from a waistbelt worn under the coat, and apparently worn by all uniformed cadets when not under arms and by duty and 'company' officers on all occasions.

Within the Quartermaster General's department a '**Corps of Artificers**' was formed, for which a distinct uniform was approved on 20 November 1812. It was to consist of a green single-breasted coatee with red velvet collar and green cuffs. Red vests and green pantaloons were worn in winter (white in summer), trimmed with gold or yellow cord for master craftsmen or artificers respectively. On each side of the collar was to be embroidered an upraised arm holding a hammer, in gold for supervisory craftsmen (who were also to wear red wings)

and yellow for the others. The headdress was to be felt caps trimmed with cap plates, bands and edging of yellow, and green plumes. There is no definite proof that this green uniform was ever issued; if so, it was changed to one of blue at that or some later time, based on a portrait miniature of





Portrait miniature of Superintendent Robert Thomas of the Corps of Artificers, done by an unknown artist during 1814-15. The coat is blue, rather than green as proposed in 1812, but incorporates a number of the 1812 distinctions.
(Author's collection)

Superintendent Robert Thomas (the portrait is undated, but was framed by him and presented as a gift in 1815). He is shown wearing an all-blue uniform with red edging to breast, collar and wings. Three rows of gilt buttons are on the breast, the centre row functional. The collar is lined with red (presumably velvet) and framed with gold lace just inside the red edging, while a single button with gold lace loop is placed on each side. On both gold-fringed wings are placed three six-point stars of gold embroidery – the insignia established in 1812 for the superintendent.

It is uncertain what uniform was worn by the enlisted personnel attached to the Commissary General of **Ordnance** during most of the war, although the artillery uniform is most likely. However, shortly before the end of the war LtCol George Bomford of that corps requested permission to uniform them in short blue coats with black collars and round hats. Whether this dress was adopted and issued is unknown.

The **mounted rangers** were responsible for providing their own arms, clothing and horse, for which they were given a monetary allowance. If any of these companies secured a uniform of sorts, it has not yet come to light, but their dress probably mirrored that most common on the frontiers: hunting shirts, jackets, trousers and leggings with hats and caps of various form.

ARMS AND ACCOUTREMENTS

Unlike the 1812-13 'crisis' in military clothing, there were sufficient arms and accoutrements on hand to answer most of the United States Army's needs when war broke out. In 1795 a .69in calibre iron-mounted and banded musket based on the French Model 1766 (or 'light Model 1763', as it was also known) was selected as the first official model, and went into production at the Federal armoury in Springfield, Massachusetts that same year. Between 1795 and 1815 the two Federal armouries at Springfield and Harpers Ferry, Virginia, produced some 155,000 muskets of the 'Model 1795', and private contractors had produced thousands more. The musket was well-made and easy to maintain, which accounts for the longevity of its manufacture and use.

In addition, surplus French, British and German arms from the Revolutionary War could still be found in Federal arsenals, in addition to newer arms imported since the 1790s. Among the latter was the British India Pattern musket, the arm of choice in the 1st Artillery Regiment due to its short barrel and brass mountings – ideal for artillery service. There is some evidence to suggest that elements of the 2nd and 3rd Artillery were similarly armed; and at least one infantry regiment, the 6th, also requested India Pattern muskets, though apparently in vain.

The primary arm carried by regular riflemen was the brass-mounted Model 1803 Harpers Ferry rifle of .54in calibre. Well-made and short (with a 33-in octagonal/round barrel), this was an excellent arm; its only major drawback was the lack of a bayonet mount.

Despite their designation the 1st and 2nd Regiments of Light Dragoons (when mounted) never carried carbines and were armed and functioned as light cavalry, with sabre and pistols. Two standard patterns



The iron-mounted Model 1795 musket was the standard weapon of US Army foot troops throughout the war; this example was made at the Harpers Ferry Armory in 1812. (Courtesy William Gavin Collection)



of pistols, the Model 1805 Harpers Ferry and the Model 1811 North (produced under contract for the Federal government), appear to be those carried by regular horse and light artillery troops, although other patterns could also be found in Federal arsenals. Similarly, it appears that both light dragoon regiments and most of the Light Artillery Regiment received sabres manufactured by Nathan Starr, under 1812 and 1813 contracts with the Federal government. The early scabbards were of leather with iron mountings, but sabres made under a second 1812 and 1813 contracts had iron scabbards with two rings.

In 1808 a new model cartridge box began issue for all foot troops. Made of substantial blackened and 'varnished' leather, it contained a wooden block drilled for 26 cartridges, with a tin 'tray' below which could accommodate an additional 12 rounds, plus spare flints, rags and musket tool. It was slung from a 2½in-wide shoulder or crossbelt which buckled to the bottom of the box. A corresponding bayonet belt, of equal width and mounted with a plain oval plate of cast brass, was adopted at the same time. Initially the crossbelts were both made of blackened harness (tanned) leather, but buff belting soon became the standard in most pre-war contracts. Shortages of buff leather in the 1812 market led to a resumption of black leather belting as a wartime expedient, and by and large most wartime-raised units (especially infantry) were furnished with black crossbelts. The seven 'old' infantry regiments, as well as most of the artillery and a few other select units, had buff belting, which was usually pipeclayed white.

Sergeants and musicians in foot regiments were authorised swords with 'cut and thrust' (straight, single-edged) blades prior to the war. Theoretically, infantry swords were to be 'iron-mounted' on the guard and grip, in keeping with the 'white' buttons of the uniform, while those of artillery and rifles would be brass-mounted. However, no official pattern had been established and there was little uniformity in early-war swords, especially since great numbers were either imports or rehilted from the variety of blades found in store. William Rose made brass-hilted non-commissioned officers' swords under an 1812 contract, while Nathan Starr produced 2,000 iron-mounted swords of a different form under an early 1813 contract; both patterns had straight single-edged blades furnished with leather scabbards.

Canteens produced for United States troops in 1812 were wooden, of the staved 'barrel' or keg construction, with a diameter of 7ins and a width of 3ins-3½ins, suspended by a ½in strap of black leather. Specifications call for them to be painted 'light blue', but Spanish brown and black examples by known contractors are also extant. Another form,

known to collectors as the 'cheesebox' canteen, also appears to have been issued to both regular and state troops as a wartime expedient. This was made from two circular faces of wood with a single band of thin wood wrapped around to form the side surface.

At the beginning of the war knapsacks were generally of the 'Lherbette patent' or similar 'envelope' forms, painted light blue and with flaps bearing a device painted in Spanish brown consisting of a large 'US' within an oval outline.



Model 1808 bayonet belt and scabbard of blackened harness leather, with its original issue oval plate of cast brass. (Courtesy Don Troiani Collection)

The Model 1805 Harpers Ferry pistol was originally designed as a cavalry arm, but may have also been carried by mounted light artillerymen. (Courtesy William Gavin Collection)

Knapsacks made of dressed hides based on the French form were introduced in 1813, of horsehide or deerskin with hair left on, but proved less than successful due to inadequate dressing of the hides and poor construction. Linen knapsacks were again the standard by 1814, including ones of a new form copied from the British 'Trotter' packs. Called the 'Glengarry' (possibly after examples captured from the Glengarry Light Infantry), this knapsack, typically painted black, was rather box-like in form, and had removable inserts of thin board which supported the soldier's load and preserved the form of the pack. With some modifications, it would continue as the regulation knapsack of the post-war army for the next four decades.

Haversacks were generally made by contract from linen 'sheeting', although BrigGen Scott complained that those issued to his brigade in 1814 were incapable of holding a full three days' rations, and had his men make larger ones from their old tents.

Conclusion

Then, as now, there was often a great dichotomy between printed regulations or specifications governing the uniforms and equipage of troops, and the reality of what they actually wore in the field. With regard to the United States Army, perhaps the gap was never greater than during the two-and-a-half years of the War of 1812. As outlined above, the 1812, 1813 and 1814 regulations – so often quoted and used in the reconstruction of American uniforms by past and present uniformologists – primarily governed officers' dress, were incomplete, quickly superseded, and frequently unavailable or unknown to those who were supposed to adhere to such guidelines. Nearly a year after the close of the war there was still great disparity in requisitions and confusion over dress, prompting even the Commissary General himself to ask the Inspector General: 'By the by, what is the present uniform of the Army? – some officers call for the blue coats, some for the blue & red & a few the grey – some call for white belts, some for yellow and a few for black'. While uniformity in dress beyond regimental level was seldom achieved during the war despite the best efforts of many, few European nations could boast that their troops were as practically, comfortably and generously clothed as those of the United States Army by 1815.



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The brass-mounted 1812 Rose contract sword for non-commissioned officers may have been intended for the foot artillery and rifle regiments, but was probably also issued to infantry regiments. (Courtesy Don Troiani Collection)



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THE PLATES

A: US INFANTRY, 1812

A1: Recruit in summer 'field' dress, 1812

The linen jacket and overalls long worn by troops at southern posts proved an ideal recruit uniform for the new regiments in 1812. Some, however – like the 17th Infantry – were still 'dressed in the rags of their linen jackets' that November, due to delays in making and shipping their winter uniforms. This recruit's felt cap is without a plate, which were in short supply until 1813. His knapsack is one of the Lherbette form first introduced in 1808. With some change in headgear, jackets and overalls of linen or cotton drilling would again be issued to most of the army for hot weather service in 1813. His musket is a Model 1795, the standard infantry arm throughout the war.

A2: Sergeant in 1810 uniform

Most of the seven pre-war infantry regiments were issued 1810 pattern uniforms during 1812. Some of the 1810 uniforms in production during March 1812 seem to have been fully trimmed with lace rather than cord, and made to button down the breast in the newer fashion, resulting in three rows of buttons down the breast – only one of which was functional. Enlisted men's coatees had 12in skirts with 'half-turnbacks' (i.e. front panels only); sergeants' coats were made in the fashion of the commissioned officers, cut slightly longer in the skirts and with full turnbacks. This sergeant wears one of the newer, laced coats; his rank is denoted by a red worsted sash and two white silk epaulettes. His woollen overalls are the gaitered form worn in winter, trimmed on the outseam with blue cord (this trim was discarded on the overalls made for the new regiments).

A3: Lieutenant, 6th Infantry

Colonel Jonas Simonds prided himself on the appearance of his regiment, and took special pains to ensure that they always appeared smartly dressed. He procured white bucktail plumes for his officers and enlisted men in place of the regulation feathers, and had 'handsome' silver plates for caps and sword belts made for his officers in New York. No surviving plates of the 6th are known, but the form depicted is taken from those made for other regiments by New York silversmiths during this period. The uniform is taken from a

Engraved silver shoulderbelt plate of Capt Richard Caldwell of the 25th Infantry, who died on 23 November 1812. In form and execution it is similar to examples made for other corps by New York City silversmiths. The 25th Infantry was principally raised in Connecticut and New York. (Courtesy, New York State Office of Parks, Recreation and Historic Preservation, Sackets Harbor)



portrait of Lt John Plume, regimental paymaster in 1812. It is closed with hooks and eyes on the breast as per the 1810 pattern, although his cuffs are non-regulation, being set 'cross' (rather than indented with four herringbone-form buttonholes on the sleeve) – very likely a regimental distinction employed by officers of the 6th. The sword is a curved sabre, silver-mounted with eagle pommel and ivory grip, a popular style among infantry officers. Swords were privately purchased by officers and varied widely subject to taste and pocketbook. It is slung in a white shoulderbelt per regulation, worn until superseded by a 2in-wide waistbelt as described in the May 1813 regulations. His half-boots are the popular 'Hessian' or 'hussar' form.

B: US INFANTRY, 1812-1813

B1: Pikeman, 15th Infantry, winter 1812/13

During winter 1812/13 the 15th was trained to fight in a three-rank formation (as opposed to two, as practised by the rest of the infantry), the two front ranks armed with muskets and bayonets and the third rank with 12-foot pikes, thereby achieving direct employment of 'cold steel' by all three ranks in a bayonet charge. For volley fire the pikemen were also armed with shortened muskets, and carried swords in lieu of bayonets. It was in this formation that the 15th fought during the successful attack on York, Upper Canada on 27 April 1813. The regiment (including music) was issued all-grey coatees with black binding trim and grey woollen overalls in late 1812, due to a shortage of blue and scarlet cloth. The cap plate is the pattern first issued to infantry in 1812 and is based on an original 15th example excavated at Sackets Harbor, NY. See text, page 40, for notes on accoutrements.

B2: Private, 16th Infantry, summer 1813

With the 15th Infantry, the 16th spearheaded the attack at York and was similarly dressed in stop-gap uniforms of non-regulation colour. In winter 1812 the regiment received its first issue of black coatees, faced scarlet and fully trimmed with white tape. The uniform proved so popular that it was again requisitioned and received in 1813. In late spring 1813, the 15th and 16th Infantry were among the first units to receive the new leather infantry caps with upraised fronts, most of which were edged with white paint in imitation of binding (during the early contracts) as shown here. The regimental cap plate, one of the new forms struck in pewter and first distributed in early 1813, was originally intended for the felt cap and appeared 'bulky' on the new caps. The soldier's 'summer' overalls are of cotton drilling, commonly issued in place of linen during 1813.

B3: Private, 28th Infantry, fall-winter 1813

This regiment was raised and organised in Kentucky during early 1813 and served in the Northwest Army; a detachment fought as marines during the battle of Lake Erie, and the regiment distinguished itself at the battle of the Thames. During its short existence it wore the new 'Blue Coats with red Cuffs & Collars & White tips' authorised in early February 1813 to replace the full-trimmed 1812 pattern uniform. This soldier wears the felt cap with plate issued to the unit in 1813. His overalls are of drab wool, either new ones of the 1813 pattern or older gaitered ones with the bottoms removed (commonly done by veterans on campaign and worn instead with the issue half-gaiters).



Tinned iron cap plate of the 'first pattern' made for infantry and issued to the 15th Regiment in late 1812. The numbers ('15' in this case) were intended to be individually struck on before issue to a particular unit. (Courtesy James A.Hart Collection; Mike O'Donnell photograph)

C: US INFANTRY, 1814-15

C1: Pioneer Corporal, Scott's Brigade, spring-summer 1814

The 9th, 11th, and 25th US Infantry Regiments composed BrigGen Scott's brigade on the Niagara frontier in June 1814 when it received its new issue of clothing. Each man received a dark grey jacket, pair of linen overalls, gaiters, leather cap, two shirts and a fatigue frock. Scott established ten pioneers in each regiment, one per company, under the command of a corporal. Each pioneer was to be 'furnished ... with the proper tools ... handsomely cased in leather and worn & slung over the shoulder The whole ... supplied with a linen apron suspended from the neck & to reach below the knees'. Our corporal is distinguished not only by his cotton epaulette on the right shoulder, but also by the felling ax and handsaw he carries (specific tools were prescribed for each of the ten men). His new cap is an improved version of the 1813 form and has the new 'eagle over clouds' cap plate first approved for issue in March 1814.

C2: Private in fatigue frock

In 1812 the form of fatigue frock issued to soldiers changed from a pullover smock style to one copied from the open-fronted hunting frock worn by riflemen, minus the falling cape and fringe trim. Made of coarse, unbleached linen (and later cotton), it was closed in front with two pewter 'US' buttons. Loose fatigue trousers of the same material (to be worn over the overalls on fatigue duty) were made until 1813, when it was decided to extend the length of the frock to below the knees, thereby eliminating – in theory – the need for fatigue trousers. Forage caps were not furnished by the government and there is little evidence of their use during the war; this soldier employs an old felt infantry cap with its trimmings removed for the same purpose – apparently a common practice.

RIGHT This fatigue frock, worn by Augustus H. Evans, is the only surviving example of US Army issue enlisted men's clothing from the War of 1812 – all the more surprising in light of its intended use. It is nearly identical in cut to the rifle frock, although the latter was furnished with a falling cape, fringe trim and three additional breast buttons. (Courtesy The Missouri Historical Society, St Louis; author's photograph)

C3: Grenadier Sergeant, 21st Infantry, 1814

Under the command of Eleazer Ripley the 21st Infantry evolved into a superb regiment that usually lived up to its colonel's high standards. When its elite flank company of light infantry disgraced themselves in a riot in May 1814 the now-BrigGen Ripley dissolved it and all other light companies in his 2nd Brigade of the Left Division, replacing them with a second grenadier company per regiment. The grenadiers were distinguished from the battalion companies by two chevrons on the upper right arm, red-tipped pompons on their caps, and the practice of always wearing their overalls under the knee-length gaiters rather than outside, as worn by the rest of the companies on campaign. Grenadier sergeants alone were entitled to wear boots in lieu of gaiters at their discretion. One honour accorded to the grenadiers was to escort the national standard (seen here) and the regimental colours from the parade. Our grenadier sergeant appears resplendent in his new all-blue 1813 pattern coat with two white cotton epaulettes (silk being discontinued by this date), red worsted sash, and a Starr Model 1813 NOC sword.



D: RIFLE REGIMENTS, 1812-15

D1: Private, 4th Rifle Regiment, summer 1814

There is little to distinguish this soldier as a member of the 4th other than the number with the bugle on his cap plate and buttons, as all four rifle regiments were similarly clothed and equipped in 1814. He is dressed for hot weather service in a fringed 'grass-green' hunting frock, and a pair of linen overalls (which had largely replaced the early-war fringed green pattern by 1813). His cap is the leather 'yeoman crown' type issued in 1814. He carries a 'Type II' Model 1803 rifle with bright-finished barrel, although some of the new rifle troops were armed with Model 1807 contract rifles.

D2: Sergeant, 1st Rifle Regiment, 1813

With the exception of his 1813 cap plate (which replaced the 1812 pattern of the same shape, but with 'RR' impressed on it), this sergeant clad in bottle-green is dressed entirely in accord with the winter uniform prescribed in the 1812 regulations. Besides his Harpers Ferry 1803 rifle (Type I) with armoury-browned barrel, he is armed with the issue scalping knife and hatchet. The green-painted linen 'pocket' on his 3in-wide waistbelt supplements the ammunition carried in a shot pouch and horn on his right side. Two yellow silk epaulettes and a red sash denote his rank; no NCO sword is worn, as it was in short supply in the regiment.

D3: Private, 1st Rifle Regiment, 1814-15

With the exception of the pompon on the cap, green had been replaced with dark grey as the uniform colour for regular rifle troops (in this case, the grey jacket and overalls issued out to all privates in 1814). His knapsack is of the 'Glengarry' pattern and is regimentally marked with white paint in a manner known to have been used by the Rifle Regiment by 1815 (the 4th Rifles also received regimentally-marked packs, but Glengarry packs were usually issued with plain flaps). The contractor-marked canteen is copied from an original in the author's collection.

E: FOOT ARTILLERY, 1812-1814

E1: Corporal, 1st Artillery, 1812

This corporal wears one of the modified 1810 pattern coats made in 1812, with a central row of buttons and yellow binding as opposed to cord buttonholes. The fieldpiece plate on his bayonet crossbelt is a form made for the regiment before the war and soon to fall out of use as supplies dwindled. His rank is indicated by the yellow cotton epaulette on his right shoulder. His blue winter overalls are the pre-war fashion, trimmed with yellow cord for artillery. Headgear is the chapeau bras, regulation for all foot artillery in 1812, but only worn by the 1st Artillery.

E2: Musician, 3rd Artillery, 1814

Colonel Alexander Macomb formed a band of music for his regiment, which accompanied the 3rd on campaign. Instruments procured included bassoon, clarinets, oboes, octave flutes, French horns, and side drums. In 1814 the band of music was issued the captured musicians' coats of the British 104th Regiment of Foot, apparently worn unaltered other than replacing the buttons with those worn in the 3rd Artillery. This bassoonist wears the cylindrical infantry cap with artillery trimmings, including the regimental cap plate first received in early 1813. Gaiters are the knee-length



Each regiment was furnished with a 'stand' of colours, consisting of a national standard and a regimental colour. This national standard of the 13th Infantry, issued in 1813, has a blue silk ground with a painted bald eagle device – the national emblem – with the regimental title in gilt lettering on a gilt-edged red scroll below (many pre-war regiments had embroidered rather than painted colours). All standards for foot troops were to be 3½ yards 'fly' (wide) by 3 yards 'hoist' (deep). (Courtesy United States Military Academy Museum, West Point)

pattern of black cloth adopted in April 1813. His musician's sword is one of the 1812 Rose contract.

E3: Matross, 2nd Artillery, winter 1812/13

The 1812 pattern artillery uniforms were in limited supply; so 600 'English' artillery coats were purchased at a prize sale and issued to the companies raised in Virginia and southwards (and also to at least one serving on the frontier, at Fort Massac). No alterations appear to have been done, other than possibly changing the buttons to the 2nd's pattern. Felt 'light artillery' caps were issued to most of the regiment, trimmed with yellow bands and tassels, white feather plumes, and the distinctive cap plates struck for the 2nd Artillery in October 1812. This matross wears white winter overalls with yellow cord trim on the outseam, part of the stock still on hand from early 1812 contracts.

F: COLD WEATHER CLOTHING, 1812/13

F1: Artillery Lieutenant wearing surtout

The 1812 regulations permitted dismounted artillery and infantry officers to wear a *surtout* (a tailored overcoat) in place of a cloak over the full dress coat during cold weather. The all-blue *surtout* was to be cut and trimmed in similar fashion to the uniform coat, but cut more generously in the breast and sleeve, and with full (as opposed to cutaway) skirts. For artillery officers the collar would be laced with gold and buttons were gilt, while the lining was scarlet; infantry *surtouts* had silver lace and buttons and white linings. The *surtout* uniform was abolished in the 1813 regulations, but it was common for officers to appear in cloaks, *surtouts* and greatcoats of civilian form or made in military fashion to their own tastes. When off-duty or serving detached from their



3rd Artillery cap plate of brass, struck in late 1812 or early 1813 and worn by the regiment well into 1814 – see Plate E2. This example was excavated at Sackets Harbor, New York. (Courtesy J.Duncan Campbell)

troops it was common for officers to wear dirks rather than swords; the gilt-mounted dirk and waistbelt shown here are based on originals that once belonged to Col Henry Burbeck of the 1st Artillery, as is the bicorne 'chapeau'.

F2: Sentry wearing watchcoat

Despite repeated proposals to furnish greatcoats to all troops, similar to those provided in the British Army since 1803, the US government did not authorise such garments for individual soldiers until 1816. Flannel shirts and mittens were issued in winter, sometimes supplemented by local (usually private) purchases of winter caps and blanket coats. However, each company was issued ten watchcoats for the use of sentries. Watchcoats were made of 'lionskin' or 'bearskin' (thick, shaggy-napped woollen cloth capable of shedding rain), usually drab-coloured (in 1812), with a scarlet standing collar and cuffs. Typically they had a falling 'Spanish' cape that came down nearly to the elbow, often lined with scarlet shalloon or baise; some were apparently made with hoods. Watchcoats were single-breasted and closed in front with six to seven large uniform buttons.

F3: Light Dragoon wearing cloak

For cold or wet weather officers were prescribed 'Hussar' cloaks with 'cape eight inches wide, trimmed with silver braid'. The enlisted dragoons were issued long, sleeved 'horseman's cloaks' (essentially greatcoats) of dark blue, with a blue standing collar and a falling cape 12ins deep. This dragoon wears an 1808 pattern cap fitted with the new plate struck for it in 1812. On his swordbelt, which supports an 1812 pattern Starr sabre in its iron scabbard, can be seen the pewter plate with eagle and 'LD' device as worn by this arm.

G1: Infantry officer on staff duty, 1812-13

Promising young officers of the Line were often detached from their commands to serve in various staff positions. As these assignments were usually temporary officers typically wore the uniform of their parent corps. When uniforms were finally established for staff officers in 1813, officers assigned to positions that conferred 'no additional rank' were allowed to continue to wear the 'uniform of their rank in the line', although 'with high boots and spurs'. This field-grade officer



Dark blue caped cloak worn by Lt, later Capt John M.O'Connor of the 3rd Artillery. It is closed at the throat with gilt metal eagle 'clasps', and the collar is lined with gold-coloured velvet; the breast is secured by four regimental buttons of the 1812 pattern and corresponding holes. (Courtesy United States Military Academy Museum, West Point; author's photographs.)

wears an undress coat of the pattern established in 1812 for all infantry and artillery officers, but abolished in May 1813 – although they were worn well after that date. It was identical in form to the dress coat (or coatee), although with a blue collar and long skirts without turnbacks, and trimmed with the lace and buttons of the respective corps. 'Sherrivalles' (buttoned and leather-reinforced riding overalls, so called in garbled imitation of the French *charivari* or the original Arabic *serwal*, meaning simply loose trousers) were frequently worn when mounted, though 'more for the bright buttons and other ornaments ... than as a guard against defilements', according to one officer who served as an aide-de-camp in 1813.

G2: Private, Light Artillery, 1813

Despite the pains taken by its commanding officers to equip and mount this corps as horse artillery, the Light Artillery Regiment was largely dismounted by 1813 and for the remainder of the war served mainly as foot artillery – and, on occasion, as light infantry, as in the taking of Fort George in

1813. This private wears the felt 'yeoman crown' cap with the cap plate and gold band and tassels worn exclusively by that corps. His arms, accoutrements and legwear reflect his dismounted service. His pack is one of the horsehide or deerskin knapsacks issued to many corps in 1813.

G3: Captain, Light Dragoons, 1813-14

Decked out in full dress jacket and wearing the new 1813 light dragoon cap, this officer displays his rank most readily by his saddlecloth, bordered with a single row of silver lace (for company officers – doubled for field officers), and with 'three bars of lace placed diagonally from the corner of the housings' (two bars for lieutenants and one for cornets). His clipped-point sabre is an officer's model made by Nathan Starr. American troops, by regulation, were to be clean-shaven apart from their sidewhiskers; however, the dragoons readily adopted the 'mustachios' favoured by European cavalry – an affectation embraced by this officer.

H1: Private, Sappers, 1814-15

This figure represents a member of the Company of Sappers, Miners and Bombardiers as they appeared during the siege of Fort Erie in August 1814, with their newly-issued leather infantry caps. With the exception of headgear and legwear the uniform remained virtually unchanged in this small corps throughout the war.

H2: Captain, Corps of Engineers, 1812-15

This figure represents Capt Alden Partridge and is based on portraits, eyewitness accounts of his dress and appearance, and actual uniform items known to have been worn by him in the War of 1812. He is dressed for active field service, with round hat in lieu of chapeau bras and blue pantaloons with reinforcing leather 'strapping' and chains. A single epaulette on the right indicates his captain's rank; his embroidered swordbelt and gilt-mounted sabre are both French imports.

H3: Matross, 1st Artillery, 1813-15

Even after the three artillery regiments were merged into the new Corps of Artillery in spring 1814, most artillerymen still wore the uniforms and other distinctions of their parent regiments – the new 'Corps' plates and buttons being issued too late to see much (if any) combat use. This matross of the 1st Regiment is shown dressed and equipped as many of the artillery stationed in coastal forts in the Northeast during 1813-15 are known to have appeared: in a yellow-trimmed felt infantry cap bearing a 1st Artillery plate, and the short blue coat with scarlet facings first issued in early 1813. Some of these were made with blue cord trim on the breast and cuffs, as here. His crossbelts are of buff leather, and he is armed with a captured British India Pattern musket.

Detail from an 1814 watercolor of New York City fortifications, showing what is believed to be a regular artillery private wearing the short coat with red facings first issued in early 1813. His cap appears to be of the felt 'yeoman crown' type with brass plate and white feather plume, and he wears his overalls under the high 1813 pattern gaiters; cf Plate H3. (Courtesy The New York Historical Society; author's photograph)



Infantry and artillery regimental (also called 'battalion') colours were made of pale buff (often nearly cream-colored, as in this specimen of the 22nd Infantry) or yellow silk, while the rifle regiments had a green silk ground. They were slightly smaller than the standards – 6ft fly by 5ft hoist. Infantry colours had a gilt-edged blue scroll in the centre bearing the regimental designation lettered in gilt. (Courtesy United States Military Academy Museum, West Point)



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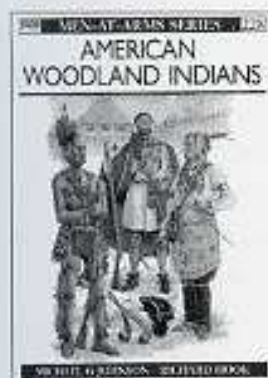
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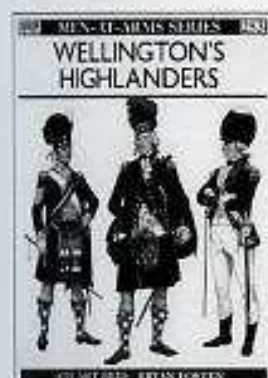
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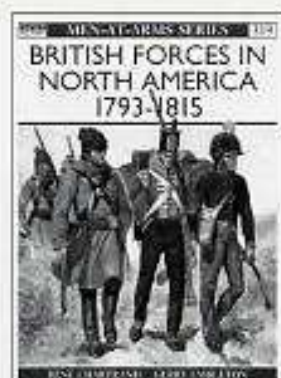
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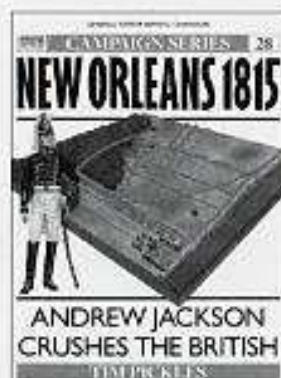
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Text by René Chartrand, plates by Gerry Embleton. A detailed examination of the organisation, uniforms and equipment of the locally-raised units of the Canadian regulars, militia and volunteers as well as the British line regiments stationed in Canada during this turbulent period.

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Campaign 28: New Orleans 1815

Text by Tim Pickles. The climatic battle fought after peace had been agreed, in which Andrew Jackson's motley army of US regulars, southern militia and volunteers beat off a British force of Peninsular War veterans commanded by Wellington's incompetent brother-in-law.

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