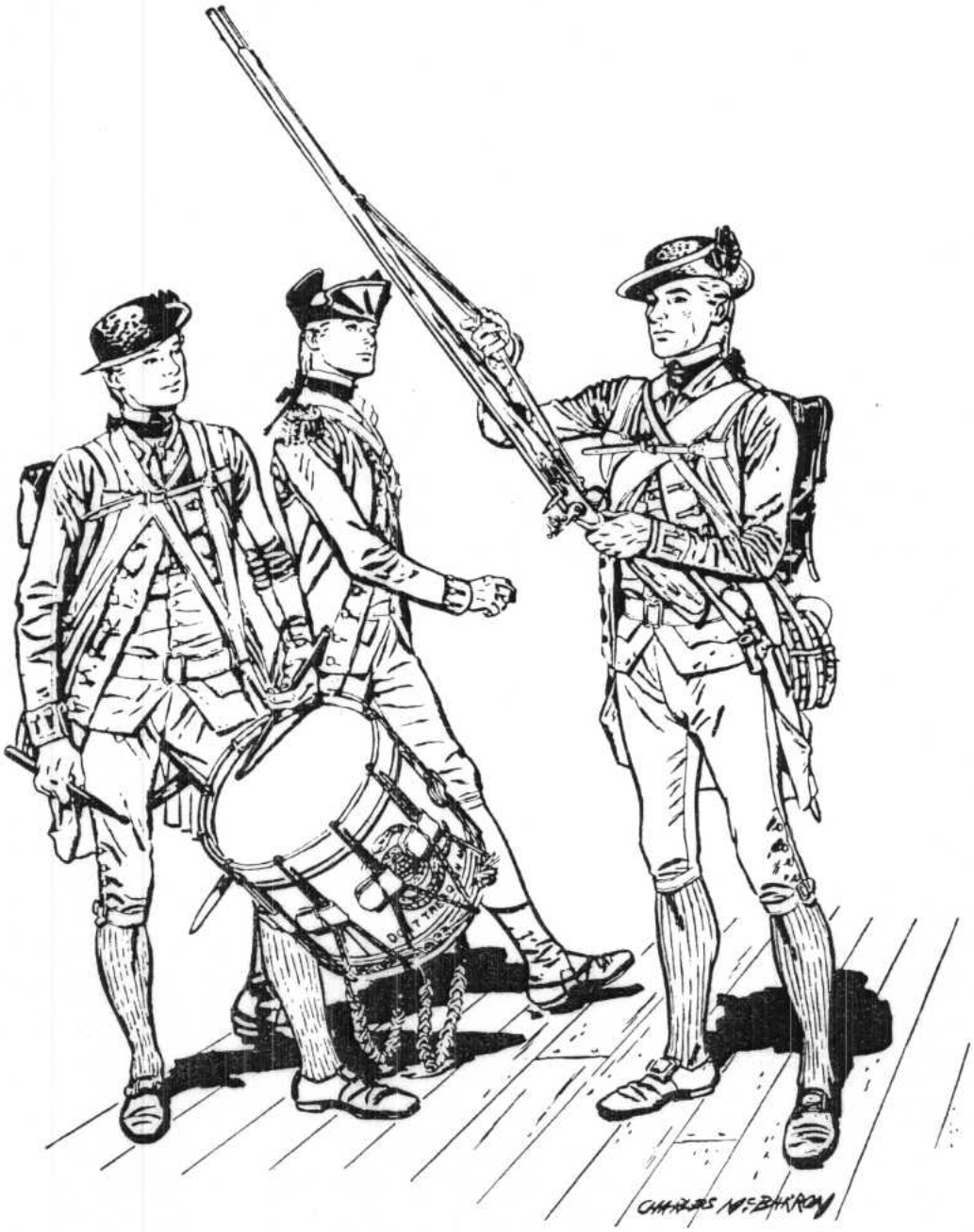
MAKING A CONTINENTAL MARINE UNIFORM



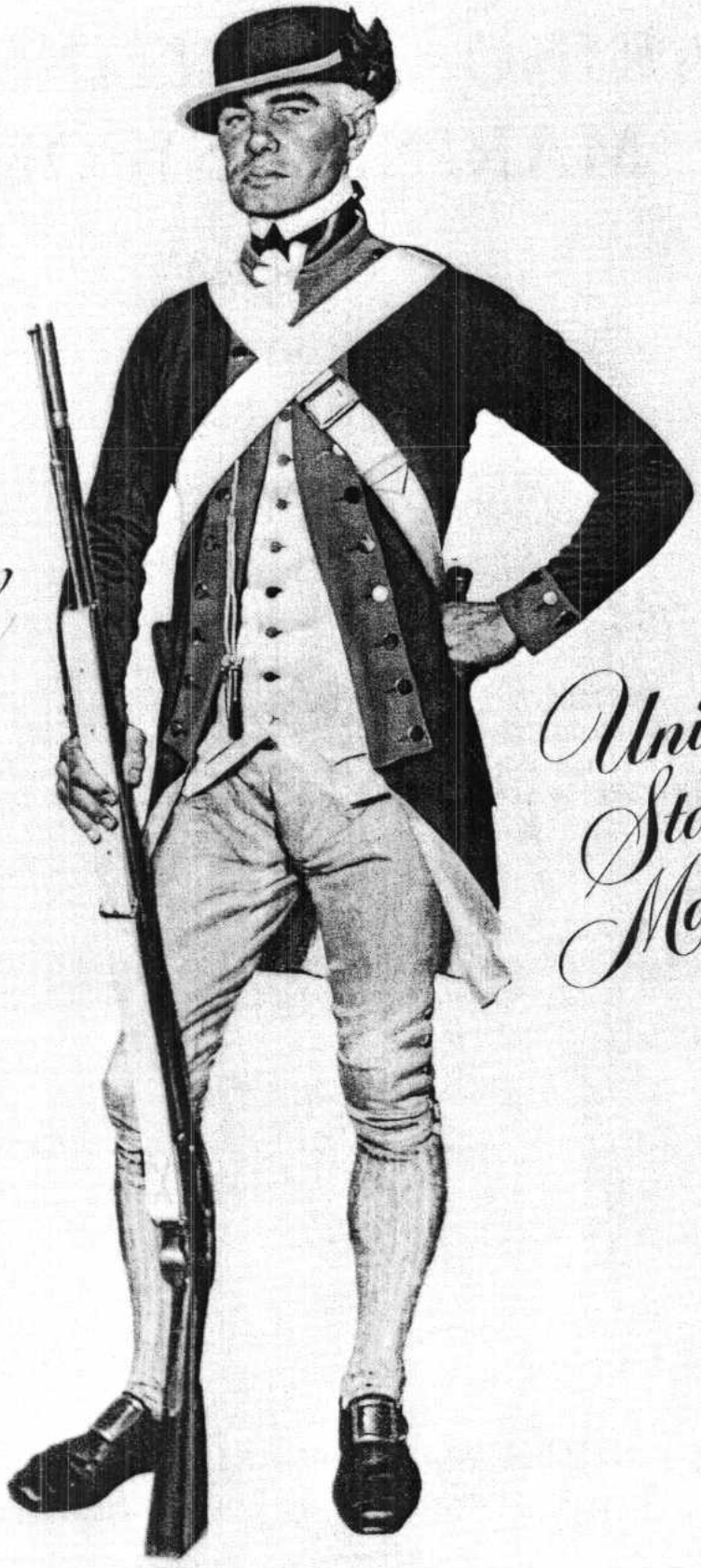
HISTORY AND MUSEUMS DIVISION
HEADQUARTERS, U.S. MARINE CORPS
WASHINGTON, D.C.

MAKING A CONTINENTAL MARINE UNIFORM

Compiled
by
Doris S. Maley
and
Jack B. Hilliard

HISTORY AND MUSEUMS DIVISION
HEADQUARTERS, U.S. MARINE CORPS
WASHINGTON, D.C. 20380
1975

Since 1775



United States Marines

DEPARTMENT OF THE NAVY
HEADQUARTERS UNITED STATES MARINE CORPS
WASHINGTON, D.C. 20380

FOREWORD

This guidebook has been compiled to provide the organizations and individuals whose interest in the dress of the Continental Marine probes beyond the customary printed sources to the actual re-creation of the uniform with the necessary guidance to do so. With the Bicentennial of the American Revolution imminent, the need for a guide of this nature has become evident through the increasing number of queries received from the military community and the general public. In response to them and in preparation for the celebration of the Bicentennial the Marine Corps Museum has prepared this pamphlet.

The compilers, Mrs. Doris S. Maley and Mr. Jack B. Hilliard, have been members of the Marine Corps Museum staff since 1959 and 1967 respectively. Mrs. Maley, the Museum's Registrar, attended the University of Maryland and the University of Virginia and has compiled three of the History and Museums Division's Manuscript Register Series volumes. Mr. Hilliard received his BS and MS degrees from Brigham Young University and prior to coming to the Museum spent five years with the History and Museums Division's Reference Section. Mr. Hilliard authored a number of reference bibliographies and is Chief Curator of the Marine Corps Museum.

E. H. SIMMONS
Brigadier General, U. S. Marine Corps (Ret.)
Director of Marine Corps History and Museums

Reviewed and Approved:
4 April 1975

PREFACE

The approaching Bicentennial of the American Revolution has stimulated an increasing interest in the uniform worn by Continental Marines. Many requests for help toward duplicating the early uniform have already been received by the Marine Corps Museum and it is largely in reply to these, as well as in anticipation of future queries, that this booklet is produced. Also, in recent years the cost of duplicating period uniforms with any authenticity through commercial channels has become prohibitively expensive for many organizations and individuals who might otherwise add their uniformed presence to the forthcoming bicentennial commemoration.

This guidebook is designed to aid the amateur tailor in creating a Continental Marine uniform of sufficient authenticity while at the same time emphasizing shortcuts and economies which take little from appearance but help keep costs to a bare minimum. The use of wool flannel as a substitute for broadcloth is a typical example of how this has been done. This guidebook also includes illustrations of a number of patterns which are available in full scale on request from the Director of Marine Corps History and Museums (Code HD), Headquarters, U.S. Marine Corps, Washington, D. C. 20380.

A great deal of assistance in the preparation of this guidebook was rendered by a number of individuals and organizations. The First Maryland Regiment, a group of enthusiasts who have organized a modern duplicate of a Revolutionary War Maryland unit, and whose insistence on authenticity is widely acknowledged, lent its Regimental Field Book to aid in many ways. The Clothing and Textile Branch of the Marine Corps Supply Activity, Philadelphia provided much help with the patterns, and the History and Museums Division staff provided many useful comments and suggestions.

The Brigade of the American Revolution, a national historical association dedicated to re-creating the life and times of the common soldier of the War for Independence, has

generously provided its instructions for making a Revolutionary War period enlisted man's shirt, coat, and breeches, a fatigue shirt, waistcoat, and a cockade, as well as much other helpful information.

Much of the uniform research was done by Miss Carolyn Tyson, formerly of the History and Museums Division, and the illustrations are from the sketch pad of Mr. H. Charles McBarron, Mr. Peter Copeland, and Mr. George Woodbridge. Mr. McBarron also provided a great deal of insight into the cut and fit of the uniform patterns. Robert L. Klinger and Richard A. Wilder's Sketch Book 76, a collection of sketches, notes, and patterns relating to the American soldier during the Revolutionary War also provided guidance for hats and accoutrements.

In addition to the individuals mentioned above, Mr. J. Donald Mault, Mr. William Brown, Mr. Harold Peterson, Mr. Marko Zlatich, and Mr. William Wigham all were kind enough to add their valuable comments to the draft of this volume. 1stLt Babs Meairs and Mrs. Mary O'Neil were most helpful in testing the uniform pattern.

Comments and suggestions are cordially invited and will be given consideration for inclusion in future editions.

Jack B. Hilliard

Doris S. Maley

TABLE OF CONTENTS

APPENDICES

CHAPTER I

MAKING A CONTINENTAL MARINE UNIFORM

On 10 November 1775, the Continental Congress formally established a military organization whose fame and tradition was destined to achieve prominence in the annals of American warfare. The resolution enacted by Congress established the Continental Marines, and marked the birth date of the United States Marine Corps.

Although there were three types of Marines serving during the American Revolution - Continental or regular Marines, Marines of the state navies, and Marines of the privateers - it was the Continental Marines who were officially charged by the Continental Congress with fulfilling a military role in the fight for independence.

On 28 November 1775, Samuel Nicholas of Philadelphia was commissioned a captain in the Continental Marines and was charged with raising a force of Marines as provided by Congress. Samuel Nicholas remained the senior Marine officer throughout the American Revolution and is traditionally considered to be the first Marine Commandant.

On 3 December 1775, the U. S. ship Alfred went into commission with Captain Nicholas commanding her Marines. Three months later, on 3 March 1776, 220 Marines and 50 seamen, under the command of Nicholas, landed on New Providence Island in the Bahamas. The raiding party occupied two forts (Montagu and Nassau), took possession of Government House and Nassau town, and re-embarked on 16 March with captured guns and supplies that were ultimately used by the Continental Army. Returning home on 6 April, ships under the command of Commodore Esek Hopkins engaged in the first naval battle by an American squadron. The American brig Cabot and ship Alfred fought the British frigate Glasgow. During this engagement, Glasgow was able to escape but not without losses, and the Marines had their first officer killed in action, Lieutenant John Fitzpatrick, along with six other Marines. From April to December, the Marines were principally involved in actions which were being carried out by the Continental Navy.

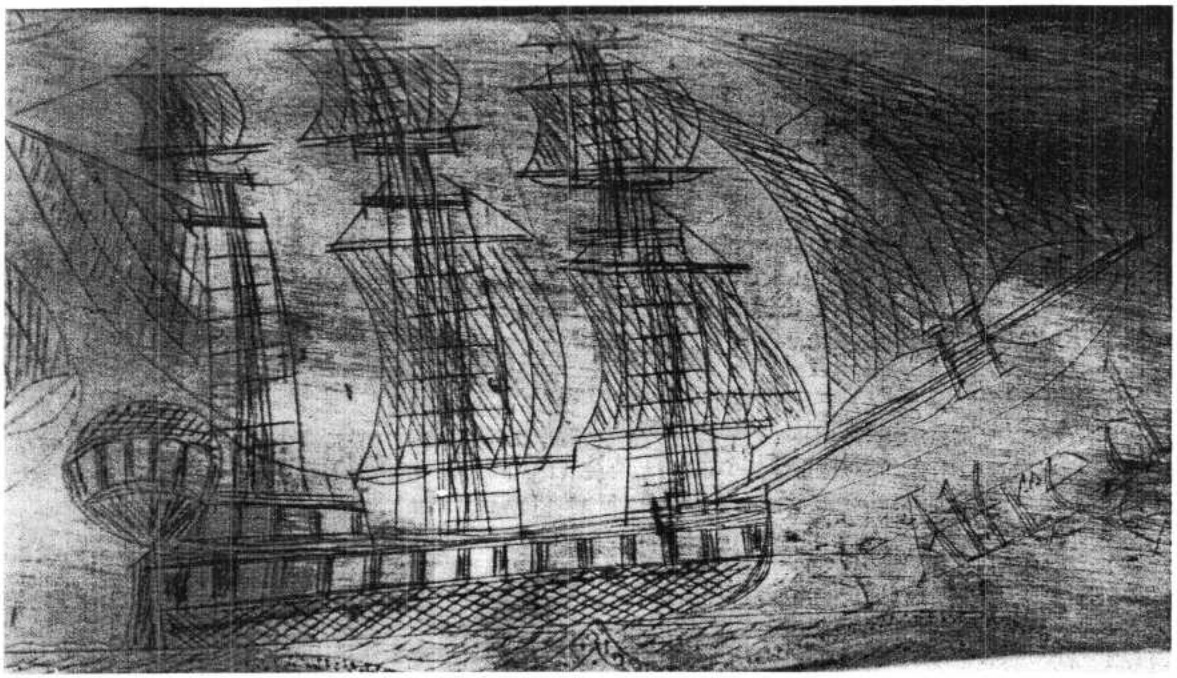


Illustration of the Alfred taken from an engraved powderhorn

In December 1776, approximately 120 Marines organized into a battalion under Nicholas, who had been promoted to major, joined General Washington's Army prior to the Battle of Trenton. Although the Marines did not participate in the initial Battle of Trenton, records indicate that this was the first instance in which regular Marines joined the Army and served as a part of it.

On 2 January 1777, the Marines under the command of Major Nicholas participated in the second Battle of Trenton (Assunpink), where they helped halt Lord Cornwallis' advance. The next day Major Nicholas, Captain Robert Mullan, Captain Benjamin Dean, and Captain Andrew Porter with the Marines under their respective commands participated in the Battle of Princeton. The combined forces under General Washington attacked the British front and flanks, scoring an impressive victory. Later Major Nicholas' battalion accompanied General Washington's army to its winter camp at Morristown, New Jersey where it served through the severe winter months. When General Washington reorganized his artillery in the spring of 1777, some Marines entered the newly

created units while the remainder returned to their naval duties. Throughout the rest of the year, the most notable accomplishments of the Marines took place during the maiden voyages of the new Continental frigates.

On 19 January 1778, naval Captain James Willing left Fort Pitt with a small company of Marines aboard an old boat named the Rattletrap, which he had armed. Proceeding down the Mississippi, the Marine unit arrived at New Orleans in March and reported to the American Commercial Agent. These Marines operated around New Orleans until July, at which time they returned north through Spanish territory under the command of Lieutenant Robert George, who reported to General George Rogers Clark, to participate in his campaign against hostile Indians. While Captain Willing and his company of Marines were heading for New Orleans, a force of 28 Marines from the Sloop Providence, Captain John P. Rathbun, under the command of Marine Captain John Trevett, landed at New Providence in the Bahamas and occupied its main fort. With the town's capture, the newly adopted Stars and Stripes (authorized by Congress on 14 June 1777) was raised over a foreign fortification for the first time.

Capt Matthew Parke from a miniature painted on ivory. Coat is of moss green, facings and waistcoat of white or buff, buttons silver. Parke wears the one small silver epaulette on the right shoulder designating him a captain.

John Paul Jones carried a large number of Marines on board his ship Ranger. Captain Matthew Parke and Lieutenant Samuel Wallingford were the Marine officers on board Ranger when it ended a cruise at Brest, France on 14 February 1778, and the Stars and Stripes received the first salute ever fired in its honor by a foreign power. During April of the same year,

Lt Samuel Wallingford's waistcoat of moss green woolen broadcloth, undoubtedly of the same cloth as his uniform coat. Buttons are a silver thread basket weave design over a wooden core.

Marines on board Ranger took part in two raids on British soil. These raids were conducted at Whitehaven and St. Mary's Isle. Within twenty-four hours after the raids, on 24 April, Ranger engaged the British sloop Drake and defeated her in battle. Lieutenant Wallingford of the Marine detachment was the only American officer killed in this hard-fought action. The vest of Lieutenant Wallingford is today the oldest attributable item exhibited by the Marine Corps Museum.

On 23 September 1779, John Paul Jones, in command of Bonhomme Richard (manned by both French and American sailors and Marines), engaged the British frigate Serapis off Flamborough Head on the east coast of England. In this famous sea battle, where Jones made his reply to Captain Pearson, "I have not yet begun to fight," Marines delivered devastating fire from the tops and rigging which cleared the weather deck of Serapis. Although Bonhomme Richard was outmanned and outgunned, a grenade thrown from the rigging entered a hatch of the British frigate, ignited powder on the main gun deck, and set off an explosion that contributed much to Serapis' defeat.

During July and August 1779, a joint Army-Navy force composed of New England militia and naval vessels along with Continental ships, engaged in an expedition to seize a British fort which had been established at Penobscot Bay, Maine. Although the intervention of a superior British squadron prevented the successful accomplishment of the assigned mission, the force of slightly over 150 Continental and State Marines who had participated in the operation under the command of Captain John Welsh of Warren performed admirably; the force executed two

successful assault landings, capturing Banks Island on 26 July and storming Bagaduce Heights on 28 July. Though the latter engagement required the ascent up a steep bank against heavy British musket fire, the Marines who spearheaded the landing force were able to gain the heights and drive back the defenders. The fort was besieged but never taken as a British rescue fleet arrived on 14 August and the American ships were all run ashore or scuttled. The expedition members had to find their way back to Boston through thick forests. Although the Penobscot venture ended unsuccessfully, the Marines were commended for their "forcible charge on the enemy."

Later in the war, in May 1780, about 200 Marines and sailors of Commodore Abraham Whipple's squadron landed and assisted General Benjamin Lincoln's army in the unsuccessful defense of Charleston, South Carolina. In January of 1783, Marines serving on board the Hague were involved in the capture of the British ship Baille in the West Indies. This capture represented the last significant prize taken at sea during the American Revolution.

On 11 April 1783 Congress proclaimed peace, bringing an end to the American Revolutionary War. The United States on that date had only Alliance, Hague, General Washington, Duc de Lauzen, and Bourbon left of the regular Navy. Duc de Lauzen, Hague, and Bourbon were sold during 1783 and on 23 May 1785, Congress recommended the sale of Alliance, the last of the Navy's ships. With the sale of Alliance, the Continental Navy and the Marines went out of existence.

Congress initially neglected to prescribe any uniform for the infant Corps and apparently Captain Nicholas outfitted his original enlistees from whatever source he could manage. But by September 1776, Congress decided that Continental Marines should be a uniformed force and decreed the following apparel:

> A Green Coat faced with white, Round Cuffs,
> Slash'd Sleeves and Pockets, with Buttons round
> the Cuff, Silver Epaulette on the right Shoulder
> -- Skirts turn'd back, Buttons to suit the Facings.
> White waistcoat and brieches edged with Green,
> Black Gaiters & Garters.
> Green shirts for the Men if they can be procured.--

The specifications appear to apply primarily to officers with green hunting or work shirts the only item that is designated for the enlisted Marine; however, a contemporaneous account of clothing apparently delivered to Captain Robert Mullan's Company of Marines, enumerates coats, jackets (probably waistcoats), breeches, socks, shirts, shoes, stockings, and hats in quantities that leave little doubt they were intended for enlisted men. The green "shirts" probably were intended as outergarments and would in that instance most likely have been "working shirts," commonplace in seaports. But in view of the indications that coats, waistcoats, etc. were issued, it is probable that enlisted men wore plain white linen shirts beneath the coat and vest.

Recently the vest worn by Lieutenant Samuel Wallingford of Ranger fame was discovered in the care of the Maine State Museum Commission which generously loaned this most important artifact to the Marine Corps Museum for long-term exhibit. The vest which has all the characteristics of a uniform waistcoat of the 1770s has a well documented history - it is green overall in contravention of the white with green edging specified by Congress. However, it was customary at the time to have cloth of the same color as the coat for winter wear, especially on active service.

The accompanying plates graphically describe the Continental Marine in consonance with the best and most recent research available to the Marine Corps History and Museums Division. A good deal is yet unknown and beyond the Wallingford vest, the Matthew Parke miniature, and a primitive representation of a Marine engraved on a powderhorn, nothing more visually meaningful is known to exist to bring us closer to the actual uniform worn by the Marines of the American Revolution.

The oldest known illustration of a Continental Marine. Taken from a powderhorn engraving dated 1776.

It might be noted that the pattern depicted in this guide-

PLATE (1)

book is for an enlisted uniform but the officer garb was much the same as that of the enlisted man except for being of better quality material and fitted with silver buttons and braid instead of pewter buttons and white tape. The following descriptions are provided to help the reader, should he desire, construct either one.

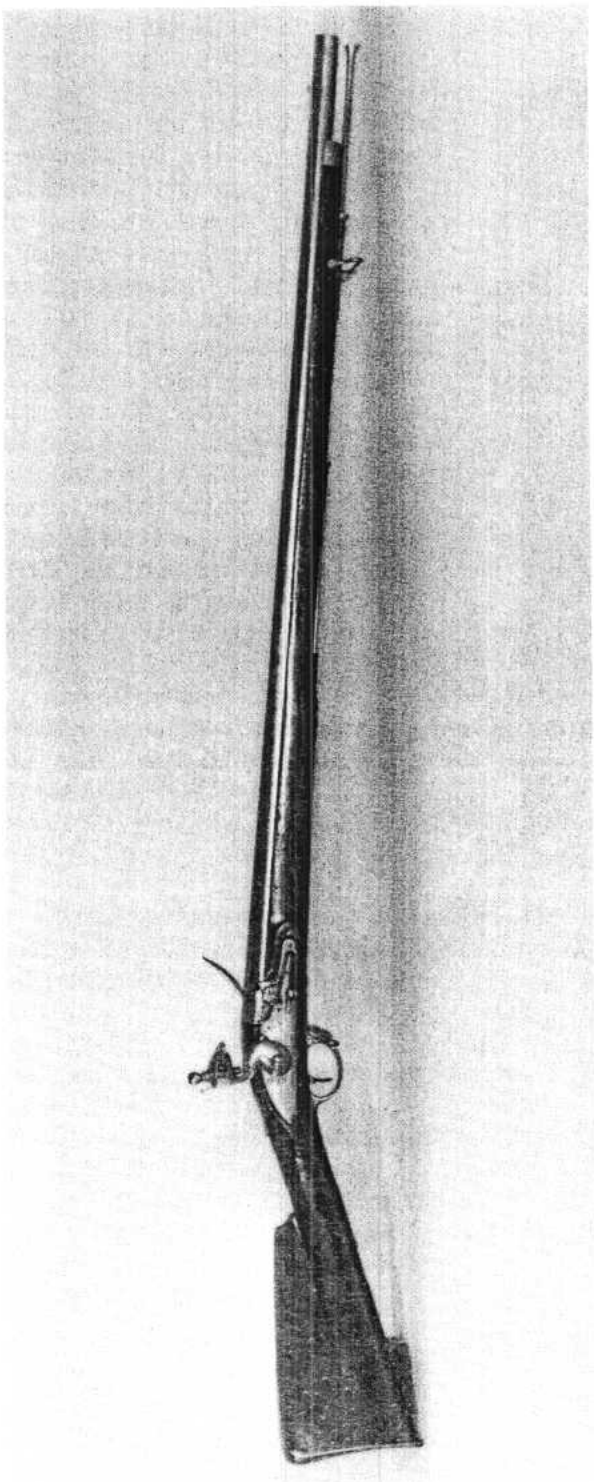
The officer in Plate (1) wears the uniform prescribed by the Continental Congress on 5 September 1776. The coat fits tightly over the body to the flared skirts. Shoulders are unpadded; any stiffening at all was added to the facings and chest area only. Sleeves and cuffs conform also to the slender silhouette. Shirt ruffles show at the wrist and through the waistcoat opening. The waistcoat (or vest) is buttoned below the waist where it slants off at a decided angle to form the skirts. The corners of the skirt tails of the coat are turned back and hooked or looped together revealing the white facing beneath. They could be unfastened. It was common practice to face the collar, cuffs, and lapels with a color different from the coat to designate the different regiments and corps. The facings extended to the collar; tabs might button onto the collar or be worn beneath it. For warmth in winter, one tab could be buttoned over to close the coat. A vent between the skirts at the back accommodated the tip of the sword scabbard.

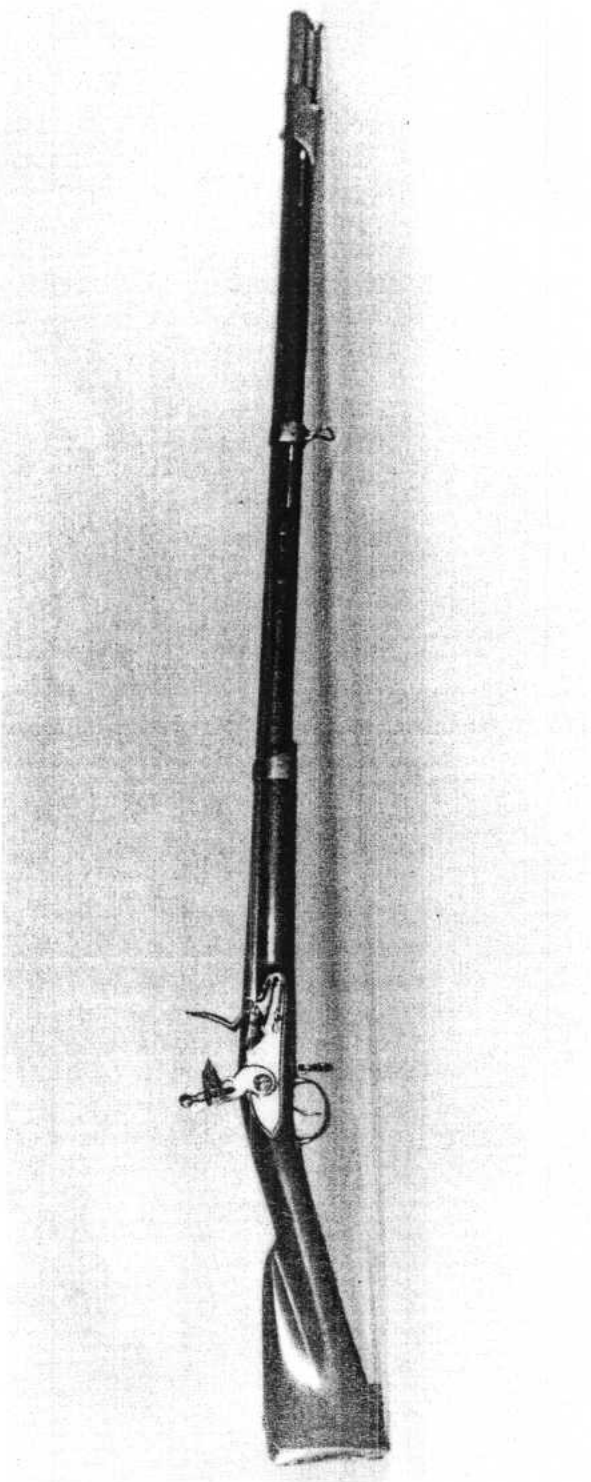
The coat slopes away from the neck toward the waist and along the turned back skirts. Knee-length was the convention of the period but shorter modifications appeared during the Revolution. The scalloped pocket is vertically set, per the Marine on the engraved powderhorn, although a horizontal arrangement was common in most military uniforms of the time.

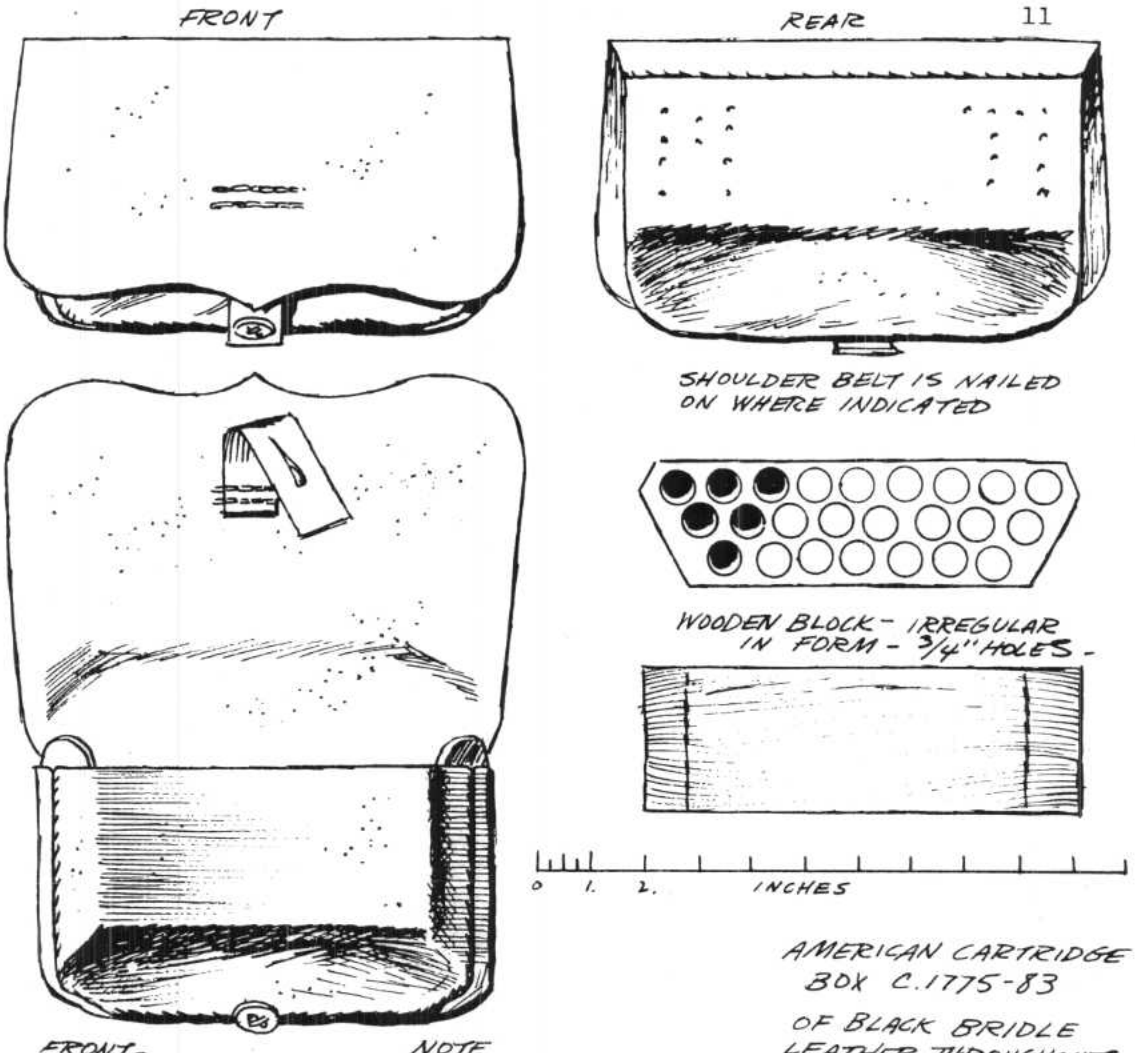
Breeches were tailored to fit snug over the thighs, were very full in the seat, and gathered up to a close-fitting waistband. At the knee, they were brought together either by a buckle and/or a series of buttons. Stockings were carried up under the breeches when worn and held in place above or below the knee with garters. Socks made out of old material answered the needs of enlisted men as a substitute for stockings. Ribbed stockings were common and might have been of silk, wool, or linen. Shoes were both laced and buckled, with the latter more common and were probably of the straight last type (i.e. no left or right foot). Toes were naturally-shaped. Black half-gaiters (or spatterdashes) protected shoe tops and stockings.

PLATE (2)

PLATE (3)






FRONT
REAR
11
SHOULDER BELT IS NAILED ON WHERE INDICATED
WOODEN BLOCK - IRREGULAR IN FORM - 3/4" HOLES -
0 1. 2. INCHES
FRONT - (OPEN)
NOTE
REAR WALL OF BOX EXTENDS AROUND TO FRONT ON BOTH SIDES -
AMERICAN CARTRIDGE BOX C.1775-83
OF BLACK BRIDLE LEATHER THROUGHOUT -
SLING (OR SHOULDER BELT OF BUFF, BRIDLE LEATHER OR LINEN WEBBING -
SIDE
THE BLOCK IS MADE TO "FIT" BY SOAKING THE LOWER PART OF THE BOX IN BOILING WATER, THEN ALLOWING IT TO DRY WITH THE BLOCK IN PLACE.
GEO. C. NEUMAN COLL. 1967

Hats for Marine officers were three-cornered and varied considerably in size, angle, and style of the cocked brims. Binding of the edges with lace was common. The round hat of the enlisted men was considered less fashionable but was much more common than cocked hats. The Marine's hat in Plate (2) is bound with white tape.

Unfortunately, regulations were generally vague regarding enlisted dress, providing only for the green shirt mentioned earlier. Nevertheless, since it is relatively certain that the Continental Marine was outfitted in a uniform much like that of his commanding officer, at least on "dress" occasions, Plate (2) is believed to be a reasonably accurate representation of his attire. The facings illustrated in Plate (2) are red, since contemporaneous newspaper accounts suggest that the original white or buff facings were, in at least one instance, changed to red during the course of the Revolution, most likely in 1779, for Robert Mullan's company. However, the 1775 uniform facings would have been white or buff.

The black leather stock, common to all soldiers of the period, was worn to promote military bearing by keeping the wearer's head erect. In Plate (2) the Marine wears a stock tooled with a checked design over its face, a usual enough feature, but not a necessary one. The points of the shirt show over the stock. Waistcoats were probably buttoned all the way to the stock.

He is equipped with a musket, no particular model, but rather whatever could be procured. The most common were the British Tower Musket - Brown Bess (long land pattern, new land pattern, or naval pattern) or, after 1777 the French Charleville. Photographs of examples of these weapons are included in Plate (3). The enlisted Marine also carries a cartridge box on a shoulder belt, and a small sword that is hung from another belt at the waist. A pick and brush for cleaning the musket's touch hole and lock are attached to the cartridge belt. Cartridge boxes were designed to be as weatherproof as possible and were generally made of heavy leather and, in this instance, held 24 rounds. See Plate (4).

The officer carried a sword typical of the day and obtained privately in whatever fashion most appealed to the purchaser.

Continental Marine Rank Insignia

Basic officer rank insignia is assumed to have been as designated by Congress in 1776 - a silver epaulette for the right shoulder. Marines may also have used the Continental Army's system of a colored cockade on the hat - red for colonels, lieutenant colonels, and majors; yellow for captains; green for subalterns. In 1780 the French system of epaulettes was adopted for the Continental Army with one on each shoulder for field grade officers, on the right shoulder only for captains, and on the left shoulder for lieutenants.

Sergeants wore a strip of red cloth on the right shoulder while corporals wore a strip of green cloth. The strips are assumed to be similar to the present day shoulder strap. After 1779 two white strips were worn by sergeants, one by corporals. It was the common practice for the music - fifers and drummers - to wear uniforms with their unit's coat and facing colors reversed (i.e. white coats with green facings and waistcoats for Marines) although there is no direct evidence that this was done by the Continental Marines.

Organization of the Continental Marines

John Adams in his notes on the Continental Congress Nova Scotia Committee proposal to establish two Battalions gives the earliest known organizational plan for a Marine Corps:

> That two Battalions of Marines be raised consisting of one Coll, two Lt Colls, two Majors &c (officers as usual in other Regiments) that they consist of five hundred Privates each Battalion, exclusive of officers.

The battalion would be further subdivided into ten companies of 50 privates plus officers. The reason given for this organization was "that in fitting out any ship of War one of these Companies would completely man a small Vessell and two of them make a large Proportion of Marines for the largest."

However, the two battalions were never fully organized and the Marine companies that were raised varied in strength. Captain Robert Mullan's company at the battles of Trenton and Princeton,

for example, included 1 captain, 2 lieutenants, 2 sergeants, 4 corporals, 1 drummer, 1 fifer, and 38 privates. Captain Richard Palmes' company on board the frigate Deane, on the other hand, included 1 captain, 2 lieutenants, 2 sergeants, 4 corporals, 2 drummers, 2 fifers, and approximately 70 privates.

Although Adams' notes would suggest that Marine organization followed that of the Army, the actual number of each rank and structure of each unit apparently varied according to the situation, size of ship, and the number of men an officer was able to enlist.

The "Don't Tread On Me" Flag

There is good evidence that the well known "Don't Tread on Me" rattlesnake flag of the Revolutionary War was first used as a device to emblazon the drumheads of Continental Marine recruiting parties. The earliest mention of the rattlesnake device appears to be when Benjamin Franklin wrote in December 1775 that he had "observed on one of the drums belonging to the Marines... there was painted a Rattlesnake with this modest motto under it 'Don't Tread on Me.'" It would seem likely that the subsequent use of this device on the flags of Continental Ships of War until superceded by the Stars and Stripes, derived from this small beginning.

Notes on Equipment and Appearance

Shoes - The shoes worn by the Continental Marine probably were low cut, dyed black, and fastened in front by round-edged, white metal buckles. Since shoe construction is a difficult and involved process and since the resemblance to a modern shoe is such that it takes a fairly close inspection to tell the difference, a modern low quarter buckle shoe can be used with the substitution of an appropriate buckle.

Personal Appearance - Hair if sufficiently long should be queued or clubbed in the rear and bound with a black velvet ribbon. Do not use anachronistic devices like rubber bands unless they are hidden by the ribbon. Short haired individuals can purchase suitable wigs at nominal cost but they should not be fancy white wigs simulating powdering.

Eyeglasses - Nothing is quite as visibly anachronistic as modern eyeglasses (even worse - sun glasses) worn with a Continental uniform. Although glasses were worn in the eighteenth century, they were usually seen on professional people and it is unlikely that Marines wore them at all. However, since many people today require full time use of glasses, and some find the obvious solution, contact lenses, either too uncomfortable or too expensive, frames can be purchased from the supplier mentioned in the list of sources and prescription lenses subsequently adapted to them.

Wrist Watches - These were not worn during the American Revolution and the use of one can severely detract from an authentic appearance.

Cigarettes - Cigarettes were not available in the 18th century although clay pipes were in common use and chewing tobacco was a common practice.

Rings - Modern rings, except for 18th century re-creations and plain wedding bands, are not suitable for wear with the Continental uniform since they are readily visible to the observer.

Observance of small details such as those enumerated above will add a great deal to the authentic appearance of any individual or unit outfitted in a Continental Marine uniform. Moreover, the expense of doing so is nominal and the result is well worth the effort.

Uniform Construction

Making a Continental Marine uniform is not as difficult as it may seem and is well within the capability of anyone with some hand or machine sewing experience.

You will need the following: #14 or #16 needles; thimble; #50 polyester or mercerized thread; waxed linen thread; 76 pewter buttons (36 - 7/8" in diameter; 17 - 3/4" in diameter; 12 - 5/8" in diameter; and 11 - 1/2" in diameter); and 4 bone, wood, or metal buttons (1/2" in diameter). An additional 6 pewter buttons (5/8" in diameter) are needed for the officer's uniform.

Adjustments will probably need to be made to the pattern, especially on certain pieces, for very large or small sizes. The

most accurate method is to measure the person who is to wear the uniform and enlarge or reduce where necessary. In all cases adjustments are made on the center of the pattern piece so as not to alter style or fit.

NOTE: The lining must also be adjusted in the same proportions.

Basting and fitting should be done so that necessary alterations can be made before final sewing.

In addition to basic items such as a sewing machine, scissors, etc., other equipment and tools which would be helpful include:

Iron
Ironing Board
Large Cutting Table
Tailor's Chalk
Common Pins
Ruler
Yardstick
Tape Measure

Leave pattern pieces pinned to cloth after cutting for easy identification when preparing to sew.

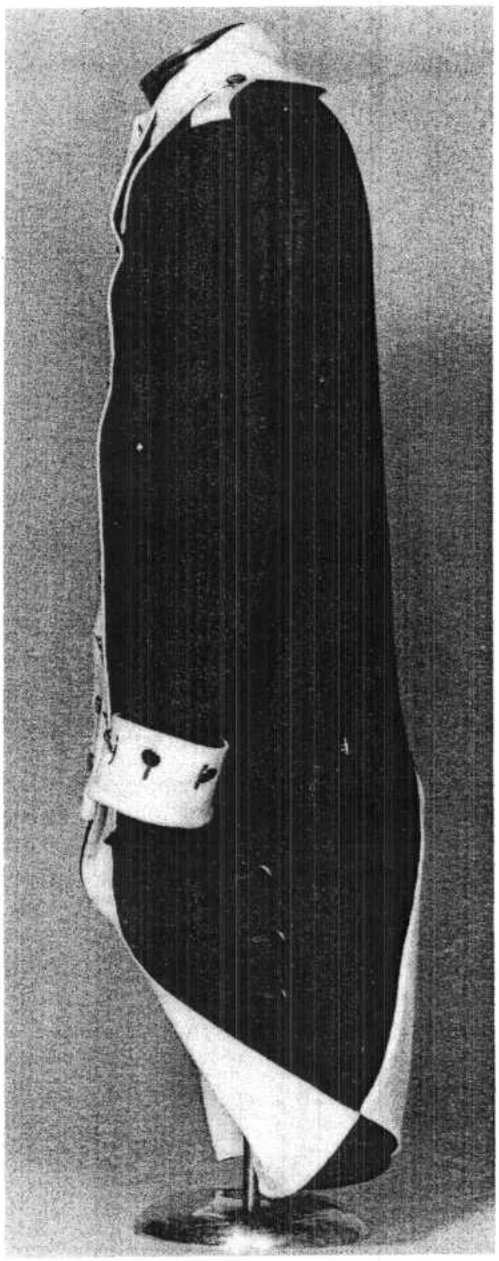
The patterns and cutting instructions in the following sections were obtained in large part through the courtesy of the Brigade of the American Revolution and modified appropriately to reflect the uniform of the Continental Marine.

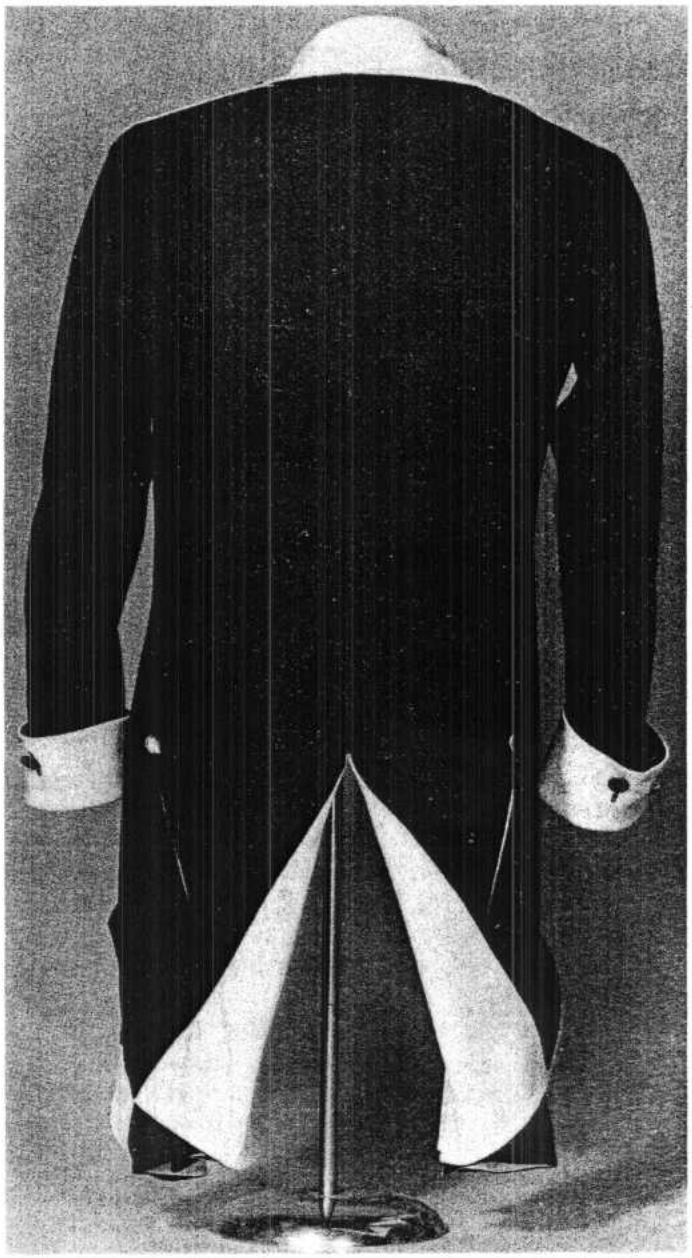
The drawings on page 17 differ somewhat from the uniform for which this guide was prepared. Nevertheless, they provide very useful insight to the drape and fit of the Continental uniform coat as well as helpful hints for accurate construction.

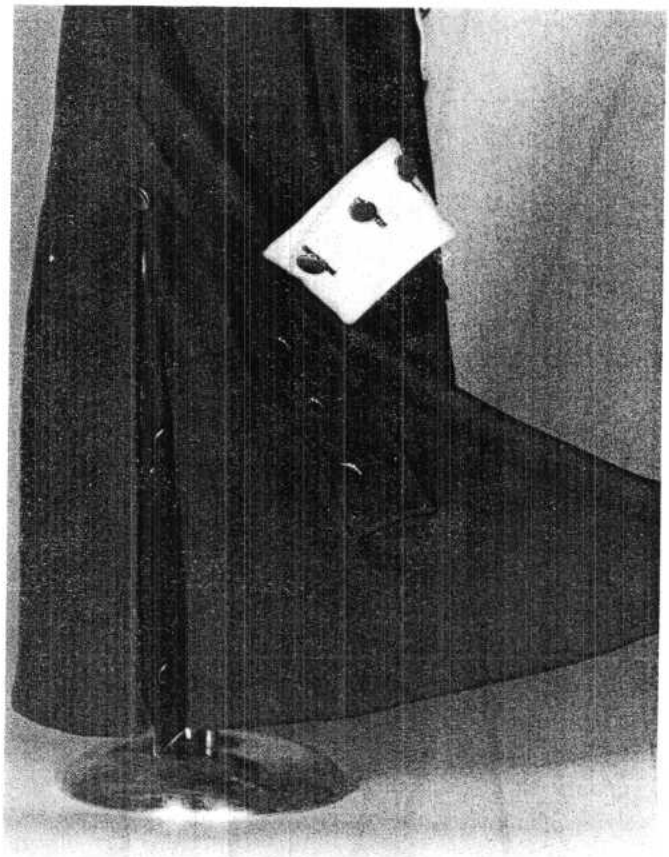
On pages 18 and 19 are photographs of a uniform coat actually constructed from the patterns in this guidebook.

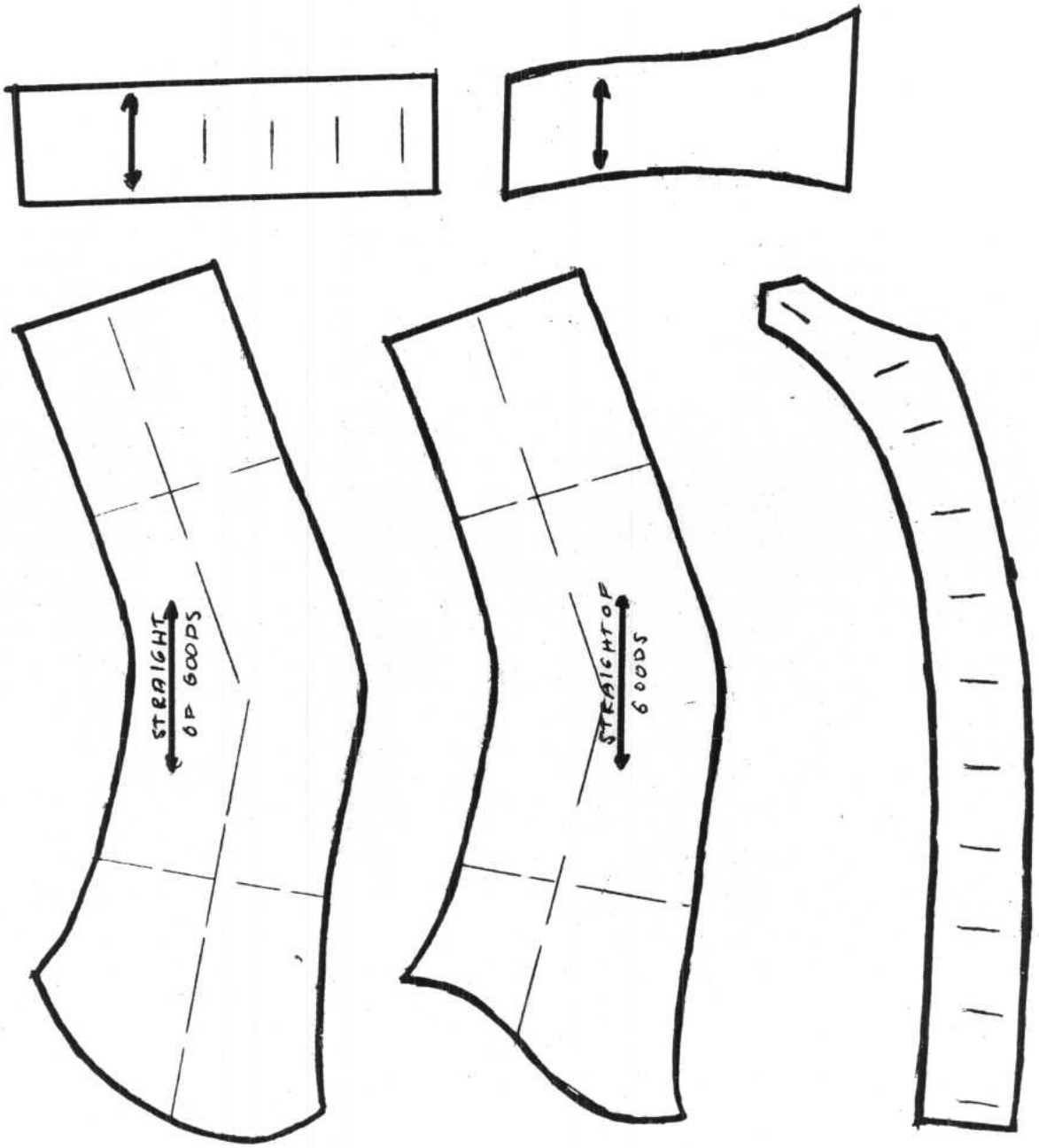
The patterns which appear on pages 20 and 21 are tracings of a photographic reduction of the full scale pattern. The full scale pattern can be obtained by writing to the Director of Marine Corps History and Museums (Code HD), Headquarters, U.S. Marine Corps, Washington, D. C. 20380.

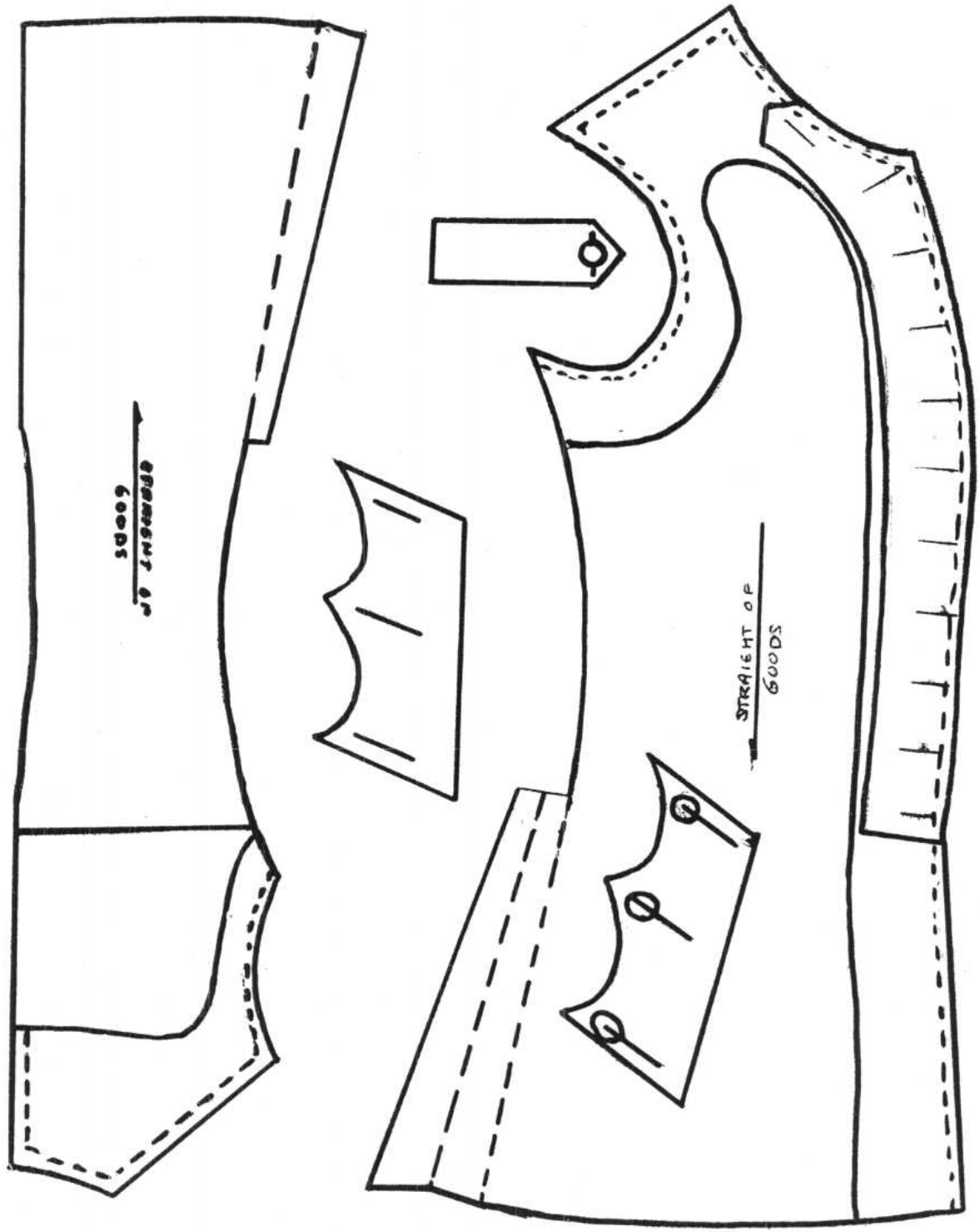

Shoulder seams always well in on point of shoulder or even a little farther - the bottom of the armhole close up in the armpit and close all around.
Absolutely no padding or roping of shoulder.
A narrow strip of canvas, not much wider than the facings, interlined the front edges from shoulder to bottom of skirt.
Collar no more than 1" wide, preferably 7/8" wide.
Care should be taken that the back side seams have very little curve.
No attempt to clean up the folds or wrinkles of back of sleeve head - this was characteristic of the time.
The "rule of thumb" at this time was to divide the length of coat into 8 parts, take 5 for waist and 3 for skirt.
The measuring points were apparently the seam at collar and bend of knee.
It is probable that the two blind buttonholes on back skirt were retained, as in the British Army and the back seam sewed down to second hole.
A strip of sized canvas about 2" wide between hip buttons to prevent, in some degree, the back skirt folding in upon itself because of the extreme "flaunt" of the back skirts.








STRAIGHT OF GOODS
STRAIGHT OF GOODS


STRAIGHT OF GOODS
STRAIGHT OF GOODS

CHAPTER II

COAT

Different levels of tailoring were practiced during the 18th century. The best master tailors prospered by making fine clothing for the wealthy. Poorer tailors often took contracts for common military uniforms. When large contract deadlines required the hiring of emergency help, quality suffered. It was often left to individual tailors to obtain decent fits from the few standard sizes of issued clothing. To facilitate alterations, contractors supplied generous seamages. Materials for enlisted men's coats were invaribly coarse and cheap plain-woven woolen broadcloth.

Bill of Materials

2½ to 3 yards of 58" wide green woolen or flannel cloth
1¼ yards of 58" wide white or buff woolen or flannel cloth (for facing on lapels, collar, cuffs, and tails)
2 yards of 41" wide kodel-polyester lining or good quality cotton
1½ yards of bleached muslin for interfacing
36 buttons, shanked, pewter with smooth flat top, 7/8" diameter
1 button, shanked, pewter with smooth flat top, ½" diameter, (for shoulder strap)

Preparation of Material

Wool should be preshrunk before use as it makes the weave tighter and the coat will wear better. To do this use a damp bedsheet. Place it full and flat then place wool, still folded, on one half of the sheet. Fold other half of sheet over the wool so that it makes a sandwich. Cover this with an old shower curtain and let stand for at least four hours. Remove the wool, lay on a flat surface and allow it to dry thoroughly. The wool should be free of creases and wrinkles before cutting out coat.

The fabric for the lining and the bleached muslin for interfacing should also be shrunk before use to prevent any shrinking at time of dry cleaning. Place the muslin and lining fabric in very hot water, let water cool then remove material and let drip dry over clothes line. DO NOT WRING OUT as that tends to cause permanent wrinkles. Press before cutting.

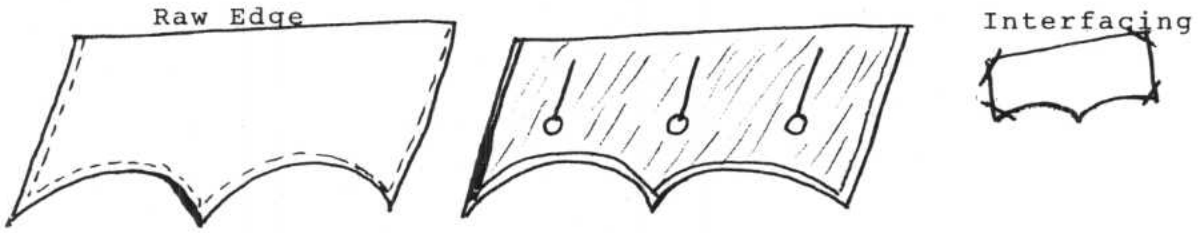
Checking Fit of Pattern

Measure the body over clothing to be worn with the coat. Compare the measurements with the standard pattern. Alter pattern to fit the needs by cutting on division lines and overlapping parts or adding spacers. Fair out mismatched edges but maintain contours. Take rather loose measurements since material thicknesses, linings, and seams combine to tighten the fit during construction.

If at all feasible, cut out coat body and sleeves from cheap or salvage material according to sized pattern. Doing this will determine more closely the exact amount of woolen or flannel material to purchase. Baste or sew up coat and check fit. Refer to drawings to check seam and detail locations. Refine individualized pattern as required. When pattern is finally correct, cut out actual coat parts.

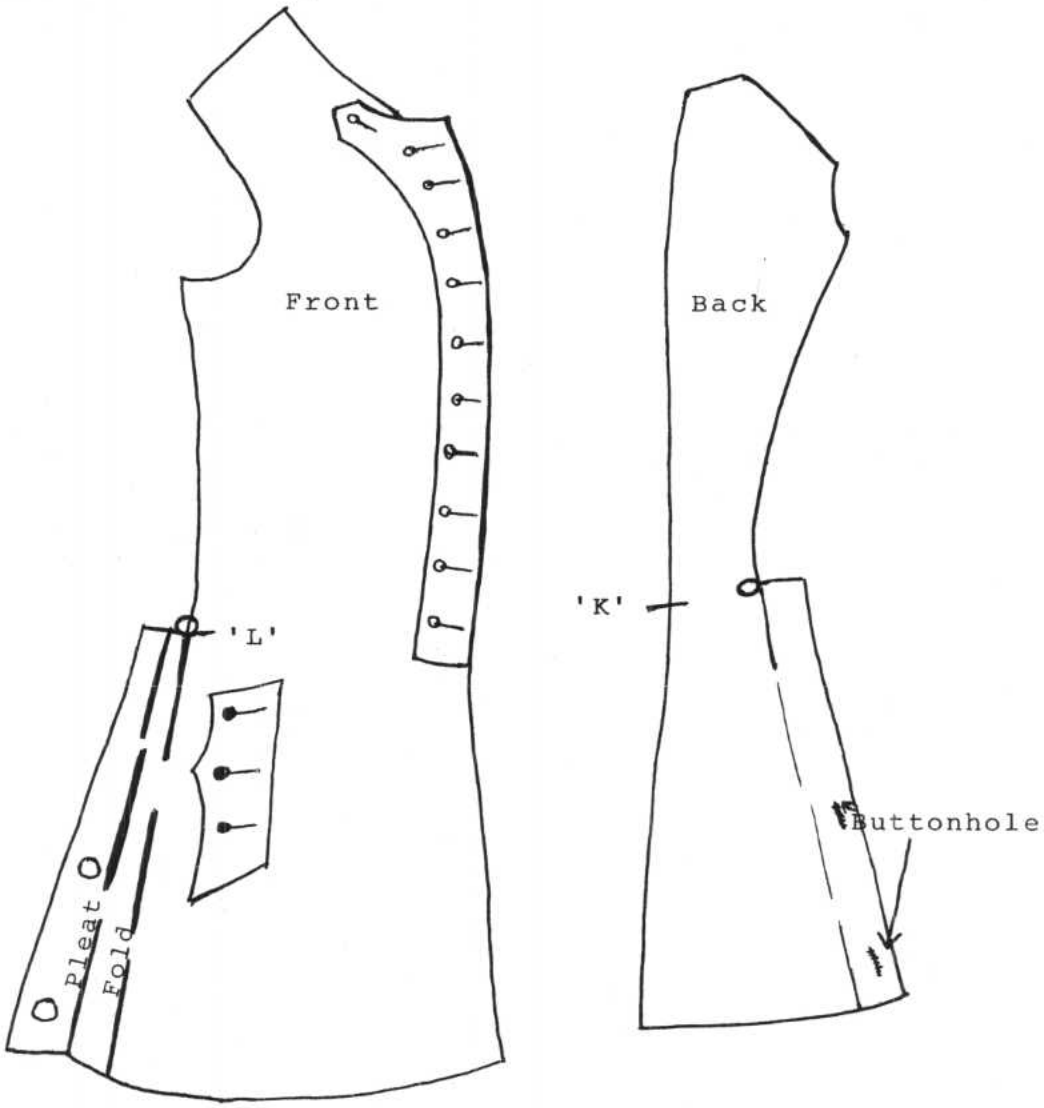
Sequence of Sewing Operations

Operation 1. Pocket flaps. To simplify construction we will use only pocket flaps. Cut two pocket flaps of green woolen material and two of interfacing for each side of coat front. Use two of interfacing as reinforcement patches and position on wrong side of each front piece of coat in same spot as they are to be placed on outside,and catch stitch in place. Sew two plies of flaps and one of interfacing together face to face with ¼" seam on both ends and along scallop edge. Trim corners and points. Turn and top stitch ¼" from seamed edge. Press flaps and make button holes where indicated. Now position the raw edge of the completed pocket flaps on right side of each front piece of coat in line with mark (scallop edge pointing to the front). Stitch flaps ½" from raw edge. Turn flap back and top stitch over seam.

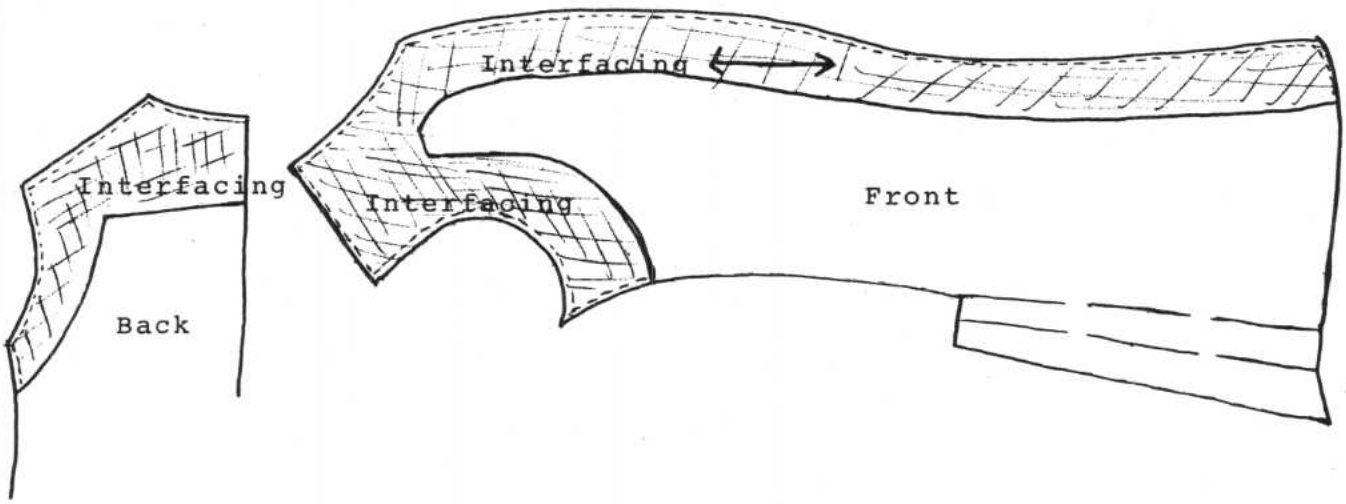


Both three and four button pockets were common for the period and either is satisfactory with the Continental uniform.

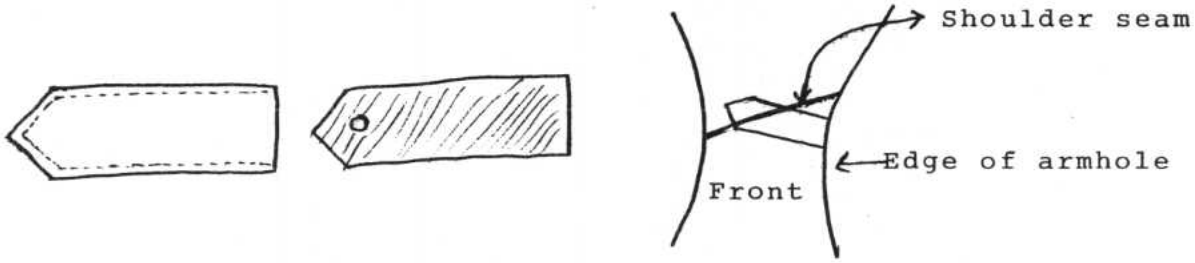
Operation 2. Body. There are four pieces to the coat body - two front and two back. Before sewing coat pieces together, cut interfacing and attach as shown in sketch on following page. Sew center back seam to point 'K' and reinforce stitching. Sew shoulder seams and side seams, leaving sides open from top of pleat, point 'L'. Cut white wool facing for front and back pieces of coat from point 'L' and 'K' to bottom of pattern. Attach these facings to bottom of front and back coat pieces with ¼" seam leaving top edge open. Press. Work buttonholes on flap of coat back.



Operation 2. (Continued)

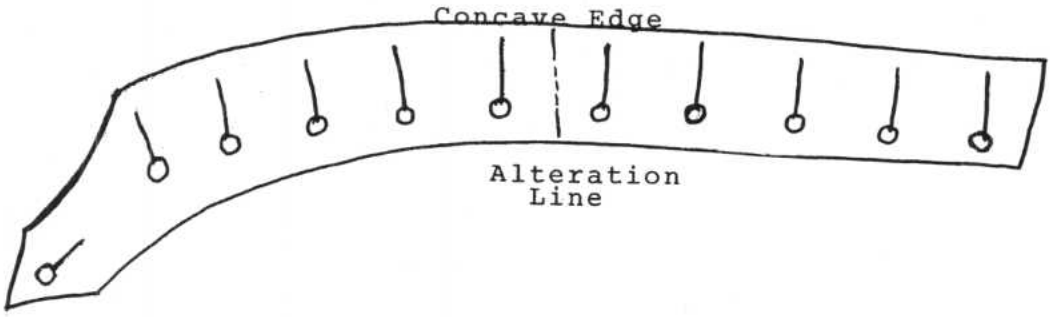


Operation 3. Shoulder Strap. Position two plies of shoulder strap (cut from green woolen material) together face to face with edges even. Join together with ¼" seam leaving straight end open. Trim corner, turn and press. Mark and make one button hole in accordance with mark on pattern. Set the shoulder strap on the left shoulder with the back edge of strap even with the edge of the armhole and the notch in line with the shoulder seam line. Baste raw edge to edge of armhole. Position button near notch end of buttonhole.

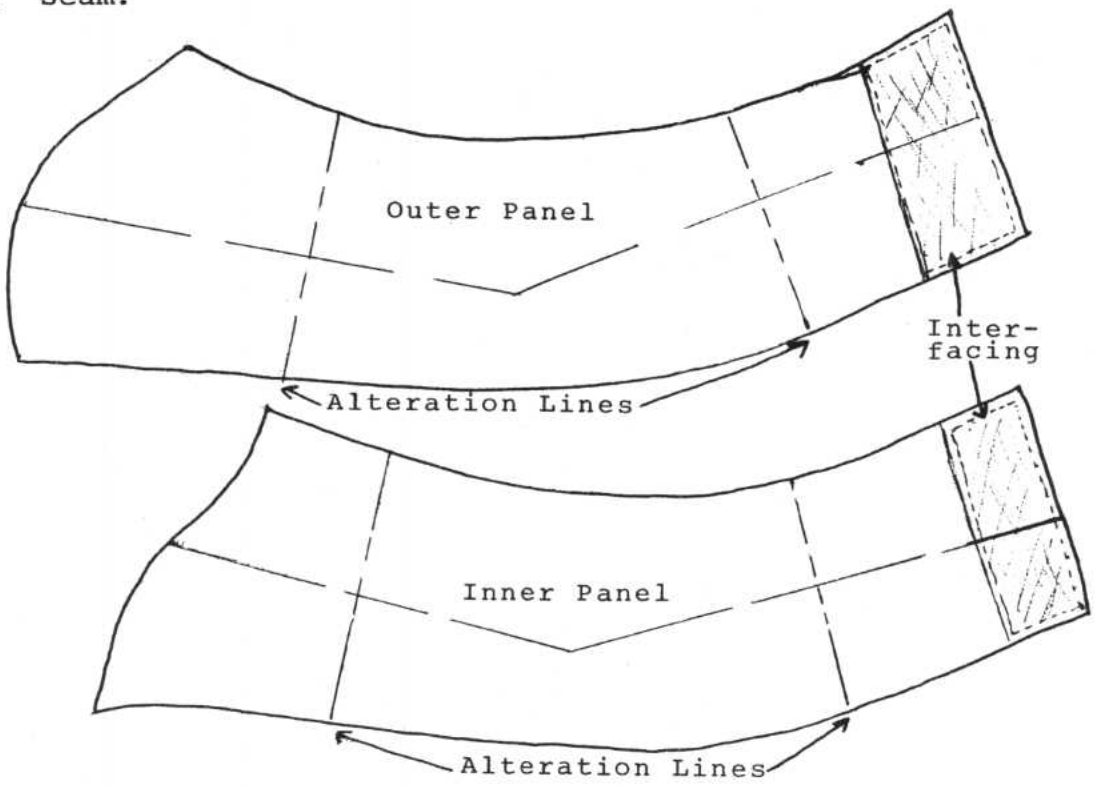


Operation 4. Lapels. The lapel is made up of two layers of cloth (plus interfacing)- one of green coating and one of white facing material. Join pieces (one green, one white and one interfacing for each side) together with ¼" seam, along the top, back (concave),and bottom edge. Trim corners and turn. Make button holes as indicated on pattern, slightly longer than the diameter of the buttons. Position lapels of the outside of each front piece of coat (so that white side will fold back to outside) and stitch 1/8" from front edge.

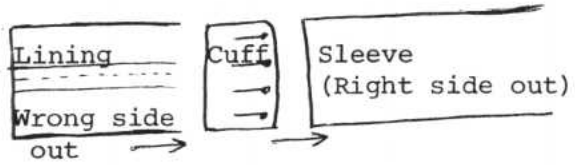
Operation 4. (Continued)

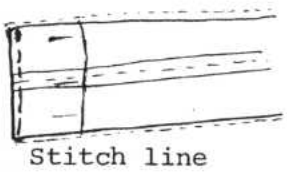


Operation 5. Sleeves. There are two pattern pieces for each sleeve - one for the outer panel and one for the inner panel. Use the same pattern for lining (see Operation 6 for attaching sleeve lining). Length measures from point of shoulder to wrist knuckle. Width of sleeves should be rather close but not constricting as were sleeves of European troops. In making sleeve alterations, it is necessary to make two divisions for length adjustments - one above the elbow and one below the elbow. A 2½" bias strip of interfacing should be used at bottom of sleeve to help support sleeve. This interfacing can be sewn in with side seams of sleeve. Sew sleeve panels together with ½" seam.

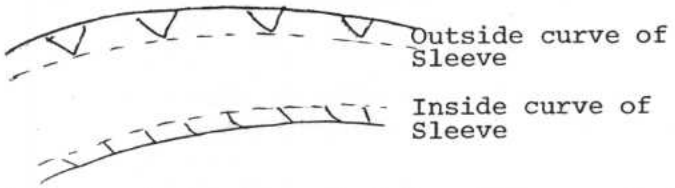


Operation 6. Cuffs. Each cuff is made of one piece of green coating, one piece of white facing cloth and one piece of interfacing. Join together on long side with ¼" seam. Open up and make four button holes on white wool, then join side seam together. Fold down with white on the outside (you should have a full circle). Slip the cuff (right side out) over the end of the sleeve (right side out) and pin to hold temporarily. Now sew pieces of sleeve lining together and slip it over cuff and sleeve (lining to be wrong side out). Sew these three together with ¼" seam.

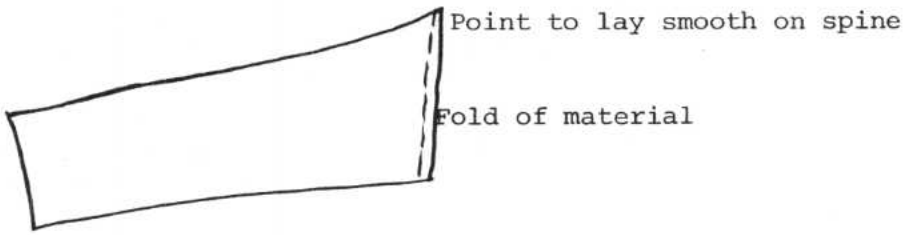




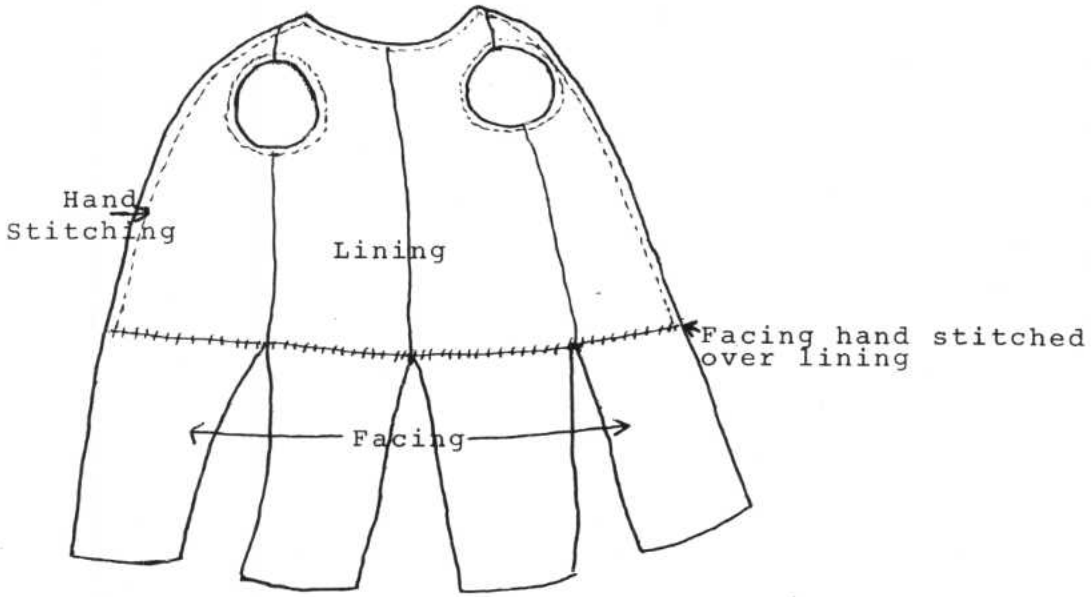
Pull lining off sleeve and through to inside. Press. Seams of lining and seams of sleeve should be pressed out flat. Cut notches of fabric out of seam allowance to reduce excess material on outside curve of sleeve. Cut slashes on inside curve of sleeve so it lays flat when pressed.



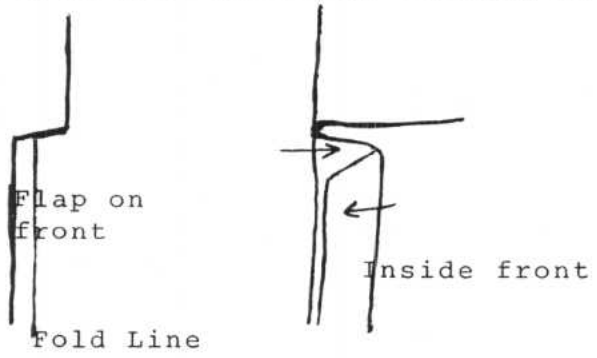
Operation 7. Collar. The pattern piece is a half pattern. Fold material and place on dashed pattern line. Cut one collar of green coating, one of white facing cloth, and one of interfacing. Trim edges of collar to produce a 3" width except in the rear where the width increases to a smooth point on the spine. Use pattern as a guide to the contour. Join pieces (and interfacing) together with ¼" seam, trim corners, turn and press. Sew collar to coat so that white folds down to outside.



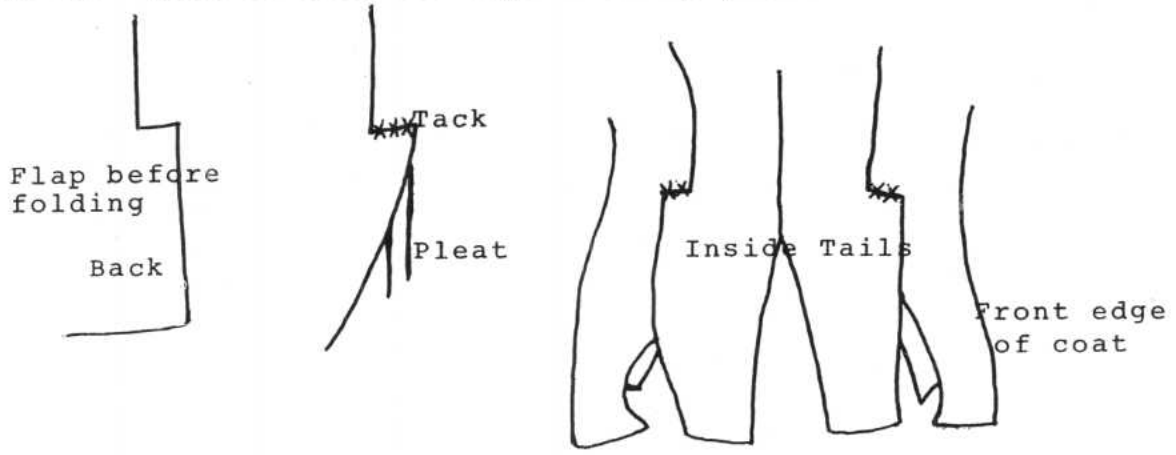
Operation 8. Lining. Cut lining from coat pattern extending about 2 inches below point 'K' and 'L'. Sew lining pieces together same as for coat. Turn under ¼" and slip stitch the lining by hand to inside of coat except for bottom. Machine stitch around the armholes catching lining to the wool, this adds strength for armhole movement. Set sleeves into coat. The sleeve lining, which is already sewn to the bottom of the sleeve and pulled up inside, is hand stitched at armhole Turn top edge of facing on tails under and hand stitch over lining.



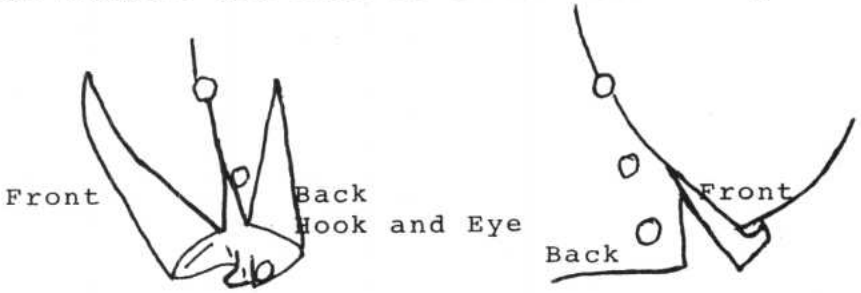
Operation 9. Pleats. Make pleat in flap formed by coat front and seam from underarm, folding in as sketched.



Operation 9. (Continued) Take flap from coat back and lay over pleat. Tack to coat lining, catching pleat.



To form tails, attach hook and eye to front corners of coat and back corners and connect on outside over pleat opening.



Position three buttons on each side of back tails as shown on pattern.

Operation 10. Position buttons on lapels so shank is approximately two-thirds distance on buttonholes toward armhole side and top button toward shoulder seam, on cuffs so shank is two-thirds distance toward top of buttonhole, and on pocket flaps so shank is two-thirds distance on buttonhole toward scallop edge.

CHAPTER III

Breeches

Although this article of the Marine's dress is fairly easy to make, they are not so simple that merely sewing the various pieces together will assure one of a perfect product when finished. Indeed, even with close adherence to the following instructions, care must be exercised throughout.

For a tailor or seamstress who has heretofore made trousers of contemporary style only, the initial reaction to these 18th century garments can be one of incredulity. It must be remembered that the front center seam places the crotch well forward and considerable 'fitting' of the legs is necessary. In addition, the rear (or seat) must be quite full to allow for ease of action as well as to prevent the garment from binding, splitting or riding up and/or down during strenuous exercise or even routine sitting or squatting.

The pattern will accommodate a man with approximately a 32" waist size. Different size patterns may be developed by slicing down the center of each leg pattern piece and adding, or deleting, one quarter of the necessary amount of adjustment. For example, if the total amount of increase is to be four inches, one inch must be added to each leg panel while two inches will be added to each half of the waistband.

Bill of Materials

2 yards of 58" wide, off-white wool broadcloth or flannel, more or less depending on size of the man.
15 or 17 buttons, 3/4" in diameter. Note: Number of buttons depend on whether buttons or buckle is used on kneeband.
2 buckles, silver (if used on kneeband).

Laying out the Pattern

Lay the pattern pieces on the fabric so that the longest dimension of each piece is parallel with the warp threads. The warp is often referred to as the 'strength of the material' because these threads are usually stronger than woof threads. Arrange the pattern pieces so that there is a minimum of waste between each piece. Save scraps for eventual patching. Before cutting make sure that: (1) there is sufficient seam allowance where needed; (2) both thicknesses of material have been pinned to those patterns which are to be used for making a right and a left.

Sequence of Sewing Operations

Operation 1. Sew the four main leg pieces together as follows, garment inside out:

a. Sew up the front seam from crotch upwards to top of fall.

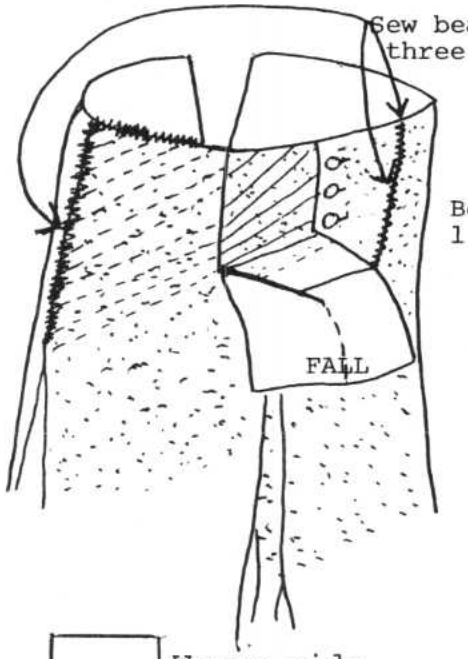
b. Now sew up the back seam from crotch to where the bottom of the bellows gusset will be.

c. Sew the inseam of each leg down a few inches.

d. Sew the outseam of each leg from waist down 10".

Operation 2. The chanciest part of the project will be the fitting of the legs. Unless the top part of the garment is finished off so that it is completely stable, the difficulties with the legs will be increased.

Operation 3. Sew bearers to inside of each front leg panel as shown.



Bearers may be of double weight for strength and improved fit. Fall may be reinforced in a similar way. Simply cut an additional piece of material, using pattern, for each part of garment to be strengthened.

Wrong side

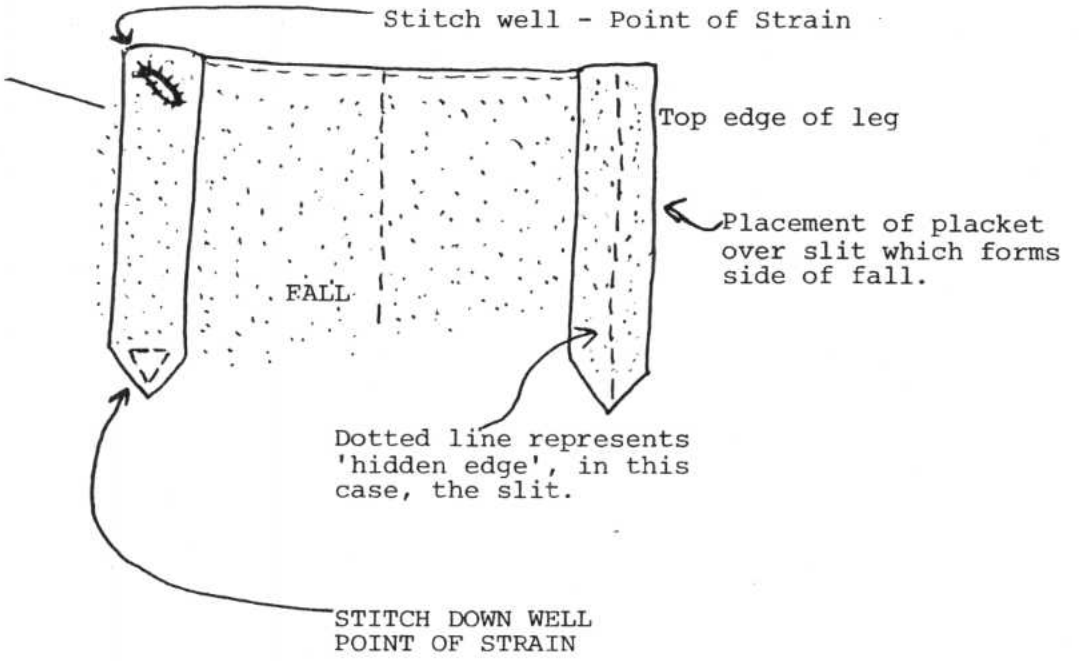
Right side

Position of bearer under leg panel

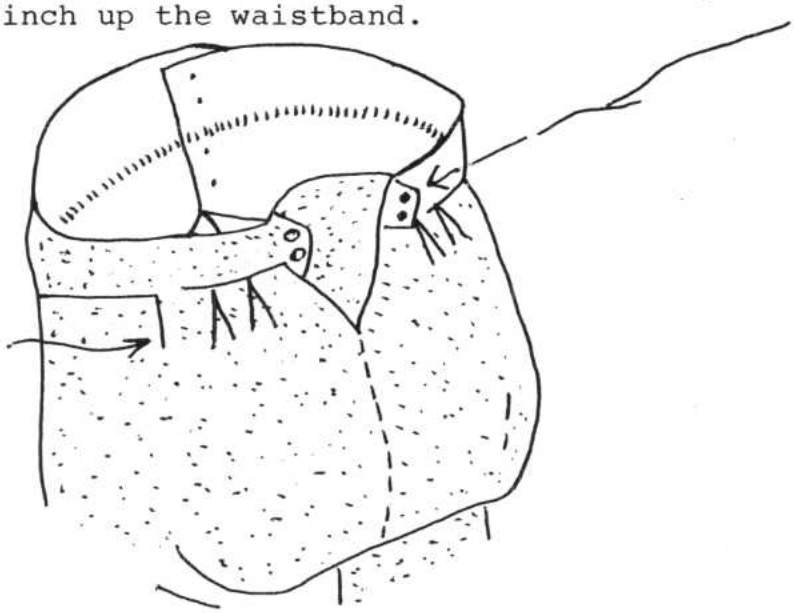
Location of bearer as seen when fall is down

Stitching

Operation 4. Turn under, pin,and hem the raw edges of the Fall, all around. Sew the placket to the top and outside edges of the Fall.



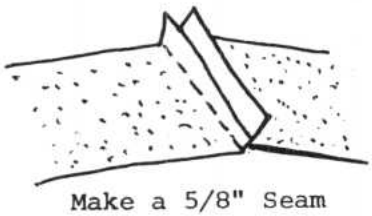
Operation 5. Sew waistband sections to garment top, from front to rear. The two waistband halves may be reinforced. Sew in Bellows Gusset, and lace a stout cord or thong through the eyelets to cinch up the waistband.



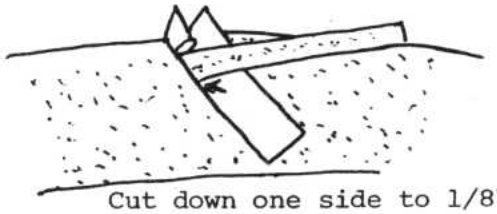
Operation 6. Fitting the Legs. Slip on the breeches, button up the front and tie up the thong which is laced through the eyeletted tabs at the rear ends of the waistband. The waistband should hang on the hip bones. At this point check for plenty of room in the seat and for a comfortable but snug crotch seam located well forward but still underneath where it can not be seen.

With a good top fit secured, stand on a chair with the breeches on INSIDE OUT. Pin and mark the remainder of the inseams and outseams to secure a trim, but not skin-tight fit. Make sure the outside seams are centered on the side of the thigh and do not wander. Sew the seams with a French seam or a Flat Fell seam. Leave about 6" of the lower part of the outside seam open.

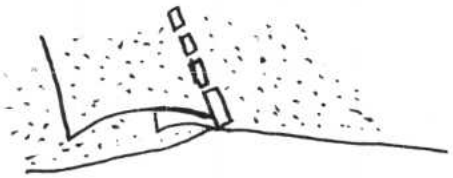
How to make a Flat Fell Seam.



Make a 5/8" Seam



Cut down one side to 1/8"



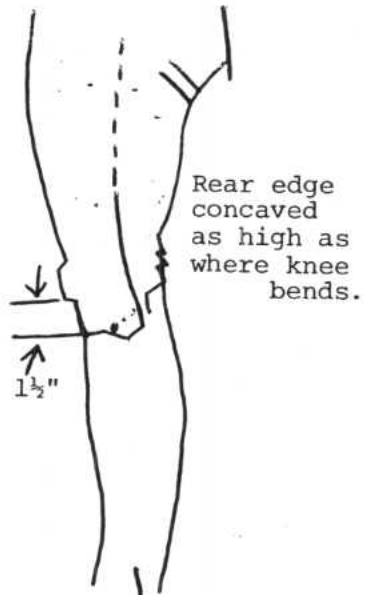
Fold long side over

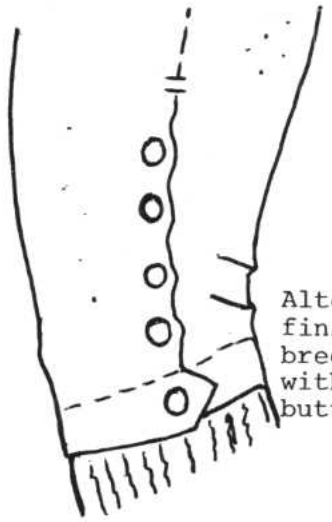
Turn under raw edge

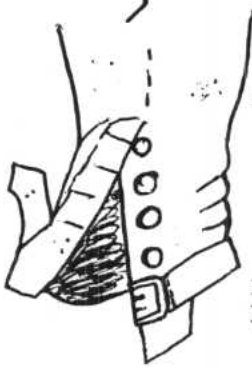
Finished seam is about 3/8"

Operation 7. Finishing the leg bottoms. Put the breeches on again, right side out, and get back up on the chair. Stand straight and have someone mark the lower edge of the legs. The lower edges of the front of the legs should be about one and one half inches below the base of the knee caps....including the knee bands. The point here is to be able to tighten the kneeband below the bony top of the shin bone.

The lower edge of the rear leg panel will be about 1¼" shorter at the center. The convex front edge curve blends in with the concave rear edge curve at the inside and outside seams. See pattern.







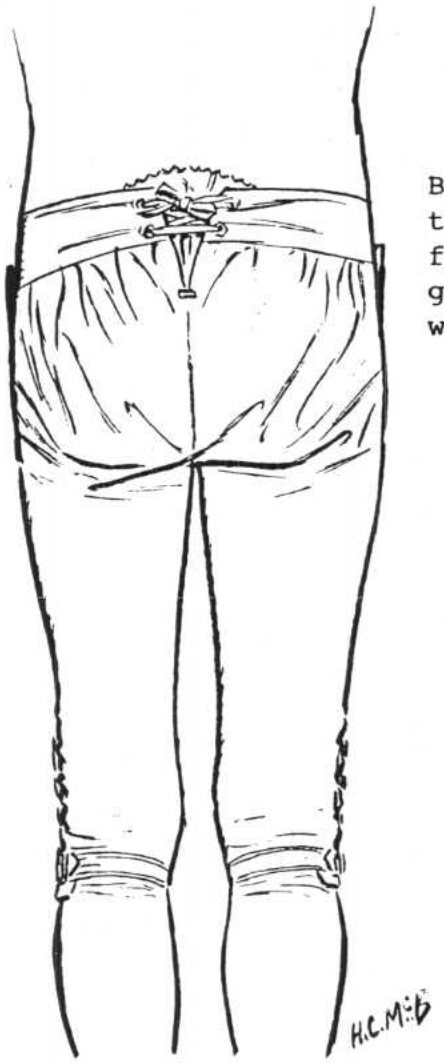
Detail of buckle type breeches bottom

When the legs have been given a final fitting, the bottom edges marked, trimmed and hemmed to the proper length and contour, then mark the locations of the buttons and button holes. Work your button holes and attach buttons to effect the trimmest fit.

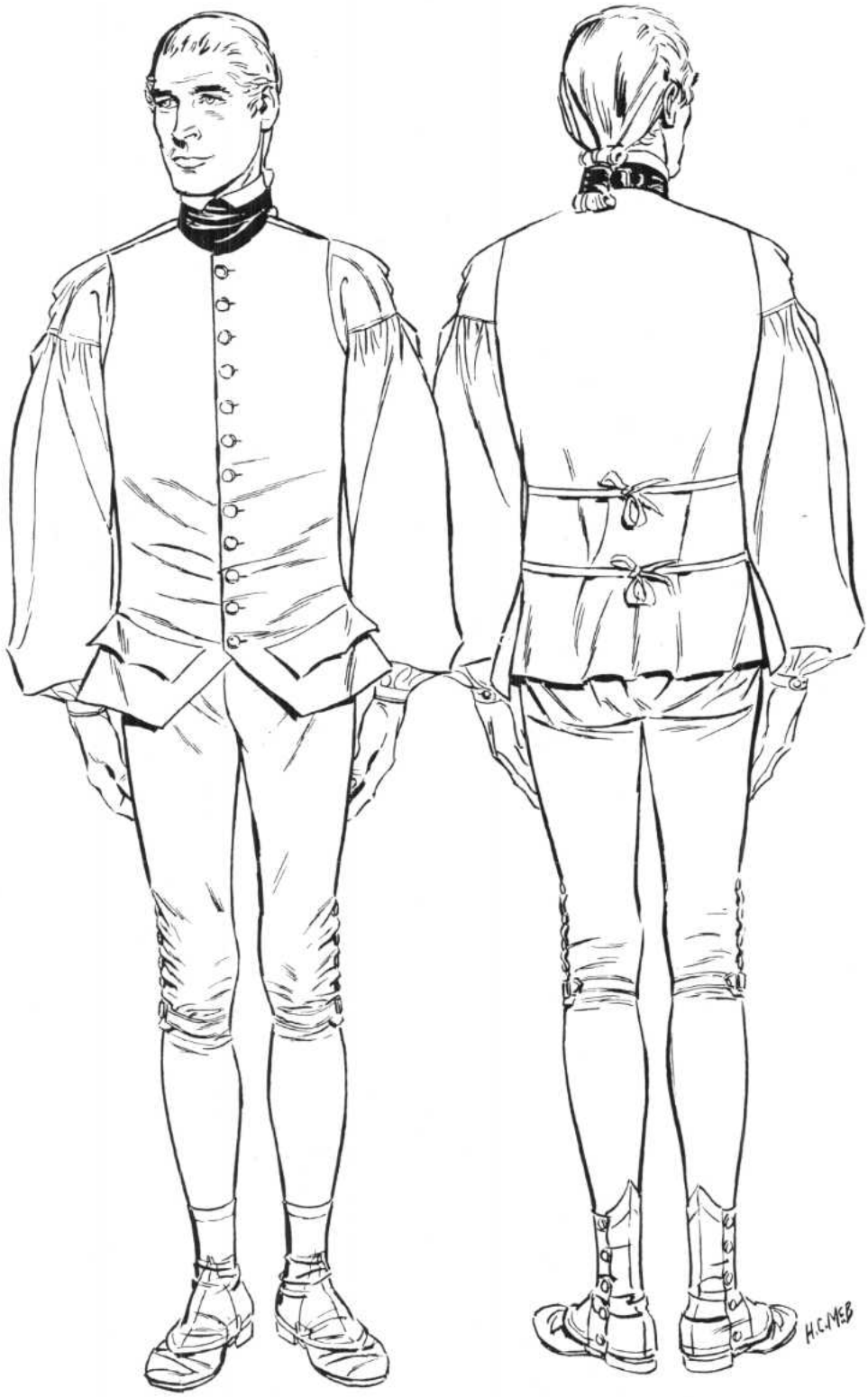
Apply kneebands to comply with pattern notes and these sketches shown above. Make certain to have the buckles (or in the case of an enlisted man's style, the kneeband buttons) rest just at the opening so that when secure, they will line up with the buttons above. The tongue end and buckle ends of the kneeband must not be sewn down past the points indicated on the pattern. In the

case of the enlisted man's style the rear end of the kneeband is sewn down because a button is applied there rather than a buckle.

It is certain that many enlisted men did have knee buckles throughout the war, however, a significant number evidently did not. Officers as a general rule, did have these buckles, albeit in more costly metals and with finer workmanship than seen in examples left by the private.



Breeches, although tight in legs, were full in seat and gathered into waistband.



Tapes to pull in the vest snugly - no buckles and straps.

CHAPTER IV

WAISTCOAT

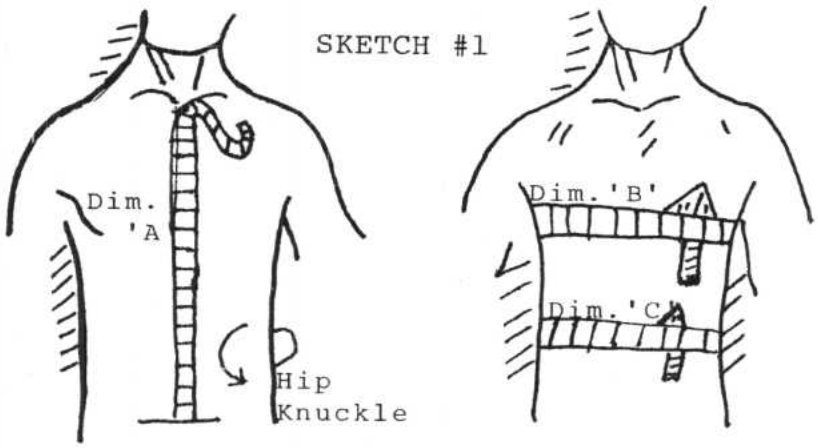
Bill of Materials

2 1/4 yards of white wool flannel material, more or less depending on size of man.
2 yards of lining material (polished cotton, muslin, fine white serge, etc.)
2 1/4 yards of cheap or expendable fabric for use only when making up a trial vest (optional).
12 buttons, 5/8" in diameter, for enlisted man.
18 buttons, 5/8" in diameter, for officers (additional 6 buttons are needed for pocket flaps).
1 yard of wrapping paper, more or less, for preliminary pattern fitting (optional).

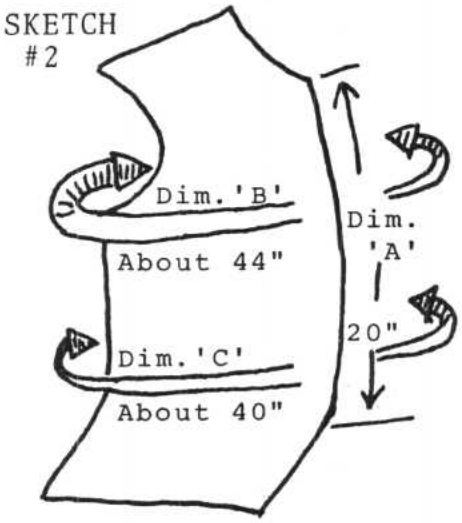
Sequence of Operations

Operation 1. Measure the individual (see Sketch #1) from collar bone to a point about 1" below the top of the hip bones. Denominate this dimension 'A'.
Measure the circumference of the chest under the arms, calling it dimension 'B'.
Measure the circumference of the abdomen at the lowest rib and designate this dimension 'C'.

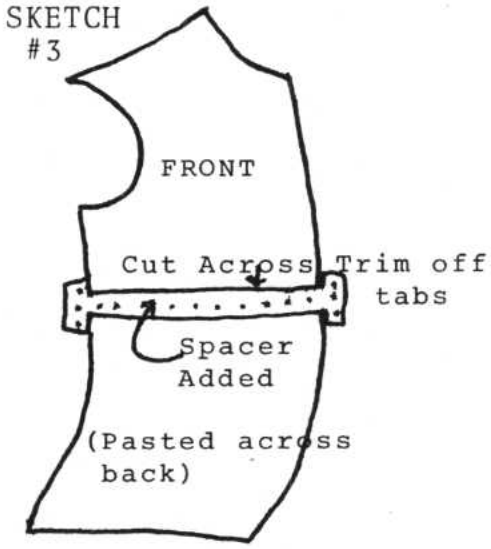
SKETCH #1



Compare these measurements with those of the pattern pieces for FRONT and REAR panels to determine if the patterns will have to be altered to serve you, and if so, by how much.



Pattern dimensions, 'A', 'B' and 'C'



Do the same with rear panel pattern piece.

Changing Dimension 'A'

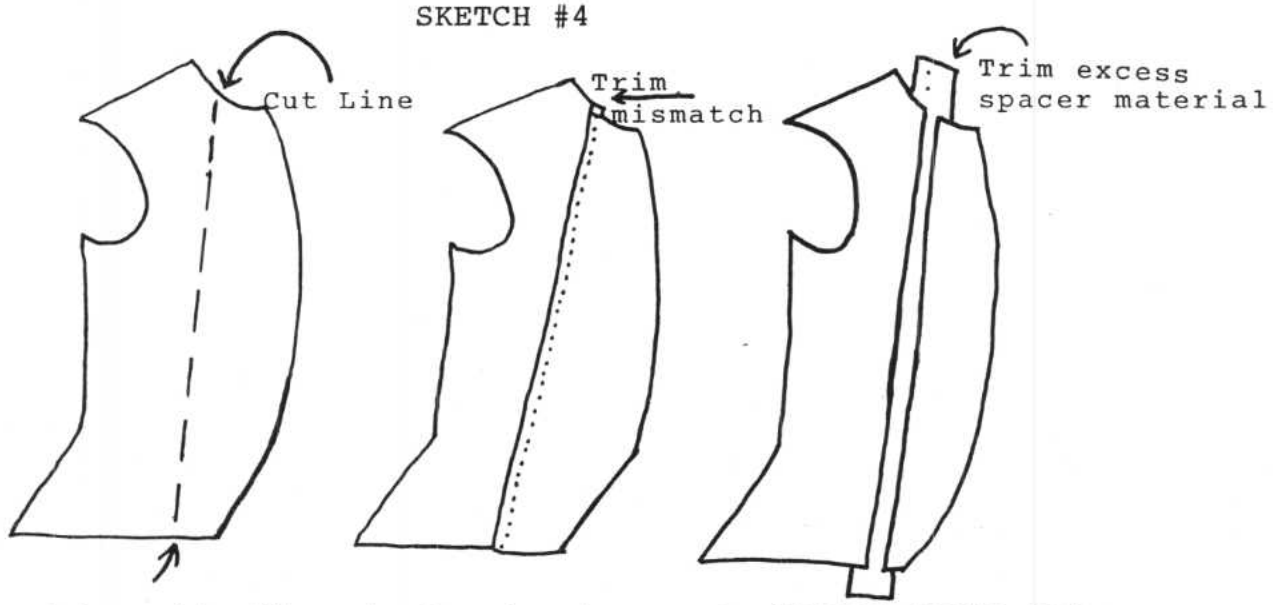
To increase or decrease dimension 'A' merely slit the FRONT and REAR panel patterns across (see Sketch #3) and overlap the adjacent edges of the slit to obtain the desired overall length, or, to lengthen the pattern paste in a filler, or spacer, to add the desired amount. EXAMPLE: The front panel pattern has an 'A' dimension of 20" (see Sketch #2). If you should require an 'A' dimension of 21" merely add a one inch spacer to front and rear panels.

Changing Dimensions 'B' and 'C'

To increase or decrease dimensions 'B' and/or 'C' merely slit the FRONT and REAR panel patterns lengthwise. Then overlap adjacent edges the required amount, or, add spacers to widen the pieces. EXAMPLE: One finds his chest circumference is 46". The

pattern will accommodate a 44" chest. Two inches will have to be added to the patterns before the garment will fit. There are four panels to the vest so divide 2" by 4. The result is that ½" must be added to each panel. Follow the same idea IN REVERSE for contracting patterns. Also the same method of adjustment is followed for dimension 'C'. (see Sketch #4)

SKETCH #4



a. Cut vertically for circumfrential adjustment.

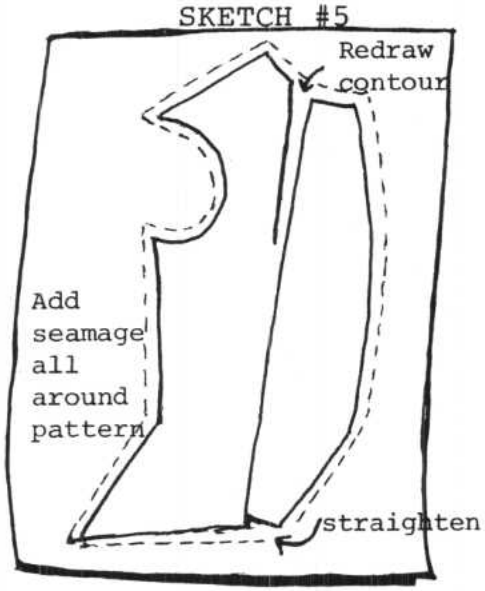
b. Overlap to shrink pattern.

c. Spread parts and stabilize with a spacer tape.

It may happen that the amount of adjustment will not be equal in the case of 'B' and 'C'. EXAMPLE: A man with great shoulders and chest but a slim waist will have to add more to the 'B' area than the 'C' area. In such a case, after the necessary spacing has been accomplished, the neck contour and the bottom edge of the skirt will have to be redrawn. (see Sketch #5) One must be careful not to alter the styling of the garment when, or as a result, of having altered dimensions.

When panels are altered to meet the size requirements of the individual the front and rear panel patterns may be secured to a

SKETCH #5



piece of wrapping paper, as in Sketch #5. A seam allowance of at least 5/8" must then be added all around the pattern outline. The drawing of this seamage outline creates a new pattern which will be used in cutting the vest parts from fabric. Create a new FACING pattern by copying the outline of the new front panel pattern. Add seamage to pocket pattern.

Check Patterns by Making Trial Waistcoat

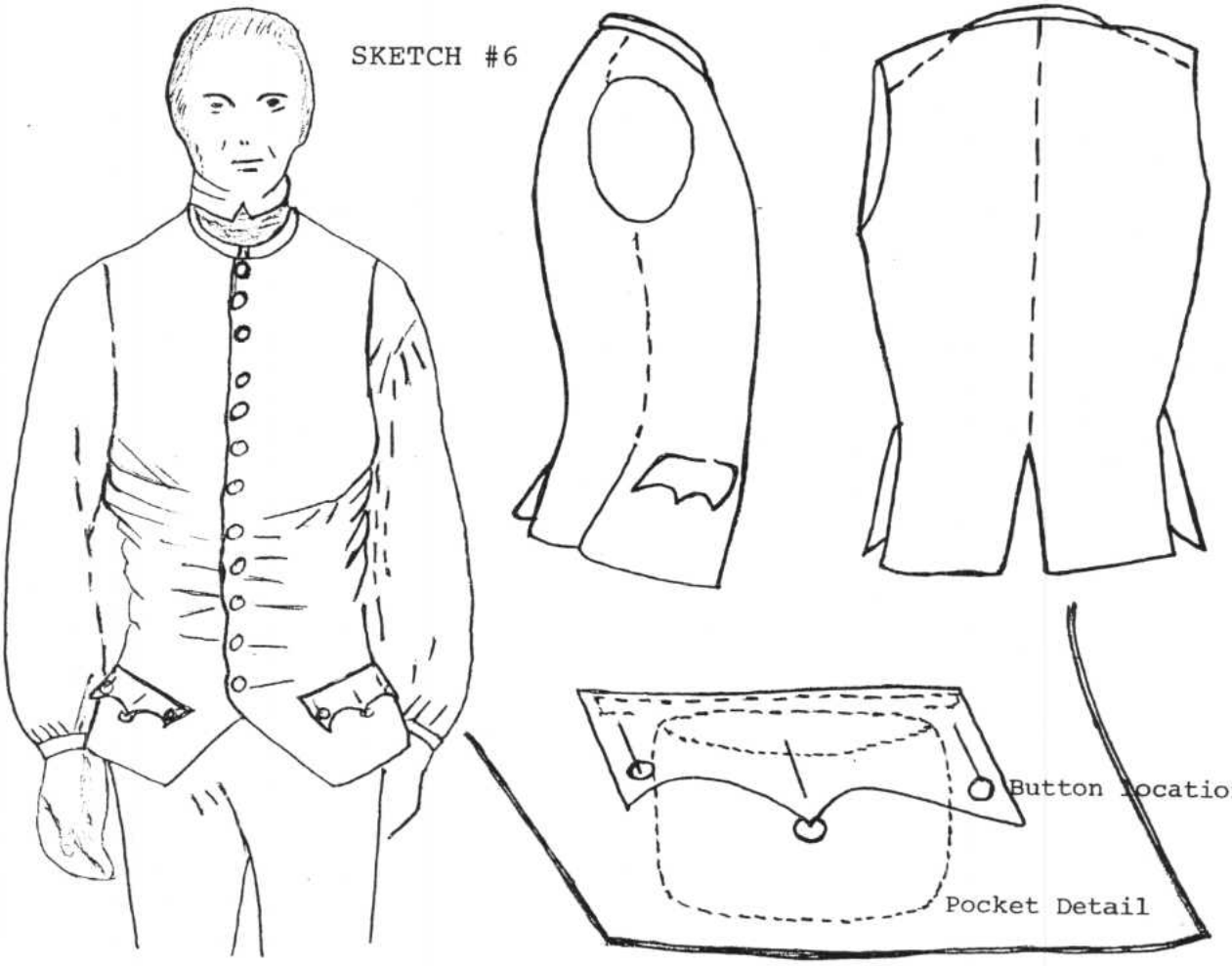
Cut two fronts and two backs from cheap or expendable material. Sew these pieces together following basic plan outlined in Operation #2, below. Put waistcoat on over the shirt which will be worn with the waistcoat. Check fit and make any necessary adjustments in the personal pattern pieces.

Operation 2. Sewing Up the Waistcoat

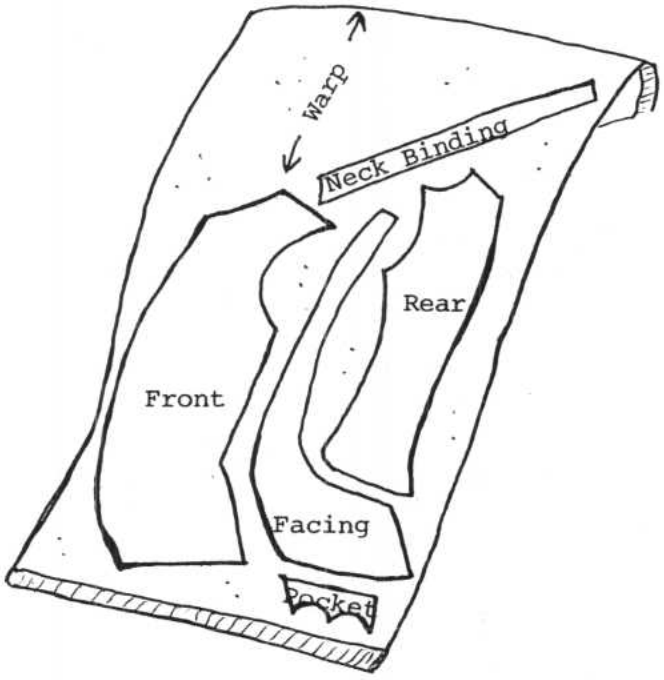
Baste both back halves of lining material together. Baste front halves to back at shoulders and from armholes to waist. Try on liner over shirt, check fit and make adjustments as required. Repeat procedure with woolen pieces to form outer shell of garment. Try on outer shell over lining. The two layers should lie flat and smoothly against one another. Use a finish stitch, such as a flat fell seam, to finish off the seams when fitting is done. With right sides together, attach facings(cut from white wool) to rounded edges of front pieces with ¼" seam (see Sketch #6). Turn back and press. At this point, officer's or sergeant's waistcoats may have slash pockets set in ¼" to ½" below the line on which the pocket flap is sewn to the shell. Sew liner to shell at neck, around arm holes and to front facing pieces (see Sketch #6). Leave bottom edge of skirt lining in rear free, and hem. Reinforce the neck with a bias cut strip 2" wide and at least 1" longer than the neck opening. With right sides together, sew to edge of neck opening with ¼" seam. Turn to inside and press. Hem raw edge and slipstitch over edge of lining and facing. Lay out and

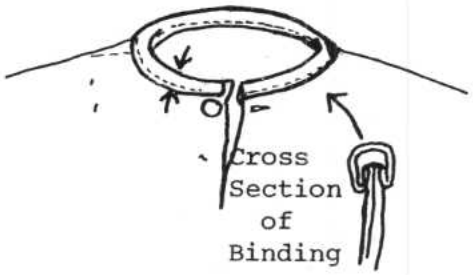
work 12 button holes on left front panel. Button holes should be a bit longer than the diameter of the buttons. Sew on buttons to right front panel opposite button holes. Officer's and Sergeant's pocket buttons may be secured in place at this time. Should long shanked buttons be used, eyelets should be worked opposite button holes to take the shank so that the loop at the end of the shank protrudes to the inside of the waistcoat. A fine thong about 2" longer than dimension 'A' can then be woven through button loops thereby securing buttons in place. The purpose of this system of securing buttons is to make it easy to remove them to wash the waistcoat. When in place, of course, both ends of the thong are knotted.

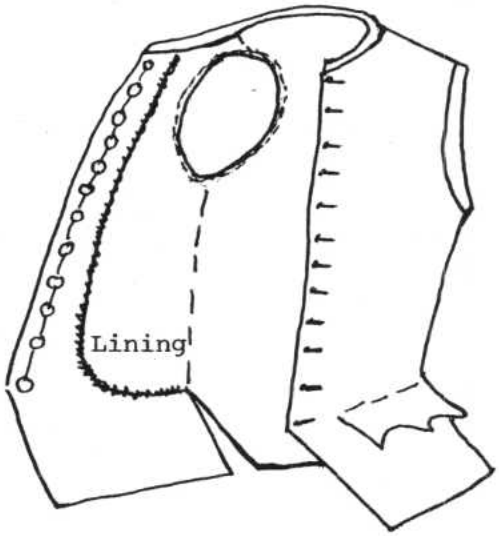
SKETCH #6



SKETCH #6 (continued)







Simple shirt pattern - no yoke or gussets at the neck.
Buttons only on collar.

CHAPTER V

SHIRT, ENLISTED MAN'S

The purpose of this set of instructions is to act as a guide in the reproduction of one common type of authentic late 18th century man's shirt. The instructions contain a bill of materials needed and an illustrated sequence of operations with instructive notes.

Although created as a garment for Army units, the shirt is equally appropriate for wear with Marine uniforms of the period. The following instructions are designed to produce a shirt for an average sized man. Individuals may alter listed dimensions to obtain a better personal fit. Note however, that Continental soldiers often had but a few standard sizes to choose from. To serve the purposes of authenticity best, a perfect fit is not absolutely necessary.

Bill of Materials

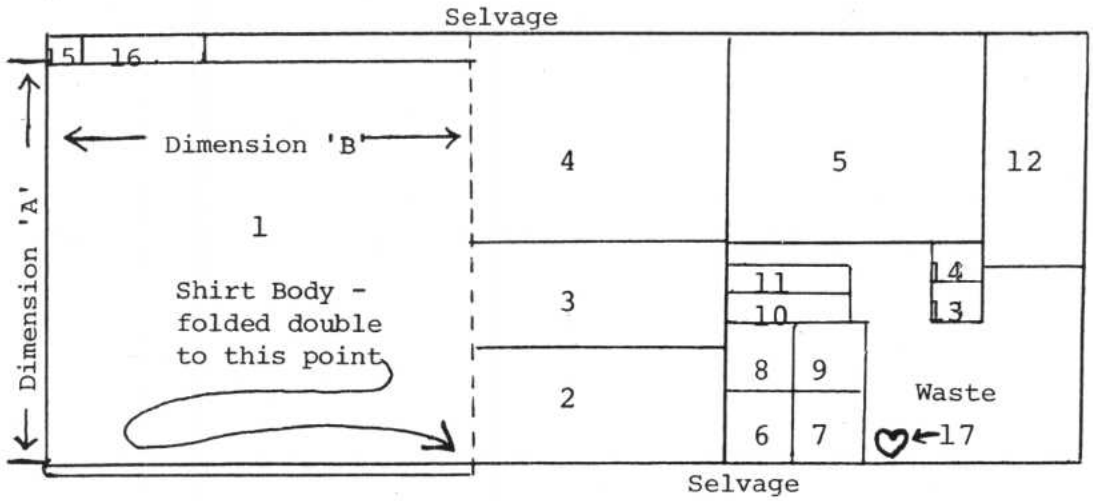
3¼ to 3½ yards of white shirting grade or handkerchief grade linen or cotton broadcloth
4 buttons ½" in diameter, made of bone, horn, wood, or metal

Layout and Listing of Pieces

The following diagram shows a suggested method for the laying out of the pattern pieces required in the fabrication of a shirt for an average sized man.

A shirt constructed from this pattern has been found to be appropriate for a man weighing 160 pounds or more, broad in the shoulders and fairly tall.

For any alterations, it would be well for the individual to compare the dimensions listed in the diagram with the measurements of his own body to arrive at the most convenient fit.



The numbering of the shirt pieces listed in the diagram above correspond to the numbered descriptions below.

1. Shirt Body - This piece is folded in half to provide a front and back all in one. Dimension 'A' equals the width of a man's shoulders plus an inch or two overhang at each shoulder. Dimension 'B' represents the distance between shoulder and mid-thigh.

2 & 3. Reinforcers - Make two, 9" x 22" each for a 34" shirt body (Dimension 'A'). 8" x 22" each for a 32" body (Dimension 'A').

4 & 5. Sleeves - Make two, 18" x 20" to 22" each, depending on length of arm.

6,7,8 & 9. Gussets - Make four, each 6" x 6" square (underarm).

10 & 11. Cuffs - Make two, 2½" x 10" each.

12 Collar - 8" x 18" to 20" depending on neck size.

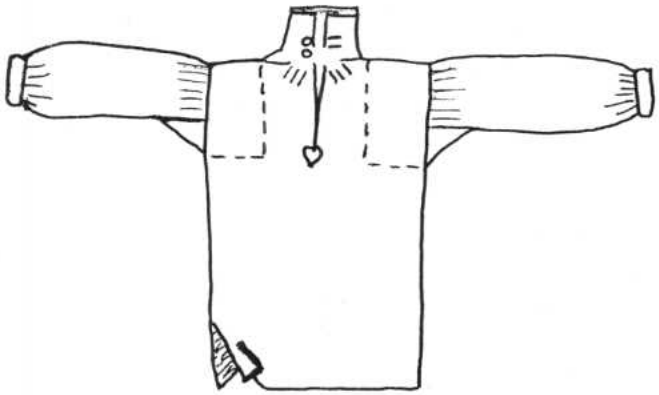
13 & 14. Gussets (neck) - Make two, 3½" x 3½" each.

15. Gussets (tail) - Make two, 2" x 2" each.

16. Facing - Make one, 2" x 11", mark centerline 10" long.

17. Heart (reinforce) - About 1" square, double thick.

The following sketches will serve to illustrate the finished appearance of the shirt and certain special details.



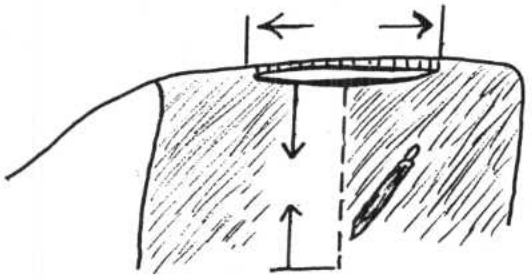
Shirt laid nearly flat

Sequence of Sewing Operations

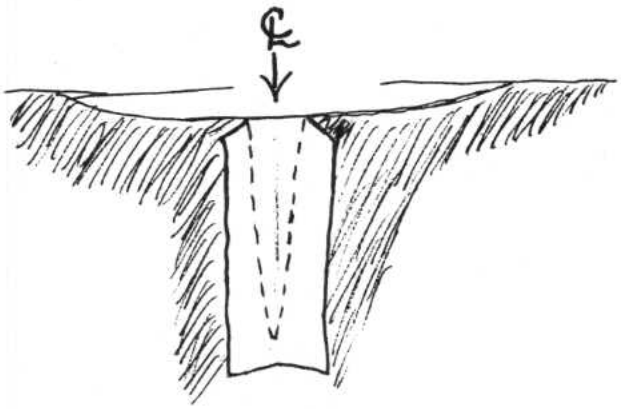
NOTE: Garment makers regard fabric as having a 'RIGHT' and a 'WRONG' side. The right side of the fabric is the outside of a finished garment, generally speaking. The wrong side is usually next to the body, or inside. To help you understand the following sketches, the right side will always be shaded. Do not confuse

this shading with shadowing used in regular pictures. Sometimes the right side of a piece of material is folded or turned to the inside during the fabrication of a garment but it will still be shown as being shaded.

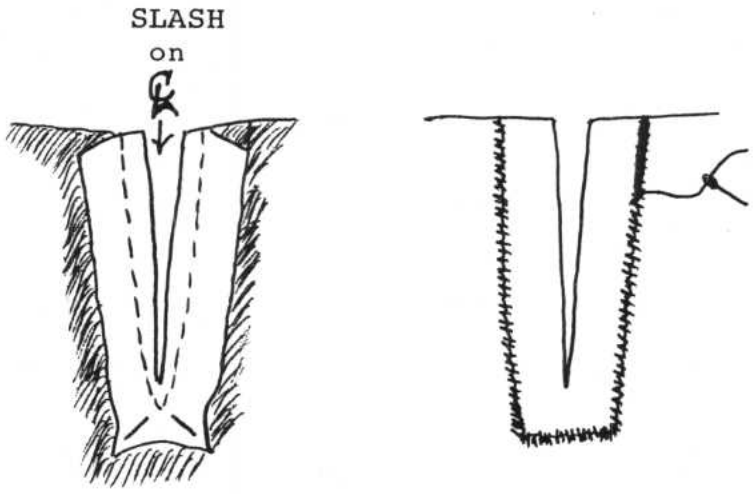
Operation 1. Make a 16" slit across shoulder on the fold where the material of the body is doubled. Mark a 10" center front line with a pencil, do not cut this line yet.



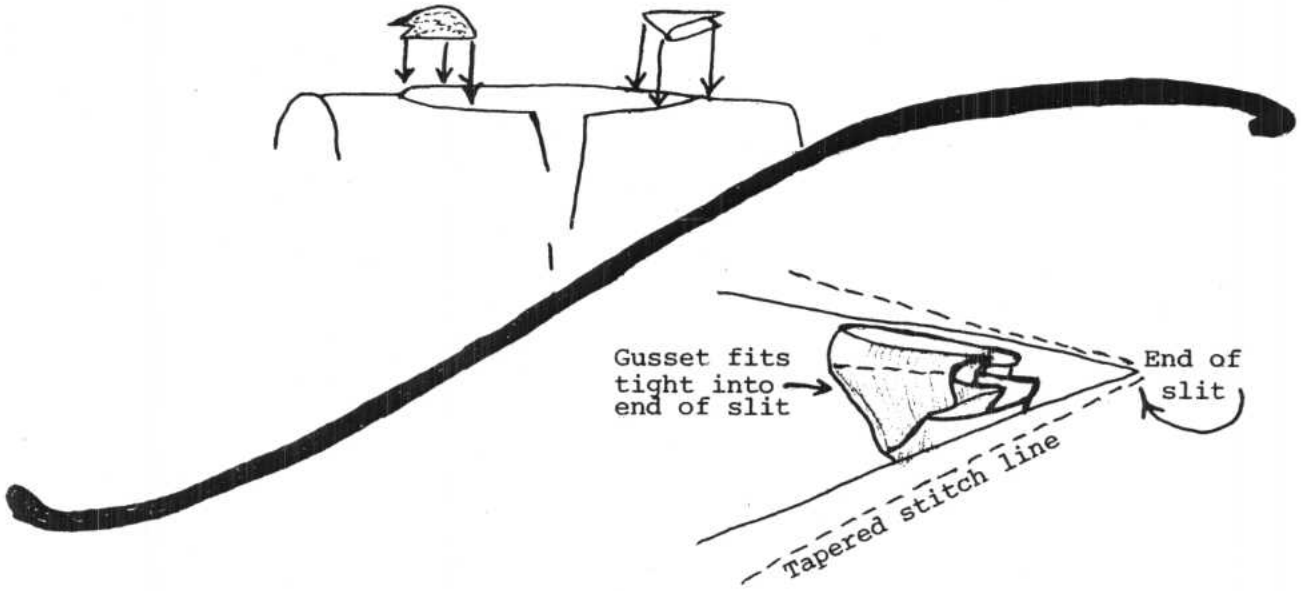
Operation 2. Attach right side of facing (piece 16) to right side of shirt body over slash mark with identical center line on facing showing. Sew 1/8" all around slash mark ending in a point at the bottom.



Operation 3. Slash down mark and turn facing to inside. Turn under raw edges and hand hem.

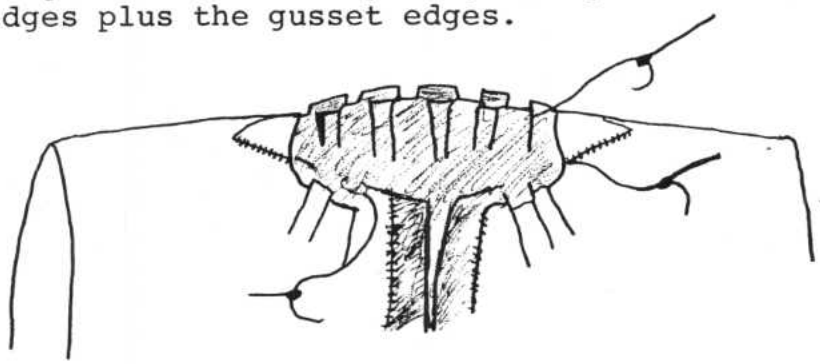


Operation 4. Fold neck gussets in half to form double thick triangles. Hand stitching is more controlable and is the best means for putting in gussets. Stitch one edge of gusset to body having narrowest seam at point of triangle that fits up into end of shoulder slit. Widen seam to about 3/8" toward neck edge. Repeat on other side.

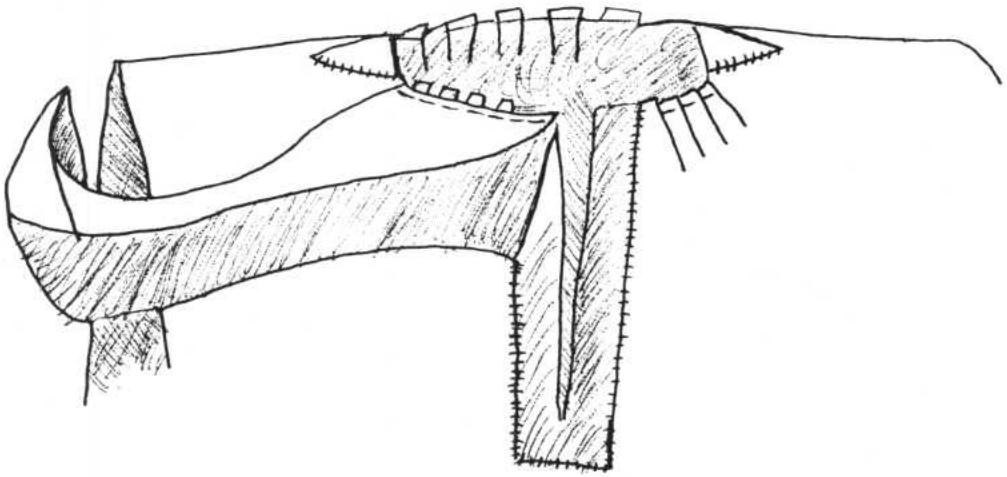


Operation 5. Fold collar piece lengthwise, stitch ends, turn right side out.

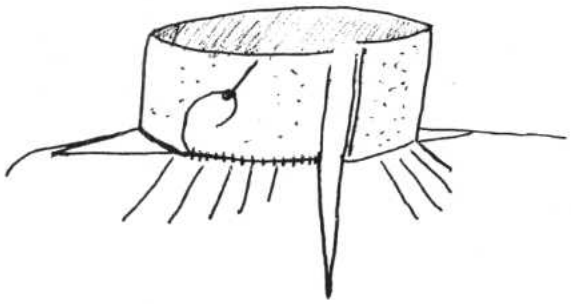
Operation 6. Fold down neck edges even with gusset edges. Gather the left and the right sides of the neck plus the back of the neck (not including the gussets) to fit collar. In other words, the finished length around neck opening is equal to the lengths of the gathered edges plus the gusset edges.



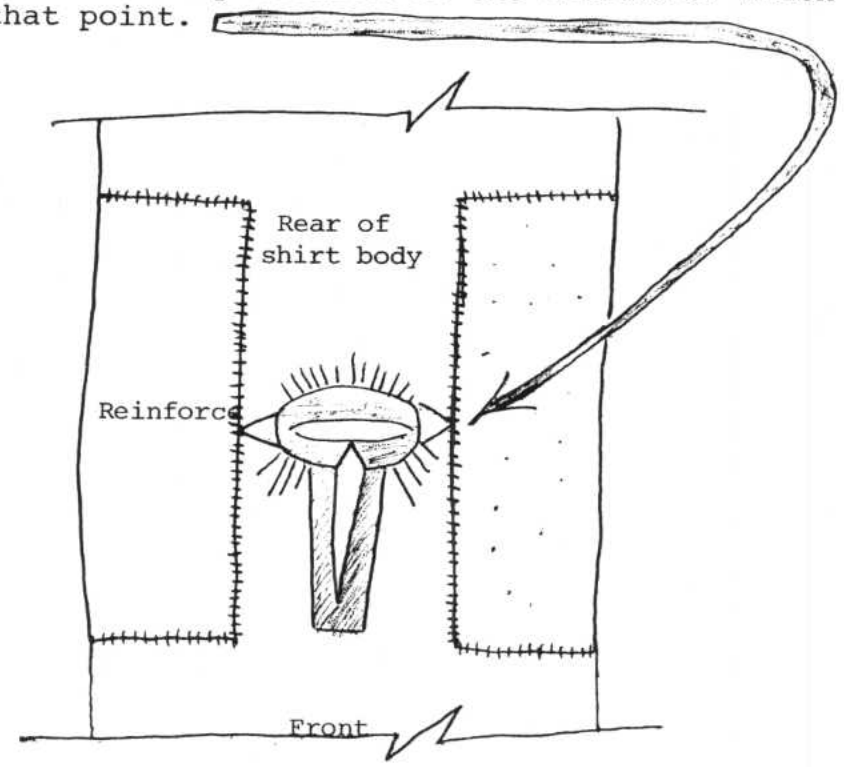
Operation 7. Attach right side of collar to wrong side (inside) of neck-&-gusset edges and sew all around.



Operation 8. Turn shirt right side out and bring other side of collar to outside. Turn under raw edge and hand sew to outside (right side) of shirt.

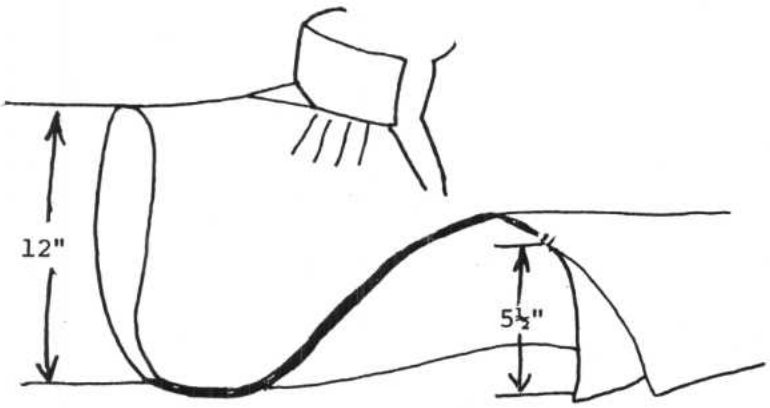


Operation 9. Turn shirt wrong side out again and attach reinforcers centered at shoulder. Turn under raw edges on three sides, matching outside edge of reinforce with outside edge of body. Hand sew the three sides making sure the outer point of the neck gusset is firmly secured to the reinforce which should touch it at that point.



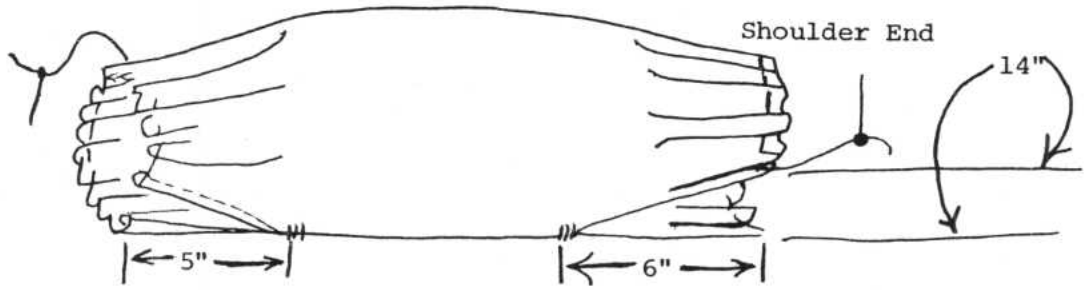
View of wrong side
of shirt

Operation 10. Stitch side seams to within 12" of top, creating an armhole on each side. Leave side seams open 5½" at bottom.

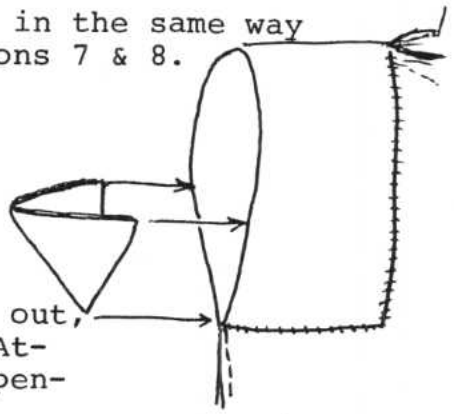


Operation 11. Fold cuffs in half lengthwise, sew ends, and turn right side out....same as with collar.

Operation 12. Stitch underarm seam of sleeve to within about 6" of top, or shoulder end, and 5" from the wrist end. Gather top of sleeve to about 14" using basting thread to gain proper fit with armhole. Gather wrist end to match length of cuff. Turn under and hand sew raw edges of open seam at wrist. Reinforce top of opening to prevent ripping under stress.

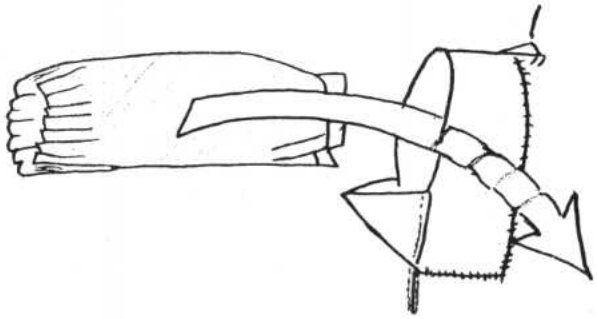


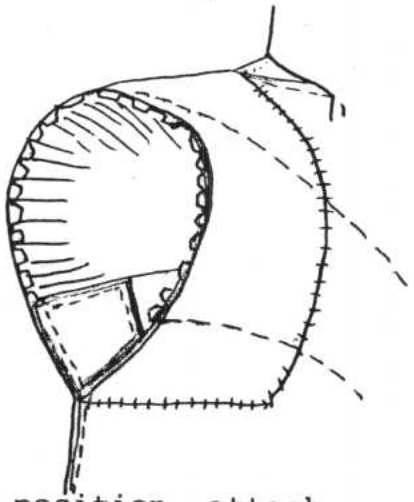
Operation 13. Attach and sew cuffs to sleeves in the same way you sewed the collar to the body. See Operations 7 & 8.



Operation 14. Turn shirt inside out (wrong side out) with armhole facing you. Attach and sew double thick 6" square gussets to front and back sides of armholes.

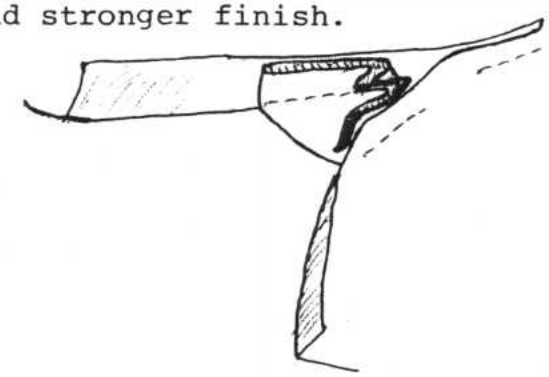
Operation 15. With shirt still wrong side out and armhole facing you, turn sleeve right side out, push through armhole down into body of shirt. Attach and sew remaining 2 sides of gussets to openings in sleeve.



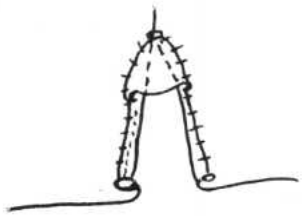


Operation 16. With shirt and sleeve in the same position, attach and sew gathered sleeve to remaining armhole aperture.

Operation 17. Attach folded shirttail gussets in manner similar to neck gusset Operation 4. Because this gusset fits into a seam rather than a slit one can make all seam edges even, thus making a neater and stronger finish.



Operation 18. Turn under raw edges of seam at tail openings, catching gusset edges and hand hem.

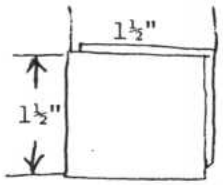


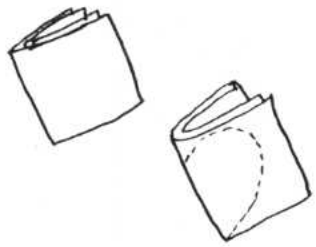
Operation 19. Turn under raw edges all around bottom of shirt and hand hem. Sew in tape inside back of collar for identification (optional).

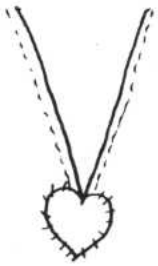
Operation 20. Make two ½" worked button holes, one on each cuff at inside end. See directions below on the making of worked button holes.

Operation 21. Make two worked button holes, about ½" long or to fit chosen collar buttons. Place one just above neck edge and the other 1½" down from top of collar. See directions below for worked button holes.

Operation 22. Sew double thickness heart shaped reinforce at bottom of front throat opening by appliqueing with overcast or button hole stitch. This prevents ripping at this stress point and is really needed even though the heart is backed with the facing piece. Make sure the cleft in the top of the heart actually catches the bottom 'V' sides of the opening.







Finish all inside seams to prevent raveling of raw edges.

Probable form of the "Green Shirt". Simply an overshirt like farmer's of the time.

CHAPTER VI

A REVOLUTIONARY WAR FATIGUE SHIRT

The origin of this work shirt is lost in the mists of time but it was certainly used in Europe during the Middle Ages. Breughel painted Flemish peasants wearing linen frocks (shirts) while they worked in the fields. Settlers brought this simple, economical and practical garment to the New World where its use continued till some time after the War for Independence. It is very probable that it was a shirt of this variety that was intended by the requirement for "green shirts" mentioned on page 5.

The diagrams, shown further on, illustrate the fact that this was an easily made shirt. It was constructed with large rectangular pieces for front and back and the large blousey sleeves were simply gathered to the cuff and sometimes at the shoulder. It can be classified as a pull-over garment with a slit in front just long enough to allow its being pulled on over the head. The hem of the shirt usually reached down to mid-thigh but rarely covered the kneecaps. It was almost never tucked into the breeches as a dress shirt might be.

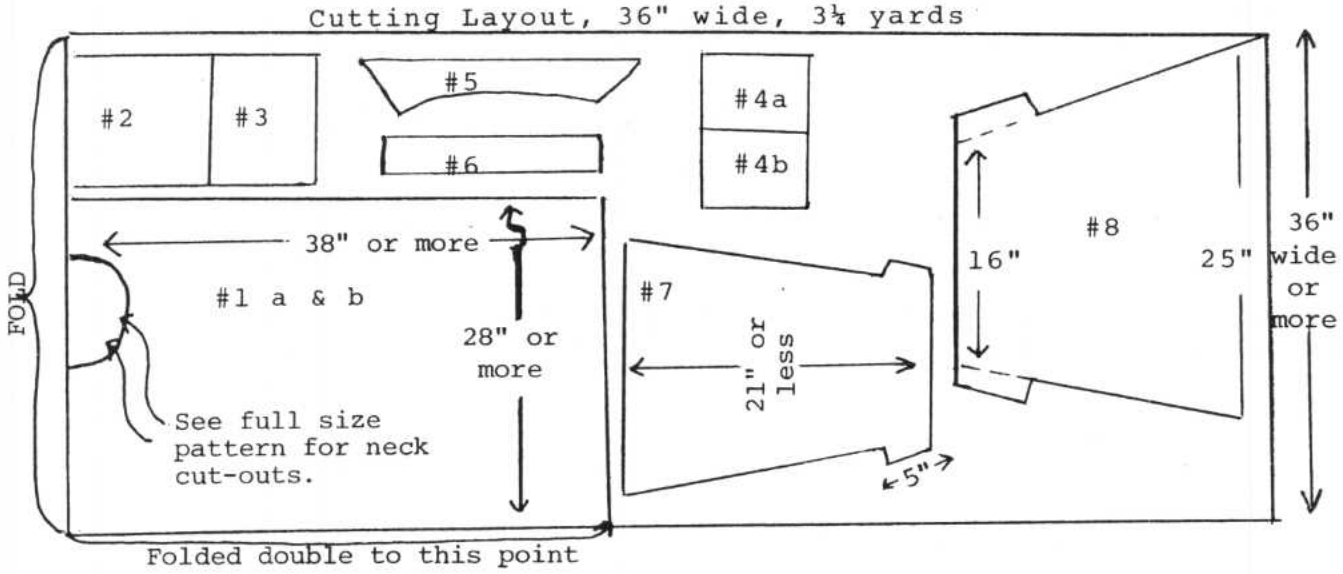
Bill of Materials

3¼ yards of 36" wide green coarse linen, light sail canvas (oznabrigs), or equivalent material.

Layout and Listing of Pieces

The following diagram shows a suggested method of laying out the pieces required in the fabrication of the fatigue shirt. There is ample material to lengthen or shorten pieces as the size of the wearer demands. Wash fabric before cutting to shrink it and use fabric softner to increase workability of the material. Iron fabric before laying out the pattern. Allow ¼" extra for seams all around except for underarm and side seams which require ½". Read all instructions carefully. Measure twice and cut once.

Cutting Layout, 36" wide, 3¼ yards



The numbering of the shirt pieces listed in the diagram above correspond to the numbered descriptions below.

1. Front and back of shirt, cut out on fold, but cut in half at "shoulder" to make 2 pieces.
   a. The front has a 7" slash for throat opening and is cut out 3 3/8" deep by 7 1/2" across for neck opening.
   b. The back neck is 1 1/8" by 7 1/2" across.

2 & 3. Four 6" x 6" gussets for the underarms.

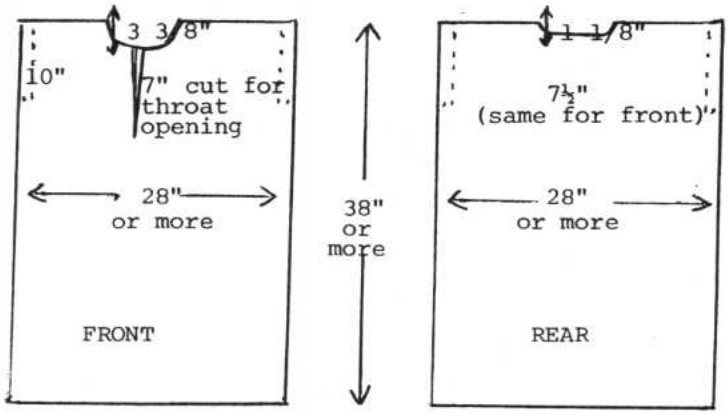
4. Two cuffs, 4½" by 9" each.

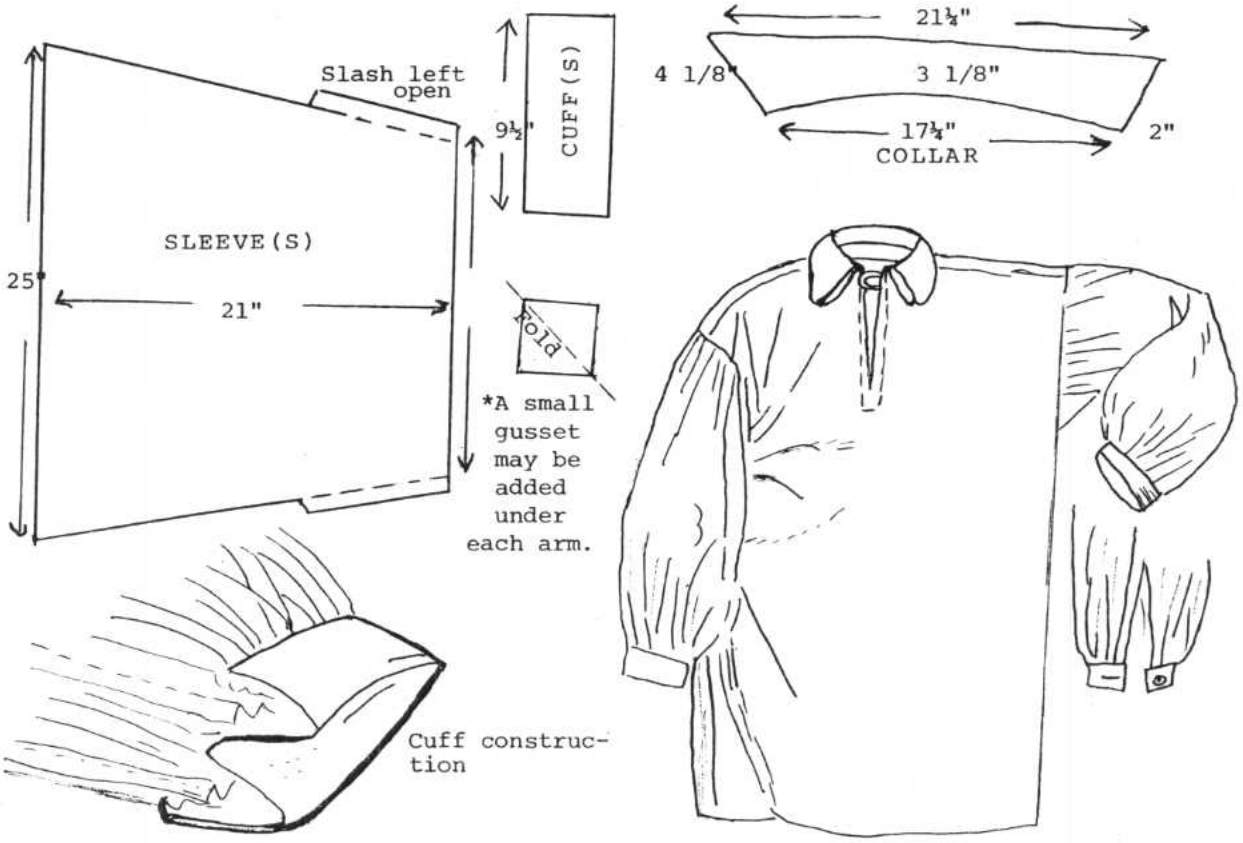
5. Collar. Neck is contoured. Collar has pointed ends.

6. Facing for neck slash, 2" x 8"

7 & 8. Sleeves, 19-21" long by 16" at bottom by 25" at top.

NOTE: The arrangement of the button and button hole on the cuffs is the same as on modern shirts. The wrist opening is on the seam and not slit into the fabric as with the present day styles.

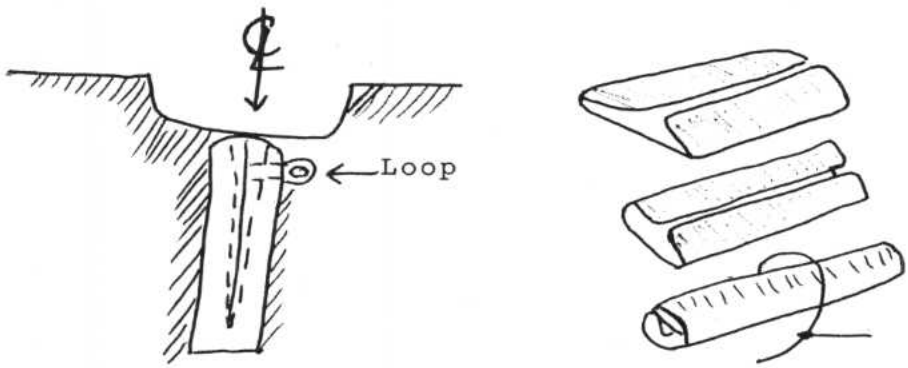

3 3/8"
10"
7" cut for throat opening
28" or more
FRONT
38" or more
1 1/8"
7½" (same for front)
28" or more
REAR


Slash left open
CUFF(S)
9½"
SLEEVE(S)
25"
21"
Fold
*A small gusset may be added under each arm.
Cuff construction
21¼"
4 1/8"
3 1/8"
17¼"
2"
COLLAR

Sequence of Sewing Operations

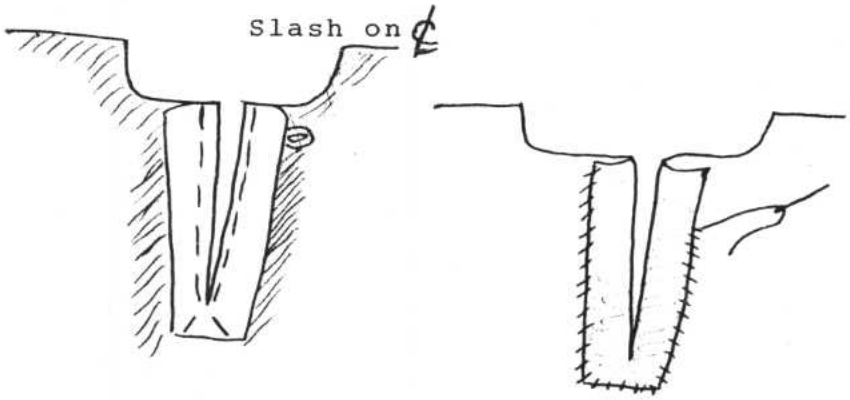
Operation 1. Make "cutouts" in shirt front and back and mark 7" slash.

Operation 2. Attach "right" side of facing to "right" side of garment over slash mark, then mark the 7" slash on the facing. Insert a small handsewn fabric loop * at left side ½" down from neck edge. Sew 1/8" around slash mark ending in a point at the bottom.



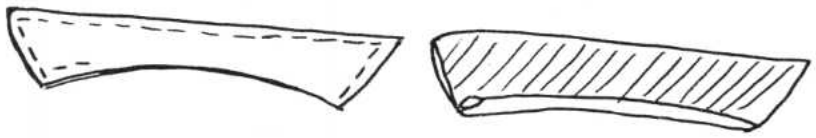
* Cut a straight piece of fabric 1" x 2". Fold lengthwise, and bring edges together and fold again. Sew.

Operation 3. Slash down mark, and turn facing to inside. Turn under raw edges and hand hem.

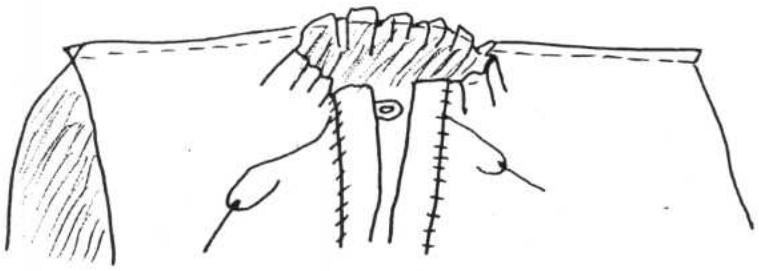


Operation 4. Attach front to back by sewing across shoulder seams.

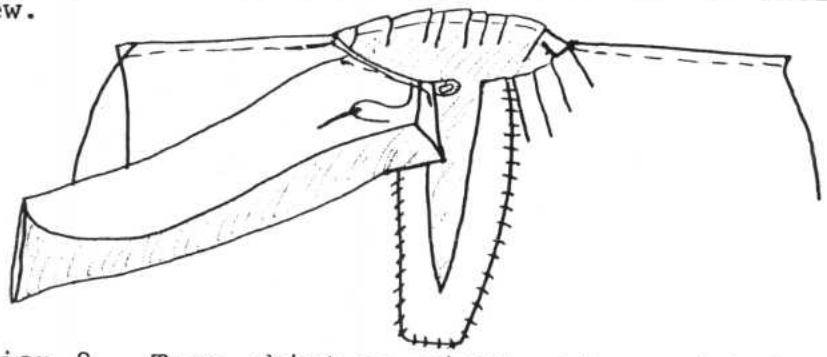
Operation 5. Sew pieces of collar, right sides together on the three straight outer edges. Turn right side out.



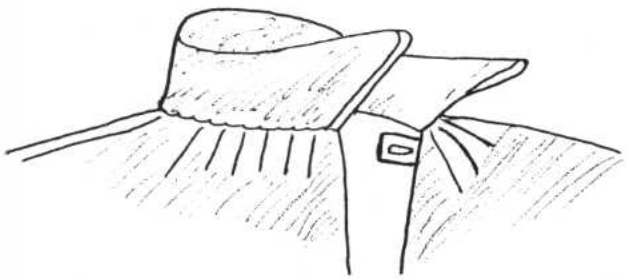
Operation 6. Gather neck edge to fit collar.



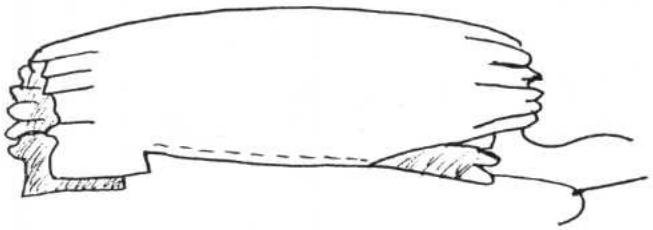
Operation 7. Attach right side of collar to inside of neck edge and sew.



Operation 8. Turn shirt to right side, and bring other side of collar to outside. Turn under hem, and hand sew to outside of shirt.

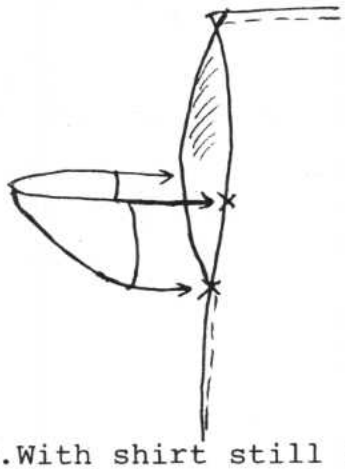


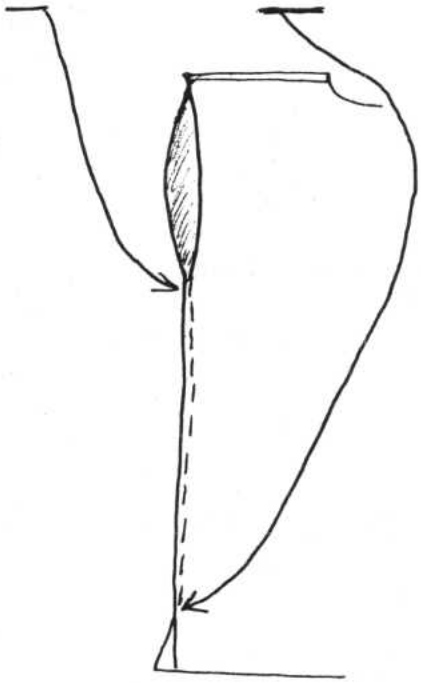
Operation 9. Sew underarm seam of sleeve to within approximately 6" of top and to extensions at bottom. Gather top to approximate area of armhole and bottom to approximate length of cuff.



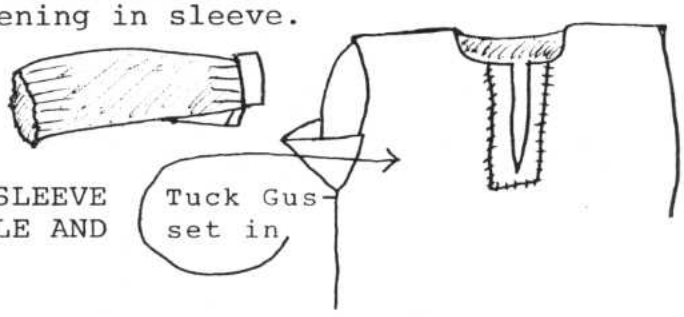
Operation 10. Sew side seams to within 12" of top and 4" of bottom.

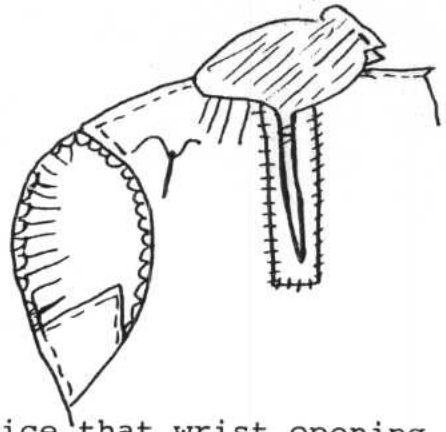
Operation 11. With shirt turned inside out and armhole facing you attach and sew double 6" gusset to front and back of shirt.





Operation 12. With shirt still inside out and armhole facing you, turn sleeve right side out, push through armhole and attach and sew remaining 2 sides of gusset to opening in sleeve.





Operation 13. With shirt and sleeve in same position, attach and sew gathered sleeve to remaining armhole aperture.

Operation 14. Turn under and sew raw edges of tabs at wrist of sleeve. Arrange opening so that when cuff is attached, it overlaps just as a modern shirt. Reinforce top of opening to prevent ripping out at stress point. See drawing on page 49. Notice that wrist opening is part of the sleeve seam. It is not cut into the fabric as a modern shirt.

Operation 15. Fold cuff in half lengthwise, sew ends, turn right side out.

Operation 16. Attach and sew cuffs (as for collar) inside first, turning hem under to outside and hand sewing on outside.

Operation 17. Make ½" button hole in overlapping side of each cuff, and sew button opposite. (See drawing on page 49.)

Operation 18. Sew button at neck opposite loop. (See drawing on page 49.)

Operation 19. Sew double thickness heart reinforce at bottom of front throat opening by appliqueing with overcast or button hole stitch. This prevents ripping at stress point.

Operation 20. Finish tail slits by turning under raw edges of seam allowance and hand hemming. Reinforce top to prevent ripping at stress point.

Operation 21. Turn under raw edges of bottom of shirt and hand hem. Sew in tape at inside back of shirt for identification.

Operation 22. Zig-zag all inside seams, or finish in some appropriate manner to prevent raveling.

CHAPTER VII

HALF GAITERS

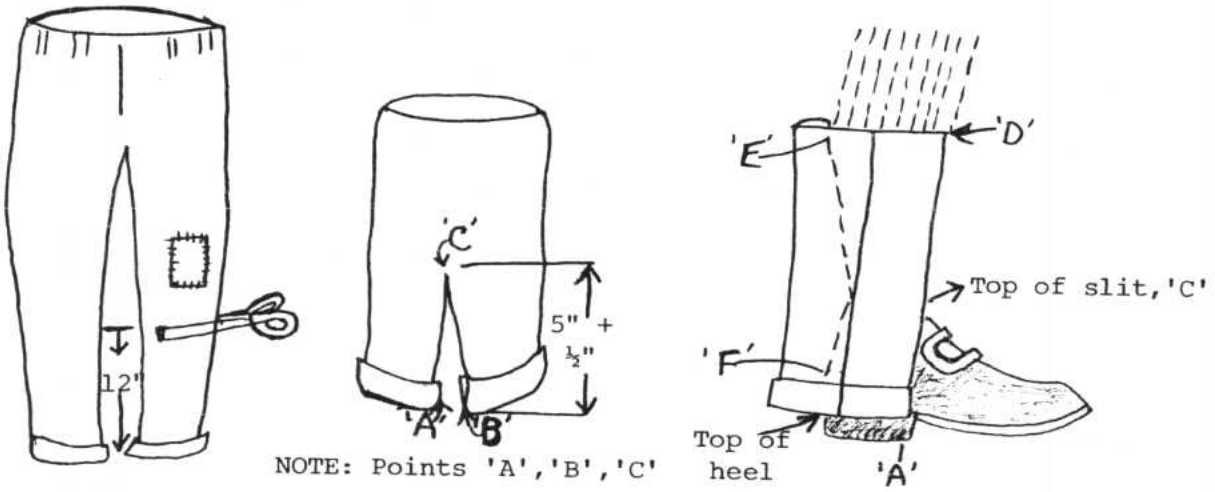
Gaiters are supposed to fit tightly and consequently must be tailored.

Bill of Materials

2 yards of medium weight canvas is suitable in lieu of linen canvas-like "Russia Sheeting" or "Russia Duck." This project may seem difficult but the following sequence of operations has been tested with excellent results.
10 pewter buttons, 1/2" in diameter

Making the Pattern

First, take a pair of old trousers and cut off one foot or so from the leg. Cut a slit up the center of the front panel as far as the spot where the wearer's shin bone starts to straighten out. Put on the socks and/or stockings plus the shoes it is planned to wear with the uniform. Slip the pants leg on over these and position the slit over the instep.



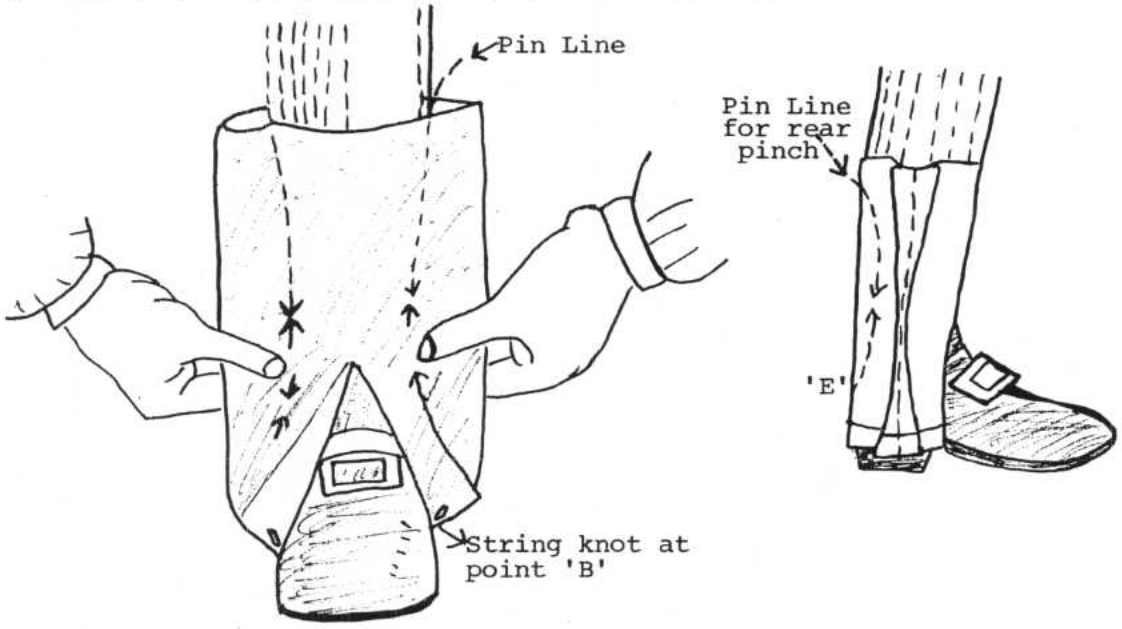
NOTE: Points 'A','B','C'

Take care to note that the profile of the shin is not straight up and down. If the top of the slit in the front of the pants leg is too low, say around the joint between shin and instep, the gaiter material must bridge the curve of the shin from point 'C' to 'D'. Wrinkles will form in the shin area unless point 'C' is cut high enough to allow the material to lie flat against the shin from 'C' to 'D'.

The bottom of the pants leg must line up with the top of the heel. If it is allowed to creep any higher the final result will be that shrinkages due to wettings and tightenings during construction will cause the rear of the gaiter to catch on the top edge of the shoe at the heel when walking.

Secure points 'A' and 'B' in proper position by sewing a piece of stout string from one corner to the other, passing under the instep. This will help when working on seams.

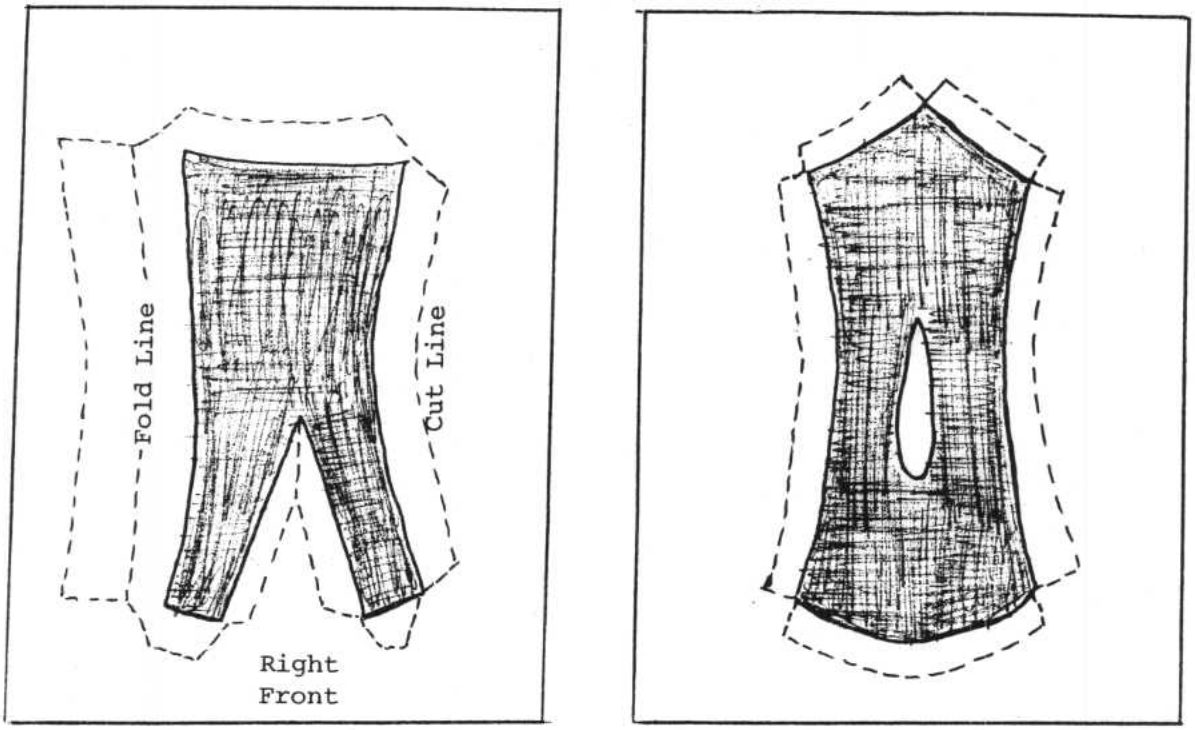
Grasp the seams of the pants leg with both hands at the same time. Pinch up the material until a tight fit is obtained at that point. Secure this fit with pins above and below the thumbs and fingers. This first pinching should be at the thinnest part of the ankle. Take up and pin a pinch at the Achilles tendon to get rid of wrinkles caused by the material bridging the curve of the leg between the calf (point 'E') and heel (point 'F').



Continue pinching and pinning until a snug fit is established along entire inseam and outseam. At the same time, pinch and pin slack between points 'E' and 'F'.

Mark a line from pin to pin on both sides of all three pinched up areas. Use white tailor's chalk or a thin piece of hard soap on dark pants leg, or ball point pen on light colored material. Pull out pins, slip off the pants leg and cut along lines to make a front and rear pattern. Glue each pattern piece in the

center of an 18" by 12" piece of heavy paper, cardstock or cardboard. Make sure material lies flat and straight on each card. Draw a line on the card all around the fabric pattern ONE INCH from the edge. From OUTSIDE EDGE of the FRONT PANEL draw a second line 2½" away. Cut new, full-size patterns from cards including a long tear-drop shaped cutout where material was pinched up at Achilles tendon. Clip corners as shown to prevent bulky overlaps when edges are hemmed.

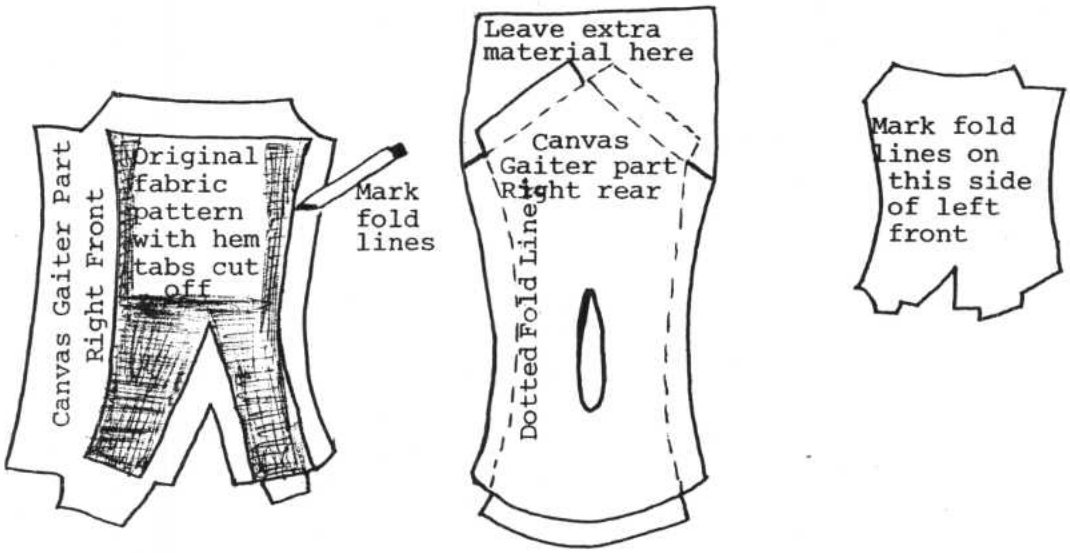


Lay patterns on canvas as close together and near the edge as possible so a minimum of waste will result. Position the patterns lengthwise on the canvas so that they correspond to the direction of the strength-of-the-material, in other words, the longest threads in the fabric part of the pattern lie in the same direction as the longest (warp) threads.

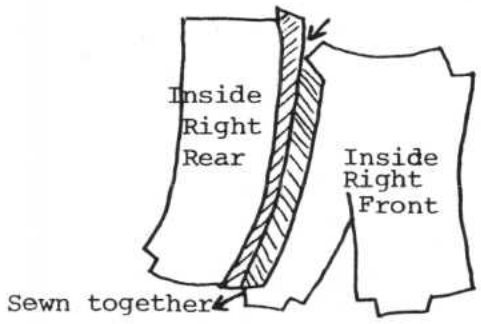
Sequence of Cutting and Sewing Operations

Operation 1. Mark around patterns with ball point pen or equivalent marker to produce two (2) fronts and two (2) rear pieces. Cut all four pieces out and scribe fold lines on right side of both sets of panels.

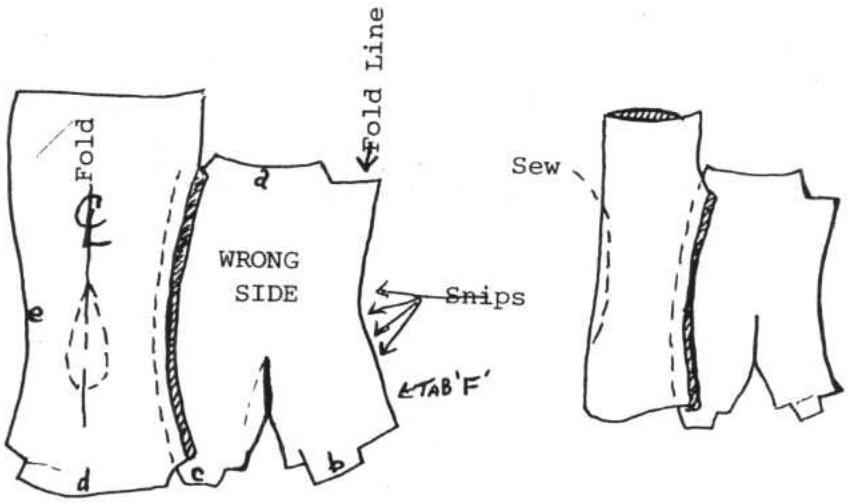
Cut off the paper tabs from the full size patterns. Follow the edge of the original fabric pattern to produce a pattern for laying out the fold lines on the gaiter parts. Save these fold line patterns with the full size patterns.



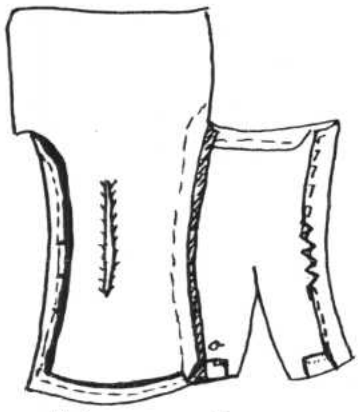
Operation 2. Pin front and rear panel of right gaiter along fold lines on inseams and sew. Use 'whip-the-cat' stitch.



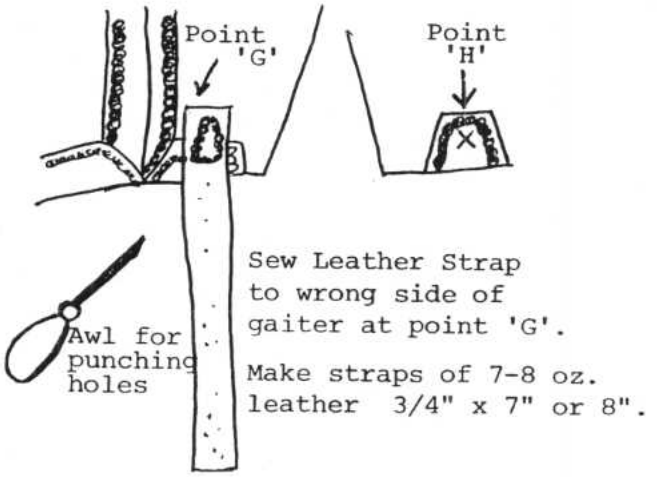
Operation 3. Locate fabric-faced pattern in true position on WRONG side of rear panel and mark teardrop shaped Achilles tendon pinch outline with pen or pencil. Fold this outline on center long ways and sew together.



Operation 4. Turn hem tabs; a, b, c, d, and e. Sew down flat. Fold button hole tab (f) in half, lengthwise, and snip the edge in about three or four places at the curve in the edge. Each snip should be about 1" in depth. These snips allow folding this tab perfectly flat for sewing.

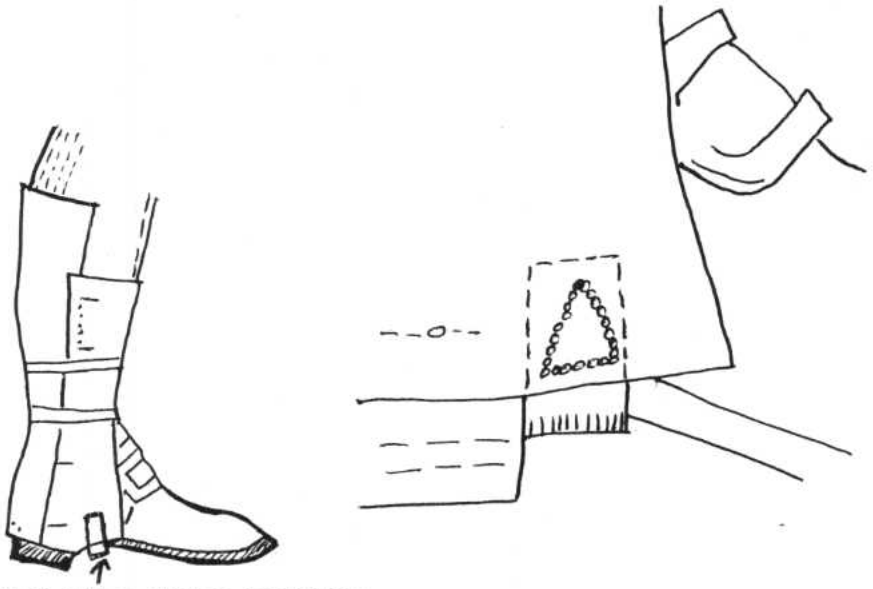


Tabs sewn down



Operation 5. Put the gaiter on the proper leg and secure it in correct position with heavy rubber bands or string. Bring strap down to point 'G' under the instep. Insert free end of strap under gaiter at point 'H'. Pull strap rather snugly into position but not so tightly that the gaiter is drawn out of shape or placement. Mark the leather where it meets the canvas and remove gaiter from leg. Lay leather strap on top of the canvas and stab a triangular pattern of holes through the leather and the canvas. It often helps to soak the area of leather with

water before punching. Replace strap inside gaiter and line up punched holes. Sew securely with waxed linen thread as before.



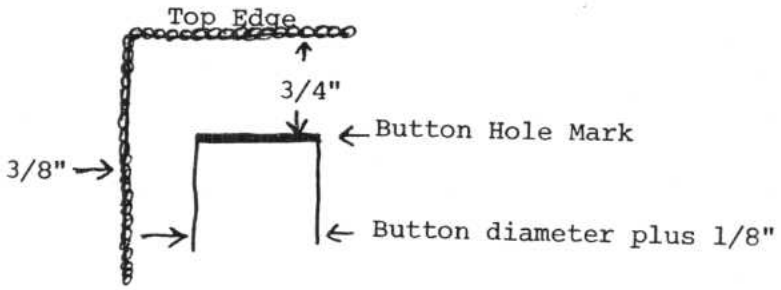
Dotted line shows position of strap under point 'H'

There should be no trouble slipping the gaiter on and off the shoe even though the strap is secured at both ends.

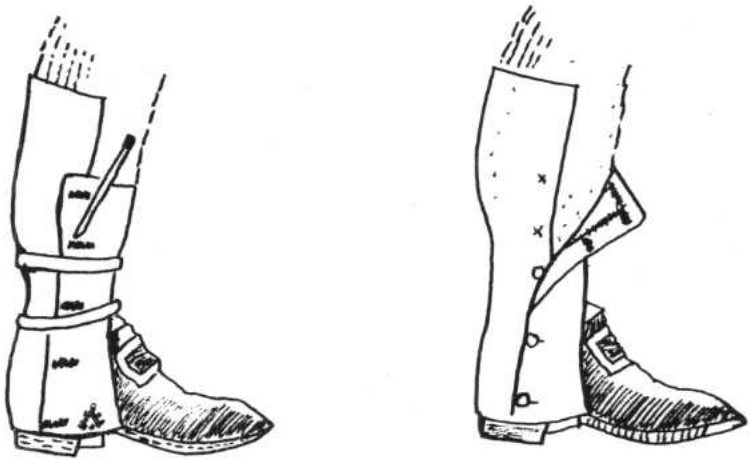
Operation 6. Making the button holes. Note: Experts seem to indicate that between five and seven buttons were used on each gaiter. One might expect such variations during the Revolutionary War when lack of communication, standardization,and supply prevented uniformity to a marked degree.

The topmost button hole is located 3/4" below the upper edge of the gaiter. The lowest button hole is 3/4" above the lower edge of the gaiter. The remaining three button holes are equally spaced in between.

Mark the location of each button hole with a slit line about 1/8" longer than the diameter of the button to be used. Buttons usually ranged from 9/16" to 1/2" in diameter. Button holes end about 3/8" from the edge of the panel. Refer to page 77 to see how to bind the button hole using strong, waxed linen thread.

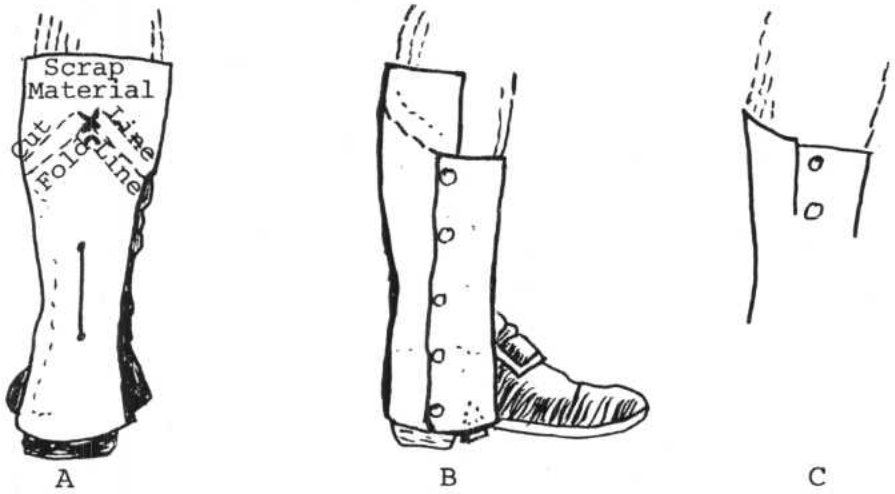


Operation 7. Sewing on the Buttons. Put on the gaiter again and fit it to the leg as it should be worn when finished. Secure the leg of the gaiter with strong rubber bands, as before in Operation 5. Insert point of pen or pencil through each button hole at the rear end of the slot and mark a button location point on the canvas beneath. Remove gaiter and sew a button to each mark. Use strong waxed linen thread to bind each button.



Operation 8. Finish top of rear panel. Mark a point on the top of the rear panel about 11" from the bottom of the gaiter. This mark must be made at dead center or the middle of the lower end of the calf. Note: Men with extra long or short legs may adjust the 11" dimension to maintain a reasonable appearance in their gaiters. Any change in the rear height requires an alteration in the front dimension. The difference in these two heights is 2". Connect this rear point with two top corners of the front panel using a gently curving line.

Operation 8. (Continued)



A B C

Sketch A - Rear view of right gaiter showing point 'X' at mid point, 11" from bottom of gaiter with fold line drawn in and a cutting line ½" to 1" away. Note 'V' shaped cutout at 'X' to eliminate bulky overlap when raw edges are turned under and sewn flat.

Sketch B - Side view of same.

Sketch C - Side appearance of gaiter when Operation 8 is complete.

Operation 9. Making the Gaiter tongue. Turn under seam allowance from 'a' to 'c' and from 'b' to 'c.' Pin or baste flat so folded edge is straight up and down.

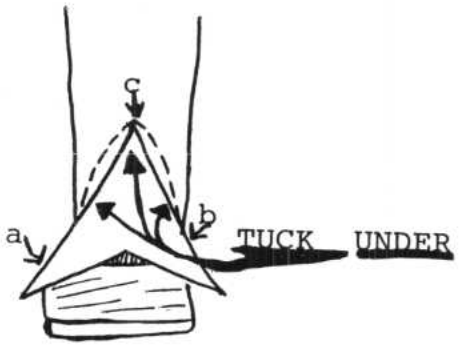
Insert a 6" x 6" canvas square under edges from 'a' to 'c' to 'b' with one corner of square located at 'c.' Continue to tuck edges of square under gaiter until remainder of canvas lies flat against the shoe, covering the buckle.

Mark a match line using sides 'a-c' and 'b-c' as guide. Mark a point on the tongue where the foot bends when walking. Mark corners on tongue where they match 'a' and 'b.'

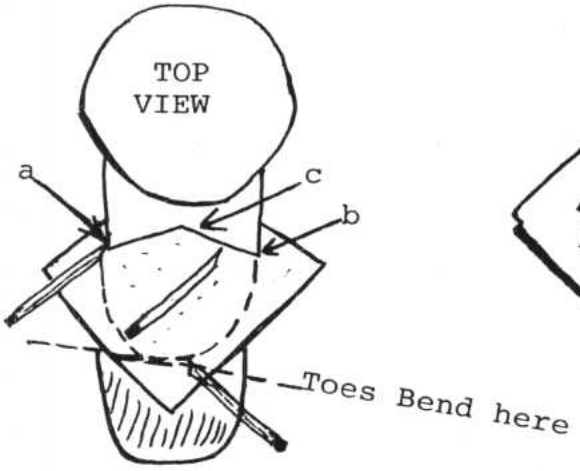
Remove canvas and mark a curved, symmetrical line from 'a' through the toe bend point to 'b.' Mark ½" seam allowance all around and clip all three corners. Cut out tongue, turn curved edge under and sew flat.

Operation 9. (Continued)

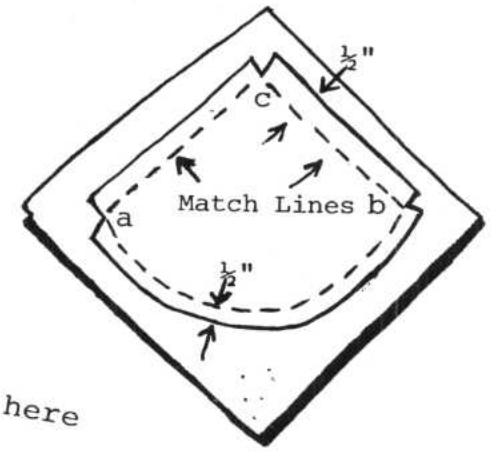
A



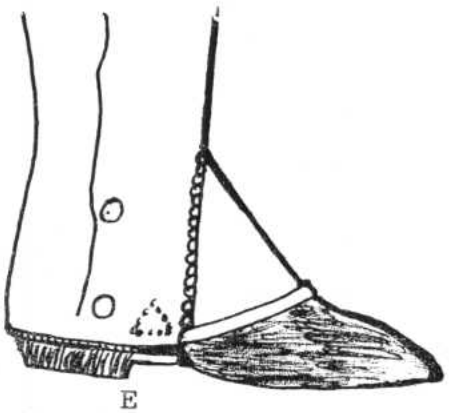
B



C



D



E

Remove gaiter and match lines 'a-c' and 'b-c' on tongue with edges 'a-c' and 'b-c' on gaiter. Sew together.

Operation 10. Painting the Gaiter. Once the tongue is secured in place, paint the entire gaiter with black acrylic paint - use two coats. Do not paint leather strap or buttons. Make sure to paint all visible folded edges and inside button hole edge as far in as the button holes go.

Operation 11. Shrinking the Gaiter. Dampen the gaiter thoroughly from the inside and wear it until dry. The same results can be obtained by wearing the gaiters all day during rainy weather or marching through dewy grass. When the gaiters are dry they will have shrunk to form an even better fit than that which was obtained by careful tailoring.

Care of Gaiters

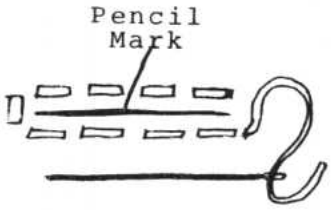
Paint leather straps with neatsfoot oil from time to time. Lexol is also good for preserving leather. Polish buttons with 00 grade steel wool, or equivalent. Repaint gaiters as required. Frayed edges must be reinforced by sewing, using a blanket binding stitch, or equivalent.

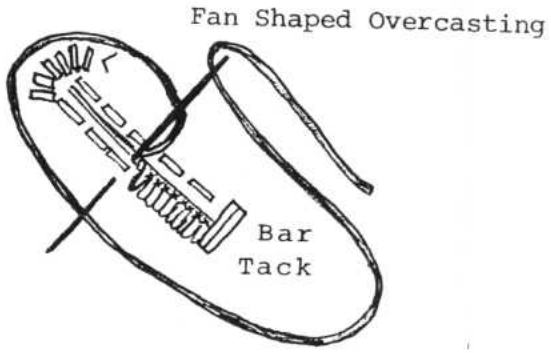
Suggested Method for Making Worked Button Holes

A thread button hole is also called a worked button hole. In 18th Century sewing, a handworked button hole is a must; and when properly done, the button hole is a great source of satisfaction and will last longer than a machine button hole.

1. Mark each button hole with pencil.
2. Using #40 or #50 mercerized cotton thread, baste around each button hole, before you cut.
3. After you have marked the button hole, basted around the place to be cut, and made the cut, your next step is to overcast the cut edges so they will not ravel. Overcasting also provides "body" for your button hole stitch.
4. The needle is inserted under the edge of the button hole to whatever depth seems desirable and the thread brought under the point of the needle as shown.
5. Button hole stitches are taken close together, so that you cannot see the fabric showing between the stitches, but they do not overlap. The depth, or bit, of the stitches is determined by the size of the button hole and the type of fabric used. Naturally, a large button hole on a heavy fabric will have stitches which go deeper into the material than those in a tiny button hole on a lightweight fabric.

6. The end of the button hole which bears the greater strain should be finished with a group of stitches worked fan-shape. (This is the end which has the button pulling against it.) Make a bar tack, as shown, at the opposite end.



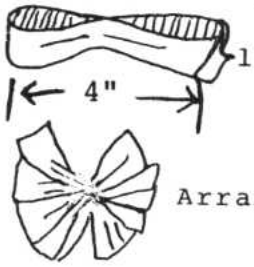


NOTE: Use strong linen thread to finish gaiter button holes.

CHAPTER VIII

THE COCKADE

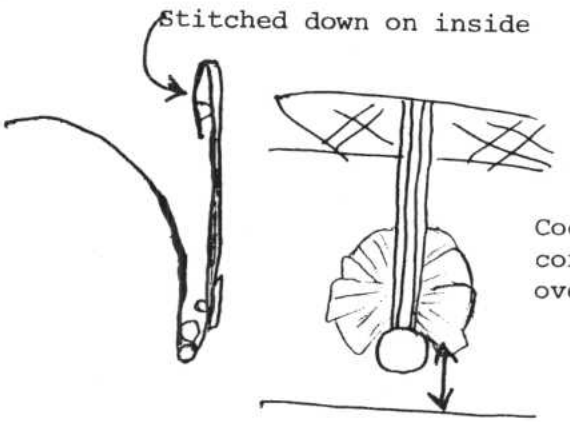
Make 4 black bows each piece 9" long.



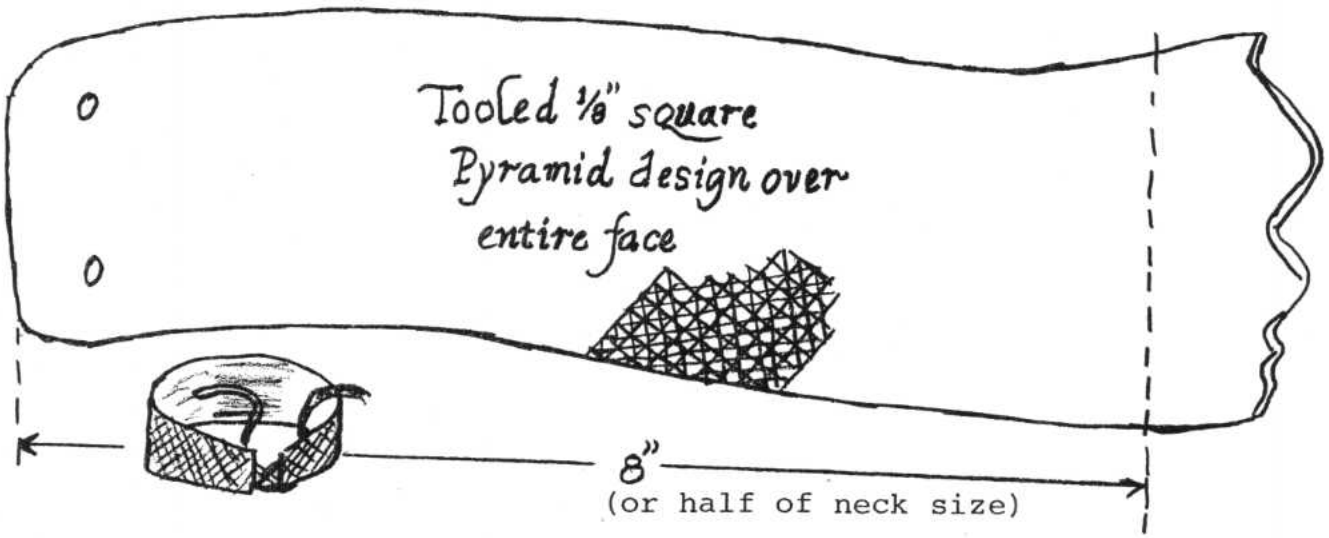
Arrange thus

Make 2 white bows, cut 5" long.

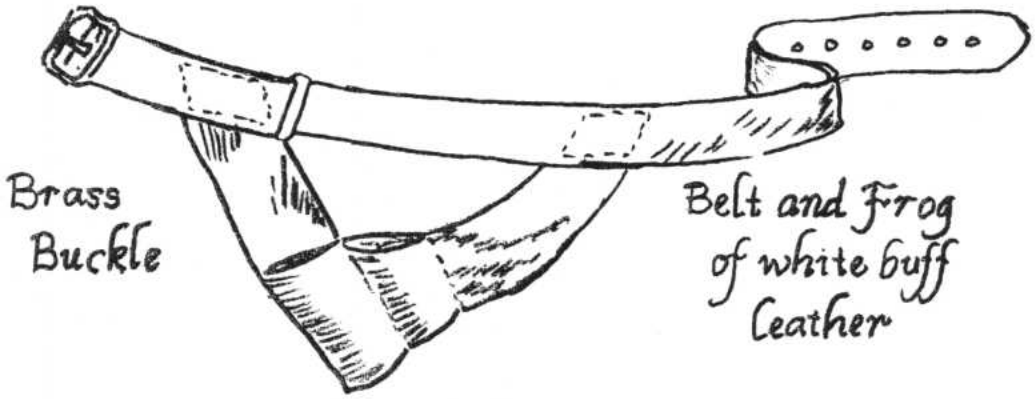
Arrange thus



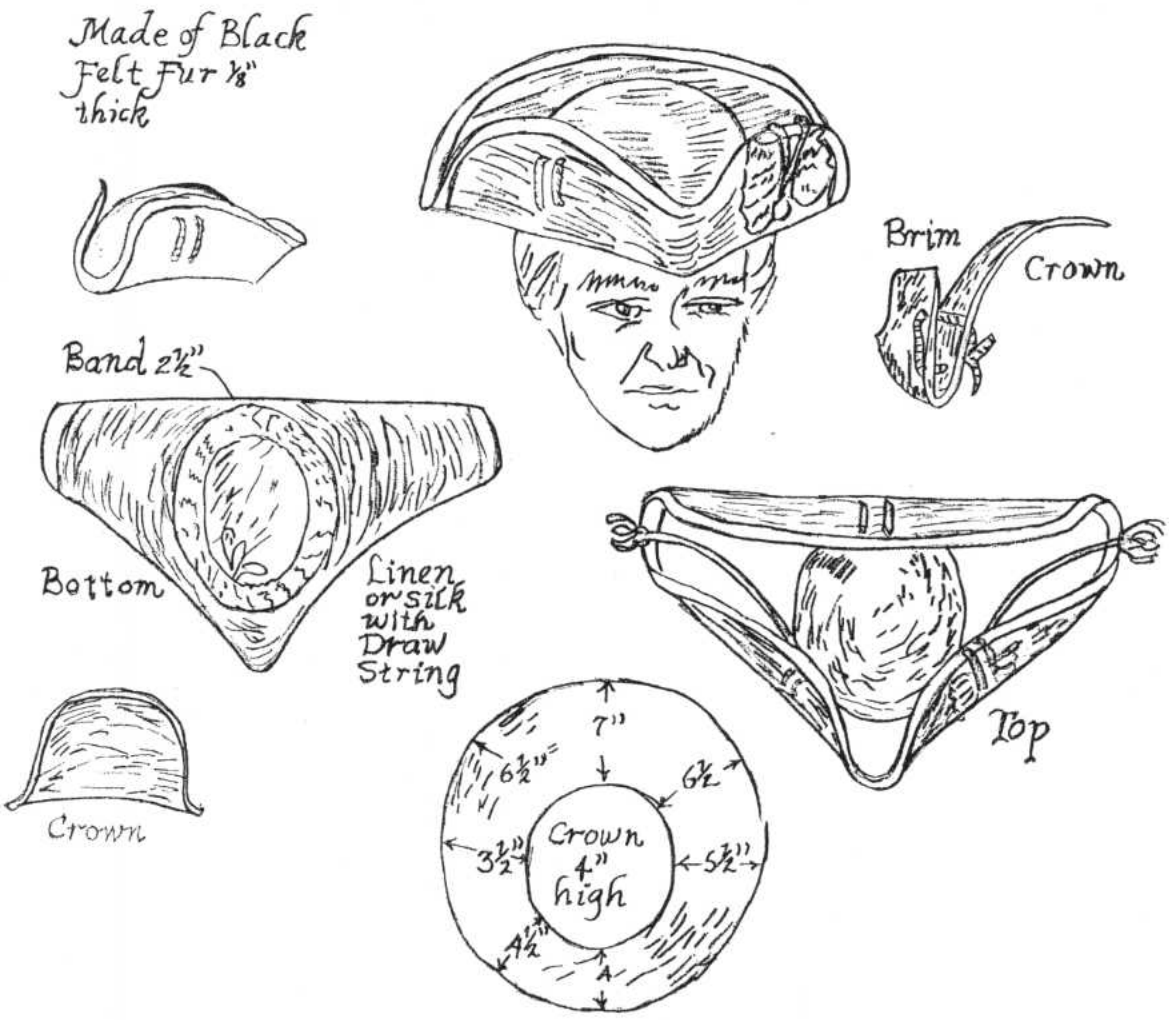
LEATHER STOCK



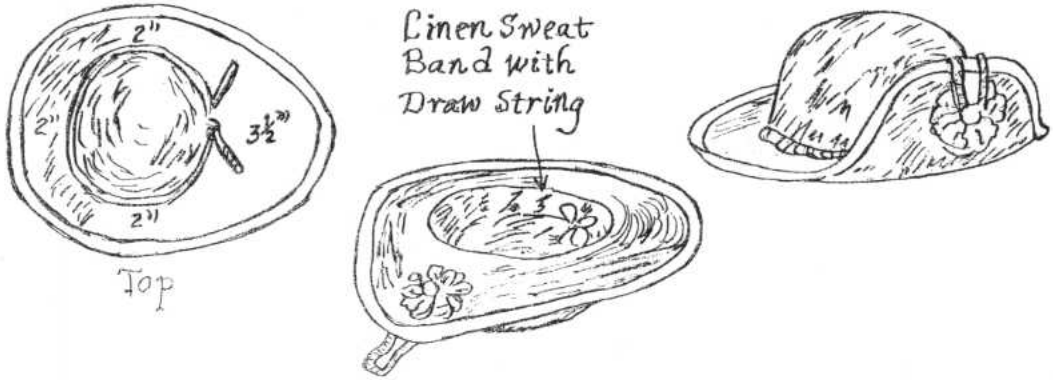
BAYONET - SWORD WAISTBELT



MILITARY COCKED HAT



ENLISTED ROUND HAT



APPENDIX C

Material List

Coat	Green wool broadcloth, closely approximated today by wool flannel with a close napped surface
Waistcoat and Breeches	Off-white wool broadcloth or flannel (such as above green flannel)
Gaiters	Medium weight canvas
Shirt	White linen
Fatigue Shirt	Green coarse linen
Shoes	Buckle shoes. Note: Modern buckle shoes with an appropriate buckle affixed will serve admirably
Stockings	Light grey ribbed wool. Note: Modern grey wool ribbed athletic stockings are perfectly adequate
Waist Belt & Bayonet Frog	White wool broadcloth
Cartridge Pouch	Black leather
Stock	Black leather
Pouch Belt	White buff leather
Cross Belt	White buff leather
Buttons	Silver for officers, pewter for enlisted Marines
Bayonet	British or French bayonets, according to make of musket, were used when obtainable
Musket	British Tower Musket of any available model - most likely the long land pattern, new land pattern or naval pattern - and the French Charleville were the most commonly used long arm
Sword	Enlisted men carried, when available, British infantry swords while officers purchased whatever suited their tastes from private swordmakers. Frequently officers kept two swords - one for show and another more utilitarian for combat

APPENDIX D

Some Useful Sources of Material

Hat Blanks----------	Washington Millinery Supply 112 Frederick Avenue Rockville, Maryland
Buckles and Eyeglasses---	G. Gedney Godwin Box 100 Valley Forge, Pennsylvania 19481
Wool for Uniforms-------- (Must specify non-ribbed)	Edward Stein Woolen Corporation 215 Park Avenue South New York, N.Y. 10003
Buttons----------	Imrie/Risley Miniatures Inc. Dept C, 425-A Oak Street Copiague, Long Island, N.Y. 11726
Swords----------	HQ Ltd. P.O. Box 18-A Fort Washington, Pennsylvania 19034
General Militaria--------	N. Flayderman & Co., Inc. 11 Squash Hollow, RD #2 New Milford, Connecticut 06776
Weapons----------	Robert Abels, Inc. P.O. Box 428 Hopewell Junction, N.Y. 12553
	Charles W. Moore R. D. 2 Schenevus, New York 12155
	Glode M. Requa 98 Saddle River Road Monsey, New York 10952
Shirts----------	Colonial Shirt Box 2480 Williamsburg, Virginia 23185
Uniform Accessories------	Jacques Noel Jacobsen, Jr. 60 Manor Road Staten Island, New York 10310
Uniform Tailoring--------	James & Son Military Clothiers 1230 Arch Street (8th Floor) Philadelphia, Pennsylvania 19107
Reproduction Muskets-----	Service Armament Company 689 Bergen Blvd. Ridgefield, New Jersey 07657
	Centennial Arms Corporation 3318 W. Devon Avenue Lincolnwood, Illinois 60646

Reproduction Muskets----- (Cont'd)	Connecticut Valley Arms Inc. Higganum, Connecticut 06441
	Dixie Gun Works Union City, Tennessee 38261

APPENDIX E

Useful Printed Sources

Alphaeus H. Albert, Comp. Record of American Uniform and Historical Buttons. Hightstown, N.J.: by author, 1969.

A descriptive listing of buttons of the U.S. Armed Forces and other organizations, 1775-1968. Marine Corps buttons are included.

Alan C. Amone, Comp. The Soldiers Manual, The Brigade of the American Revolution, 1974.

Contains useful information on clothing, sources of supply, exercises, evolutions, and drill manuals.

P. G. W. Annis. Naval Swords: British and American Naval Edged Weapons, 1660-1815. Harrisburg, Pa.: Stackpole Books, 1970.

Primarily a series of 57 plates with identifying notes. The details of swords taken from contemporary sources are unique. Includes a description of how swords should be worn.

Howard L. Blackmore. British Military Firearms, 1650-1850. London: Herbert Jenkins, 1961.

Discusses British long arms, swords, tools, and manufacturing techniques. Many line drawings and diagrams.

Peter J. Blum. "Notes on American Revolutionary War Marines." Soldier Shop Quarterly, v. 14, no. 4.

A brief account of Continental Marines' activities with comment about their uniforms. Color plate and sketches by Clyde A. Risley.

William L. Brown, III, et al. The First Maryland Regimental Field Book. By the authors, 1973

"A compendium of all the useful arts and knowledge, necessary for the proper clothing, equipping, training, and general instructions" relating to the modern re-creation of a Revolutionary War period Maryland infantry regiment. The volume is full of useful hints and information for manufacturing uniforms, and accoutrements, as well as directions for their use.

Leonard Everett Fisher. The Hatters - Colonial American Craftsmen. New York: Franklin Watts, Inc., 1965.

A brief illustrated insight to the techniques of colonial hat-making.

Albert N. Hardin, Jr. The American Bayonet, 1776-1964. York, Pa.: George Shumway, 1964.

Contains detailed descriptions and illustrations for all known models and types of bayonets and the nomenclature of their parts.

Robert L. Klinger and Richard A. Wilder. Sketch Book 76: The American Soldier, 1775-1781. Arlington, Va.: R. L. Klinger, 1967.

A detailed collection of sketches, notes, and patterns taken from specimens of clothing and equipment as well as contemporary documents and illustrations. Numerous drawings by the authors often show techniques of construction and frequently include measurements and types of materials.

Charles M. Lefferts. Uniforms of the American, British, French, and German Armies in the War of the American Revolution, 1775-1783. New York: New York Historical Society, 1926. (reprinted by WE, Inc., Old Greenwich, Conn., 1972).

Watercolor paintings of a selection of uniforms of the American Revolution, together with general descriptions.

Major John H. Magruder, III, USMCR. "A Touch of Tradition: Full Color Prints of Uniforms of the U.S. Marine Corps." Quantico, Virginia: Marine Corps Gazette, 1954.

Illustrations of the evolution of the Marine Corps uniform from 1775 to the present.

Charles H. McBarron, Jr. "Captain Robert Mullan's Company, Continental Marines, 1779." Military Collector and Historian, v. 1, no. 1 (January 1949), pp 2-3.

Plate No. 2 in the Military Uniforms in America series. The illustrations are accompanied by a descriptive text.

Military Collector and Historian: Journal of the Company of Military Historians, Washington, D. C.: Company of Military Historians, Vol. 1, 1949 ff.

A continuing guide to military uniforms and equipment in America. Full of useful hints and sources of supplies.

George C. Neumann. The History of Weapons of the American Revolution. New York: Harper and Row, 1967.

Describes the evolution of muskets, rifles, swords, and polearms from 1700 to 1783. Includes more than 1,200 illustrations.

Harold L. Peterson. Arms and Armor in Colonial America. Harrisburg, Pa.: Stackpole Books, 1956.

Studies the role played by military material in American history through the Revolution. The development of all types of arms and armor is outlined except heavy ordnance. There are many illustrations, mostly photographs of specimens but also line drawings and contemporary plates.

Harold L. Peterson. The Book of the Continental Soldier: Being a Complete Account of the Uniforms, Weapons, and Equipment with Which He Lived and Thought. Harrisburg, Pa.: Stackpole Co., 1968.

Personal and military items are described and abundantly pictured in photographs of artifacts and in drawings. Every facet of the soldier's life is covered including uniforms, accoutrements, and arms.

Colonel Robert H. Rankin, USMCR. Uniforms of the Sea Services: A Pictorial History. Annapolis, Md.: U.S. Naval Institute, 1962.

Study of Navy, Marine Corps, and Coast Guard uniforms.

Joseph P. Riling. Baron von Steuben and His Regulations. Philadelphia: R. Riling Arms Books, 1966.

A complete facsimile of the original drill manual used by the Continental Army in the American Revolution. Contains a forword by Frederick P. Todd and a musketry exercise with 57 positions for the firelock.

Frederick Wilkinson. Militaria. New York: Hawthorn Books, 1969.

Covers the field of military equipment including uniforms, weapons, headdresses, belts, badges, buttons, and military prints. Primarily addressed to the collector.