FORTITUDINE

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HISTORY AND MUSEUMS DIVISION

FORTITUDINE

Motto of the United States Marine Corps in the 1812 era.

Volume V Spring 1976 No. 4

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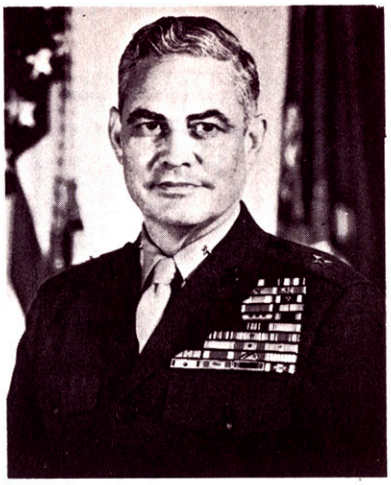
THE COVER

LtCol John J. Capolino is best known for his paintings which reflect proud moments of Marine Corps history, but he also created many recruiting posters. The Capolino story starts on page 6.

Director's Page



BGen Simmons

Col Vincent R. Kramer, USMC (Ret.), now the Alumni Secretary at Rutgers University, recently sent us a file of Circular Letters, vintage 1941-1942, and amongst the included related documents in the file was one that particularly caught my eye. It was Marine Corps Order No. 176, "Marine Corps Price List of Clothing, Etc.," issued by T. Holcomb, Major General Commandant on September 23, 1941, and approved by James V. Forrestal, Acting Secretary of the Navy, on September 26, 1941.

The price list was preceded by the condition that the prices would "govern in all cases of issue, transfer, sale, inventory, loss, or damage, with the exception that 10 percent will be added on all articles sold."

The clothing allowance for enlisted men for the first year of enlistment was $135.05 which compares rather favorably with today's "clothing bag" allowance for male recruits of $331.63. For second and succeeding years the allowance was 11 cents a day or $40.15 for the year.

For his initial $135.05 the 1941 recruit was considerably better dressed than his 1976 counterpart. In addition to two complete winter uniforms (greens), he received one dress uniform (blues). For his service cap frame there were extra covers in blue, green, khaki, and white. The "field hat (with strap)" was still being issued. There were two pairs of the famous "fair leather" shoes and three pairs of field shoes ("boondockers"), but there was nothing on the list called a "utility uniform." Instead there were two sets of "coveralls."

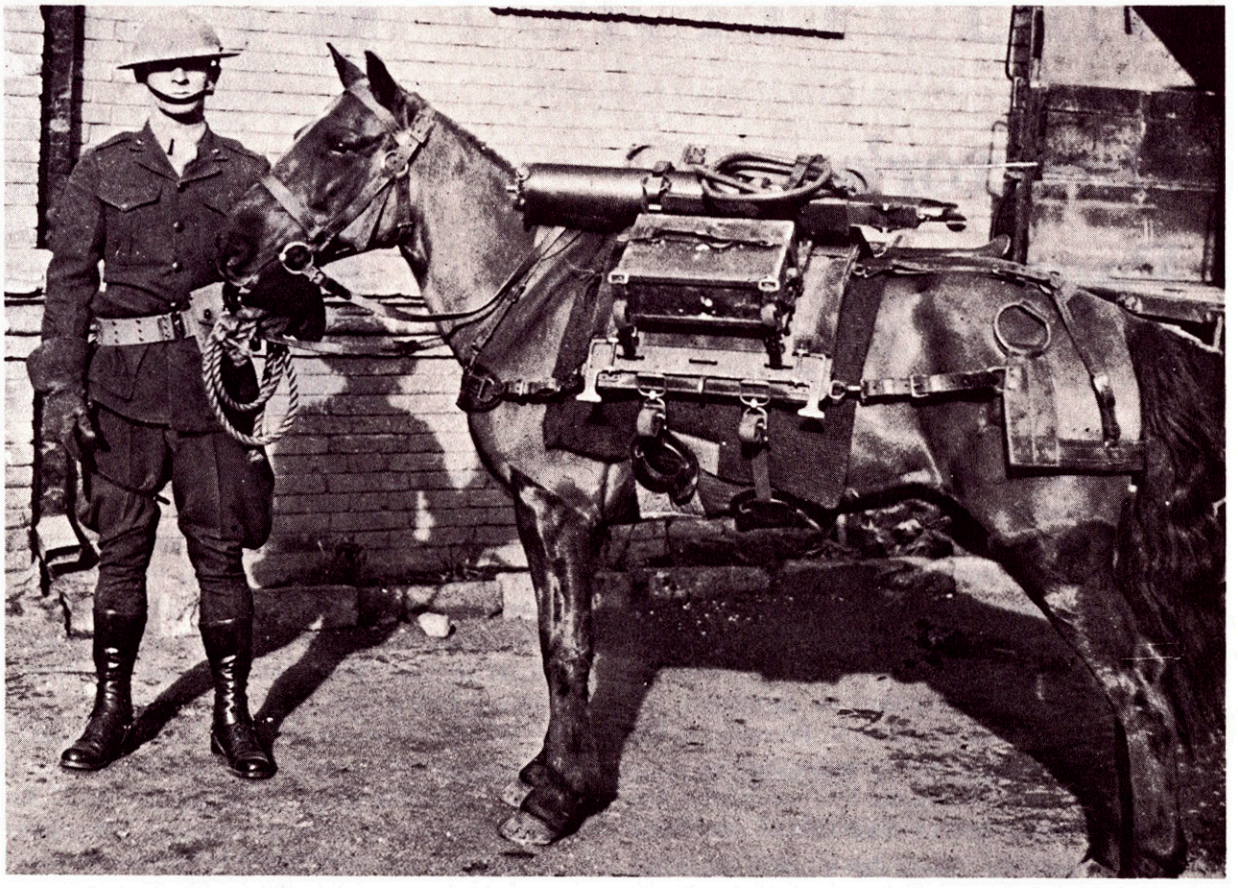
An overcoat listed at $16.84. Today's equivalent coat costs $38.90. The dress blue coat cost $7.94 against today's $83.00. Cotton drawers and undershirts ("skivvies") were 22 and 21 cents respectively. "Boondockers" were $3.34 per pair and fair-leather shoes $4.29. The leather belt to go with the service uniform cost 81 cents complete with buckle. The white woven dress belt, without waist plate, sold for 15 cents. A plain waist plate was 35 cents and an "ornamented" one 75 cents.

Clothing items, however, occupy only the first six pages of the 32-page order, the remainder is devoted to the "Etc.," ranging alphabetically from "Adapters, for double bunks" (at $1.05 for a set of four) through "Wrenches" (the last one listed, an 18-inch pipe wrench, at $1.54).

The price list for the "Etc." was more used for checkages than purchase. A field music who lost his bugle could expect to be checked $4.35 for a "Trumpet (with extra mouthpiece)." Mouthpieces ("standard and extra long") by themselves were 28 cents. The *Manual for Drummers, Trumpeters, and Fifers, U.S.M.C., 1935* was offered at $1.10. Two drums are listed: the "old style" snare drum complete "with head, snares, and key" went for $17.95 but was limited to "training purposes at Parris Island and San Diego only." The newer, cheaper, "parade type" snare drum (also complete) was only $12.60. Drum sticks were 16 cents a pair. No fifes are listed, but then the fife had been abolished by the Marine Corps in 1881.

A mounted Marine could find the necessary equipage for his horse if not himself (no riding boots, for example, are listed). A riding saddle, in one of three sizes, was $17.90, a dress saddle cloth $10.17, a service saddle cloth $5.83, a saddle blanket $3.00, a "cincha" $2.75, a surcingle $1.82, stirrup leathers $1.53, hooded stirrups $4.02, and dull point spurs 94 cents per pair.

For the front end of the horse, a bridle was $3.70, a halter $2.47, a snaffle bit 17 cents, a curb bit "with chains and hooks" 84 cents, and bridle reins $1.52. For the other end of the horse, a manure fork was 73 cents (slightly less expensive than a pitchfork at 79 cents). There was also a high-priced manure rake at $3.75 but this was to be sold only until stocks were exhausted after which, presumably, the 73-cent iron rake would suffice.



The Phillips pack saddle configured for the Browning machine gun cost $119.92. The saddle blanket was an extra $3.

Saddle soap was nine cents a pound, a horse brush $1.10, a curry comb 13 cents, and a mane and tail comb 27 cents. A horse cover was $8.24 and a 25-foot picket line $2.31.

About the highest priced items on the list were the Phillips pack saddles which came in four configurations. For ammunition it was $94.03, for the Browning machine gun $119.92, for cargo $82.83, and for the cooking outfit a whopping $145.26. Even here there was a low-cost alternative. The sawbuck-type pack saddle "for small or medium animals" was only $20.00.

A stable sergeant's complete veterinary kit was $32.48 and a portable forge $31.63. Horse and mule shoes in a full range of sizes were seven cents a pound, pony shoes ten cents a pound, and horse shoe nails 11 cents a pound. There was a complete line of farrier's tools at reasonable prices including a pritchel at 26 cents. The M1918 rifle scabbard listed at $6.38.

The United States rifle, caliber .30, M1903, if lost, would cost a Marine $47.65; the M1903A1 a little more at $48.58; and the new M1 an even $80.00. From the extensive parts list, ranging from $24.78 for a barrel and receiver assembly to two cents for a sear pin, an ingenious Marine, with the help of an M1903 rifle screwdriver for 48 cents, could probably have made his own '03 rifle. The parts list for the M1 was less complete (there being, for example, no barrel and receiver groups). Barrels were available for the Colt automatic pistol, caliber .45, M1911 at $2.59, but a footnote informs one that these were intended "for repair purposes at the Philadelphia depot only; not issued to other depots, posts, and ships, and not sold." An arms chest to hold ten M1903 rifles cost $5.33. A pistol chest for 50 Colt M1911s listed at $6.35. A leather sling for the M1903 was 97 cents.

Ball cartidges, caliber .30, M1, were $48.73 per thousand; cartridges, caliber .45, M1911 $21.10 per thousand. The Colt automatic pistol itself, caliber .45, M1911 (with 1 magazine) was $26.42.

Paper rifle targets A, B, C, and D were 4, 5, 14, and 6 cents each respectively. Dry target paste was

four cents a pound. Target pasters, both black and buff, ungummed, came 10,000 to an envelope at 43 cents but a footnote advises that "The correct proportion of issue is 10,000 to 6,000 black." For those whose marksmanship was less certain there was a riot shotgun listed at $19.98. Brass shotgun shells loaded with no. 00 buck shot were $72.31 per thousand.

A haversack was $1.75 (officer's type "until exhausted" $1.12). Pistol belt suspenders were 55 cents. The pistol belt itself, complete with one magazine pocket, was 89 cents. The caliber .30 rifle cartridge belt listed at $2.15. A canteen was 59 cents, canteen cup 41 cents, and canteen cover 46 cents. Blanco (and how many of today's Marines know what "blanco" was?) cost 15 cents a can, khaki or white.

NCO swords, complete with scabbard, and in 28-, 30-, and 32-inch blade lengths, were a bargain $10.30, or with staff NCO scabbard $11.52.

The price list became effective on January 1, 1942 (and that's the way the dates were given; the "military date" system of "1 January 1942" was not yet in wide use). In the interim from the issuance of the order in September and the beginning of the new year, there was the 7th of December 1941 and Pearl Harbor.

MARINE CORPS ORDER
No. 176

HEADQUARTERS
U. S. MARINE CORPS,
WASHINGTON, *September 23, 1941.*

MARINE CORPS PRICE LIST OF CLOTHING, ETC.

The accompanying table of prices of clothing, arms, accouterments, etc., pertaining to the United States Marine Corps, is published for the information and guidance of all concerned. This order will take effect January 1, 1942, and remain in force until further orders. In the event this order is not received on or before January 1, 1942, it will take effect upon date of receipt, which date will be noted on the first Abstract of Clothing Issued (N. M. C. 575) or Abstract of Sales (N. M. C. 138) rendered thereafter. Paragraphs 2, 3, 5 to 8, and 15 to 33 of Marine Corps Order 155 will remain in force until a new Marine Corps Order is issued superseding those paragraphs.

The nomenclature used herein will be considered as standard for the Marine Corps and will be used when submitting requisitions.

T. HOLCOMB,
Major General Commandant.

Approved September 26, 1941:
JAMES V. FORRESTAL,
Acting Secretary of the Navy.

1. *Prices at which articles of clothing will be issued to enlisted men of the Marine Corps on and after January 1, 1942, which prices will govern in all cases of issue, transfer, sale, inventory, loss, or damage, with the exception that 10 percent will be added on all articles sold:*

(ALL REQUESTS FOR PURCHASES MUST BE ACCOMPANIED BY CASH, MONEY ORDER, OR GOVERNMENT CHECK, WHICH REMITTANCE SHOULD BE SUFFICIENT TO COVER POSTAGE AND INSURANCE WHEN NECESSARY)

Articles	Unit price
Apron, mess	$0.16
Bag, clothing	1.25
Band, official, mourning	.28
Belts:	
Dress, N. C. S. (without ornamented waist plate, etc.)	2.87
Dress, woven (without plain waist plate)	.15
Service, with buckle	.81
Service, without buckle	.59
Trouser, woven	.17
Blanket, wool, green	6.36
Boots, rubber ... per pair	2.23
Brassards:	
Agent and signalman's (blue)	.12
Guides and scouts (green)	.12
Members of carrying parties (yellow)	.12
Military police (M. P.)	.30
Orderlies and messengers (red)	.12
Recruiting	.65
Buckle, brass, service belt	.08

NOTE.—Belts, service, are furnished in 8 sizes; namely, 30, 32, 34, 36, 38, 40, 42, and 44 inches. These belts are adjustable 2 inches either way—that is, a 30-inch belt adjusts from 28 to 32 inches. Requisitions should state the sizes desired.

See footnotes on p. 32.

419370—41——1

Two sets of the Winter Service A uniform were included in the 1941 Marine recruit's clothing allowance. The M1903A1 rifle cost $48.58 and the sling was an additional 97 cents.

The first page of MCO 176 which listed the price for Marine Corps clothing and supplies as of September 23, 1941.

Capolino Collection Donated to Division

The significant art and military artifact collection of the late LtCol John J. Capolino has been donated to the History and Museum Division. The collection includes art work, many Marine Corps photographs which are not in the photo archives, a Marine Corps historical book collection, and a number of artifacts.

LtCol Capolino was noted for his historical paintings and portraits, and headed the Marine Corps-Navy Publicity Bureau in Philadelphia for the last 20 years of his service.

A valuable part of the Capolino collection is the photographic research files which contain many Marine Corps photos, the original negatives of which were lost in the repeated floods that swept through the photo lab at Henderson Hall in the 1960s.

His military artifacts include a blue regimental color of the 1st Marines and a pair of World War II Marine paratrooper boots.

The art work encompasses a number of completed and partially completed historical paintings, recruiting poster designs, and a large number of framed reproductions of his historical paintings and large posters.

LtCol Capolino was born in Philadelphia in 1896 and studied at the Pennsylvania Academy of the Fine Arts where he was awarded scholarships for study in Europe. He was hired by the Depot of Supplies, Philadelphia, in 1923 as an artist.

He supervised the construction of a replica Tun Tavern for the 1926 Philadelphia Sesquicentennial

LtCol Capolino poses with his paintings of John Philip Sousa, covered and uncovered, and MajGen John A. Lejeune. The paintings were completed in 1959.

Celebration which housed a 21-piece exhibit of his paintings. This accomplishment resulted in a gold medal from the Sesquicentennial and a commission in the Marine Corps Reserve.

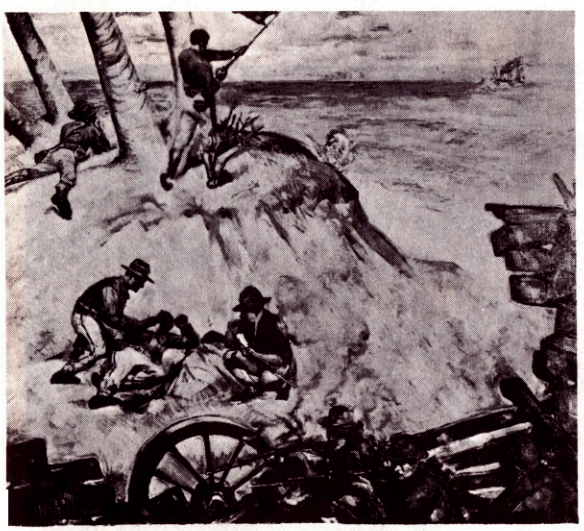
In 1940, Capolino was called to active duty to head the Publicity Bureau. He held this post until his retirement in 1960 and continued to produce historical paintings.

The Publicity Bureau had a full-scale printing plant which produced all recruiting aids for the Marine Corps from World War II until it was closed in 1956.

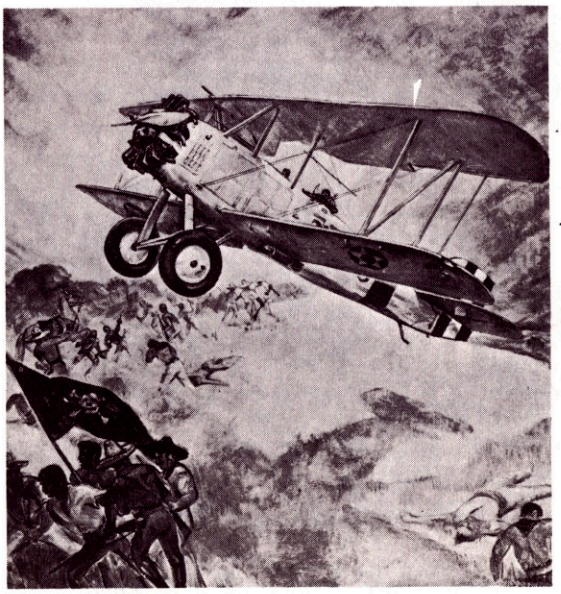
In addition to over 80 historical paintings, Capolino executed over 40 portraits including Commandants, quartermaster generals, commanding generals of the Depot of Supplies, and others. Two of his portraits, those of Maj Samuel Nicholas and LtCol William Burrows, hang in the Commandant's House. He also designed the present scarlet and gold Marine Corps color in 1935.

LtCol Capolino died 14 July 1973 and the contents of his studio were donated to the Marine Corps by his widow, Mrs. Ila Junod Capolino. His contribution can best be measured by the vast number of his historical paintings and portraits and by the thousands of Marines and civilians who have been informed and inspired by them. They continue to be on view throughout the Corps.

The division is endeavoring to locate and catalog Capolino's work. Commanding officers and historical officers of organizations having Capolino paintings are urged to report their existence to the divison.

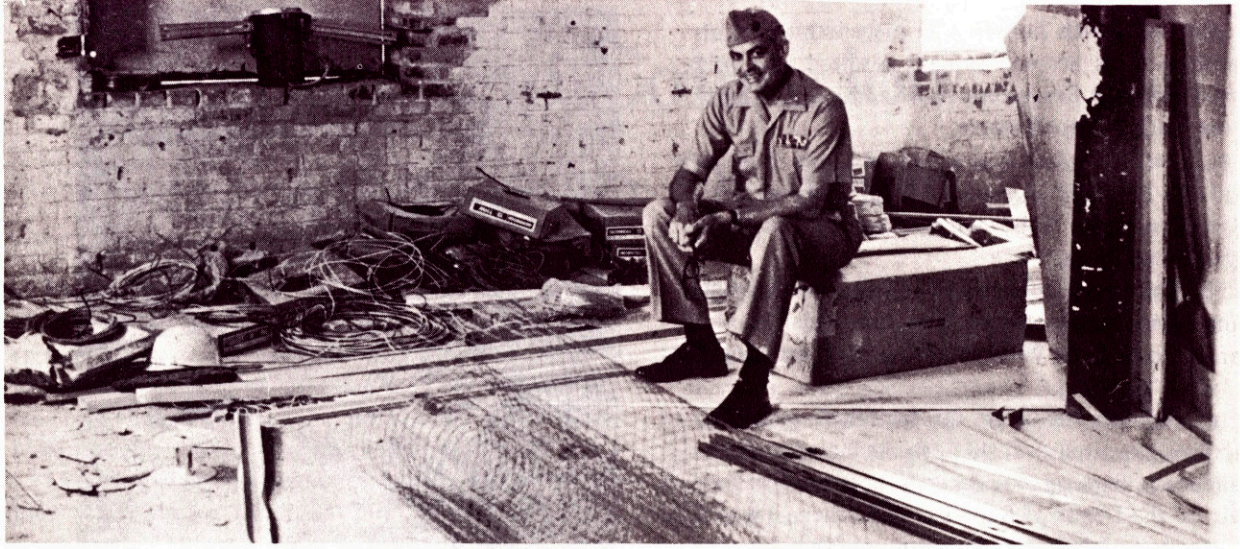


Large mural of the battle of Cuzco Wells, Cuba, 1898, with Sgt John H. Quick signalling for naval gunfire support to lift.



Capt Byron F. Johnson earned the Navy Distinguished Flying Cross for his actions against bandits at Saraguasa Mountain, Nicaragua, 19 June 1930. The painting is by LtCol John J. Capolino.

LtCol Capolino at work on a painting which was to be used as a recruiting poster.



BGen Simmons enjoys his new office in Building 58. The director's office on the second deck is strategically located near the deputy directors' offices and will feature a connecting conference room.

Building 58 on Schedule

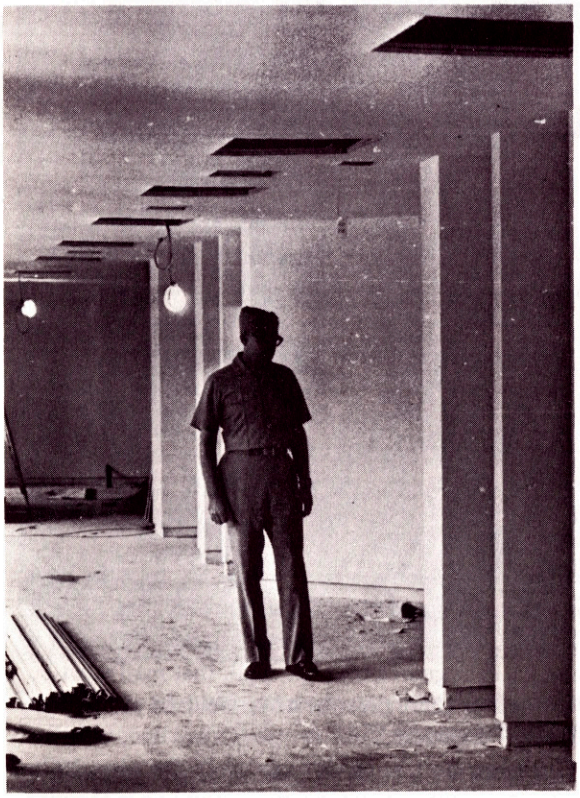
Renovation work on Building 58 in the Washington Navy Yard is progressing rapidly and it appears that the 10 November opening for the new Marine Corps Historical Center and Museum will take place as scheduled.

The conceptual design for the interior was approved by BGen Simmons in March and administrative action to procure new furnishings has been accomplished.

In the building itself, the heating and air conditioning ducts, electrical conduits, and plumbing have been installed. Doorways, closets, and walls are identifiable, with some walls closed off. A new roof has been added and there have been many interior modifications completed to satisfy the requirements of the Historical Center.

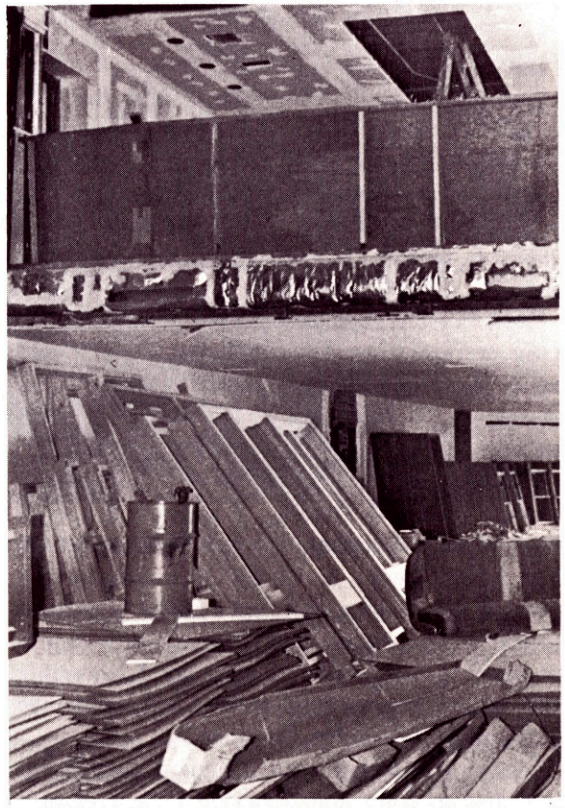
Plans for the transfer of personnel, files, and exhibits are being implemented, and division members are already on schedule for the grand opening.

Lunch break in the library. The third deck of Building 58, once a squad bay area, will house the division's library and reference section.



BGen Simmons inspects the area which will house the division's historical writers. The area will feature built-in desks and shelves.

In the art exhibit area, looking up to the second deck conference room. A moveable wall enables the conference room to be converted into an area for viewing slide and movie presentations.



The Time Tunnel takes shape. Marine Corps art and museum displays will eventually line the walls of the Time Tunnel and the visitor will be able to trace the development of the Corps as he walks through the tunnel.

Mail Thefts Stopped When Marines Arrived

Duty "such as the President may direct" meant missions as guardians of the mails for the U.S. Marines twice in the 1920s. This hardly remembered period of Marine Corps history was recently recalled when the History and Museums Division received an identification card as a mail guard from Maj Wilbert F. Morris, USMC (Ret.), of Watsonville, Calif.

Morris' card is reproduced here. He was assigned to the western area mail guard during the second period when Marines were called upon to stop depredations of the mails. He received the card in Salt Lake City when he was an enlisted man.

The first call to mail guard duty came when President Warren G. Harding, in response to a series of armed mail robberies, directed Secretary of the Navy Edwin Denby to "detail as guards for the United States Mails a sufficient number of officers and men of the United States Marine Corps to protect the mail . . . " The following day, 8 November 1921, Denby directed MajGen John A. Lejeune, the Commandant, to execute the orders.

Lejeune responded with 22 guard detachment companies to form a nation-wide system of mail protection. They were dispatched in small teams to guard trains, trucks, outlying post offices, and distribution stations.

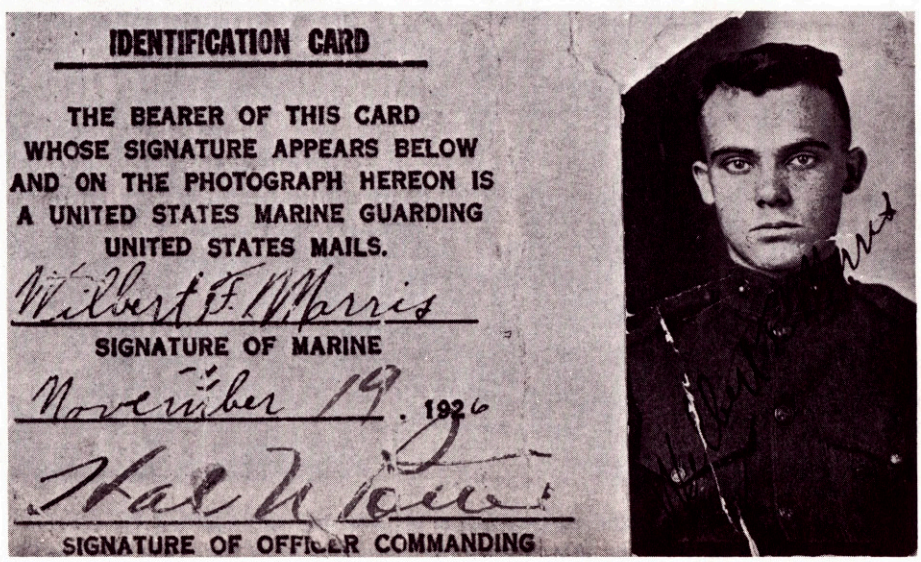
Within days the mail robberies came to a halt. When the mission was terminated 16 March 1922, the Marines could claim that not a bandit had tried the skill of their men and that not a piece of mail had been lost to robbery during their watch.

Their performance drew high praise from railway officials, postal authorities, and the press. An official letter of appreciation was sent to Lejeune by the Postmaster General. In it the men of the mail guard received the postmaster's personal appreciation.

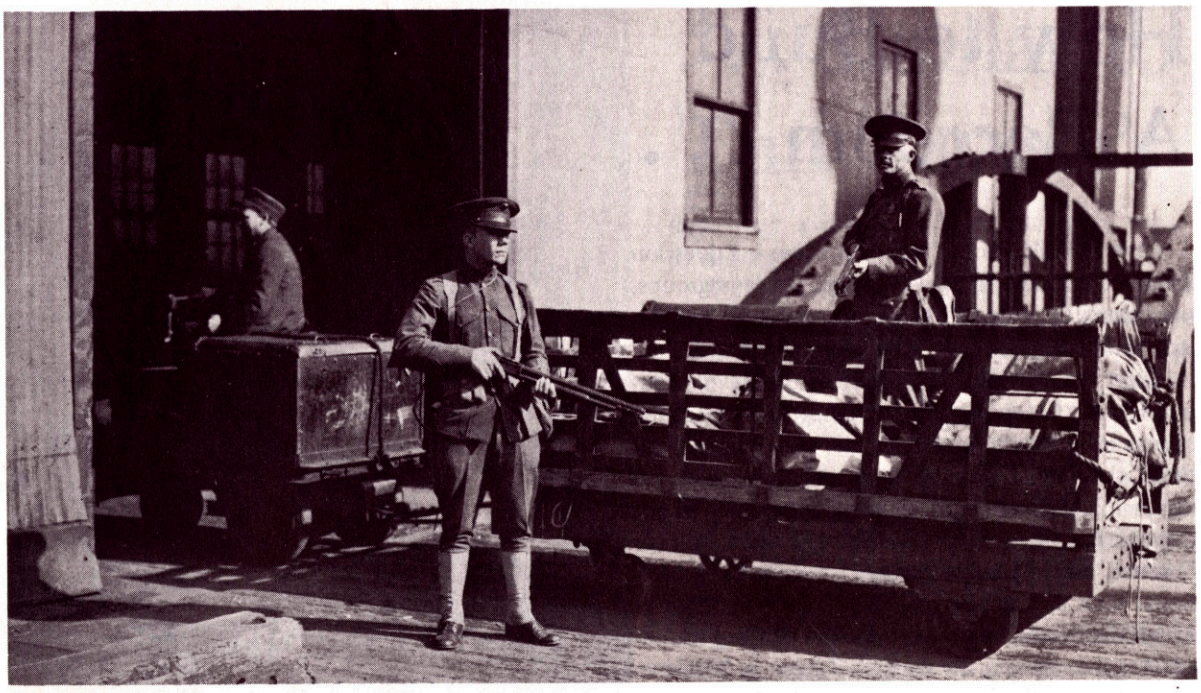
Secretary Denby, a former Marine, told the men of the mail guard that he was proud that his old Corps had been selected for the duty. "When our men go in as guards over the mail, that mail must be delivered or there must be a Marine dead at the post of duty," he wrote.

The second call to duty came 20 October 1926 when President Calvin Coolidge directed the Marines to duty. Within 24-hours 1,850 Marines were enroute across the country, armed with riot shotguns and a small number of Thompson sub-machine guns, in addition to the regular issue side-arms. Their orders were "to shoot to kill" to ensure the safety of the mail.

Eastern and western mail guard zones were established under BGens Logan Feland and Smedley



This identification card was issued in Salt Lake City to members of the Western Mail Guard, BGen S. D. Butler commanding.



Mail thefts abruptly stopped once the Marines were assigned to guard U.S. Mail shipments. The Marines were called to mail duty twice, in 1922 and again in 1926.

Butler. The Expeditionary Forces at Quantico, Va., and San Diego, Calif., were detailed to provide personnel. Among those who served were Maj Alexander Vandegrift, Capt Clifton Cates, and Lt Evans Carlson.

The presence of the Marines immediately stopped the robberies and the mails passed without interference at the cost of two rounds of .45 caliber ammunition expended 10 days after the duty started.

Because of their success and demands for expeditionary duty, a gradual withdrawal of Marine guards began 10 January 1927 and was completed on 19 February 1927. Marines of the mail guard force joined others and soon were on their way to control insurrections in China and Nicaragua.

The mail guard service proved that once again duty "such as the President may direct" had been accomplished with dispatch and success by the U.S. Marines.

Maj Wilbert F. Morris (left, front row) continued in the Marines after his tour of duty as a mail guard, retiring as a major. In 1943 he was one of the officers of the 2d Battalion, 12th Marines in New Zealand, as seen in this photograph donated with his mail guard pass. He is far left, front row.

How to Build A Barroom . . .

How to build a Tun Tavern barroom is a question frequently asked the division by veterans groups, who want to remodel their club rooms, or individuals with recreation rooms that can be adapted.

Point No. 1 is that the tavern of the Revolutionary War or Colonial period was not necessarily the saloon of modern standards or use. In Colonial times the tavern was the town meeting place and center of social and business life, almost like today's downtown hotels and private clubs. Tun Tavern, for instance, also included rooms occupied by professional men and meeting facilities, such as those in which the first Masonic lodge in America was founded. Another tavern, the Raleigh Tavern in Williamsburg, Va., was the founding place of Phi Beta Kappa, the scholastic fraternity. Many of the key documents in the forming of the republic were drafted in Colonial taverns, refuting any suggestions that taverns were merely roadhouses where alcohol and carousing were supreme.

The bar and grill at Raleigh Tavern in Williamsburg, Va. This is typical of the colonial tavern bar and grill style.

A replica Tun Tavern built for the 1926 Philadel

Regardless of the intentions of the modern builder or adapter of a Tun Tavern rec room or club bar, some advice is avaialble that can be of help. While there are no known records as to the design or decoration of the original Tun Tavern, some creditable guesses have been made by the architects who are designing the Tun Tavern reconstruction in Philadelphia.

This full-scale replica of Tun Tavern is a project of the Marine Corps War Memorial Foundation, 888 17th Street, N.W., Washington, D.C. 20006. Ground was broken for the building on 10 November 1974 and, contributions permitting, construction is expected to start soon.

el phia Sesquicentennial Celebration.

. . . Similar to Tun Tavern's

Here are some suggestions that the History and Museums Division has compiled that will give some type of Tun Tavern flavor to a club room:

● The most characteristic thing about colonial taverns was the literal "bar and grill," a wooden fence-like arrangement which was hinged to the ceiling above the serving counter and which was lowered and locked with a padlock when the bar was closed.

● Most buildings of the period were of post-and-beam construction; hence, most ceilings were exposed, rough-hewn beams, stained by smoke and time to a tobacco brown color.

● Most public rooms had large brick fireplaces used for both heating and cooking. Cooking was done with a variety of black iron pots, spits, caldrons, copper pans, etc.

● Interiors were usually finished in rough plaster and/or wood paneling. Plaster was usually whitewashed and wood was painted. (Varnished knotty pine paneling often seen in "colonial" restaurants, family rooms, etc., is not authentic.) Martin Senour manufactures the authentic Williamsburg paints, many of which are taken from the various Williamsburg inns. Included in this line of paint is a synthetic "whitewash" which gives the right appearance but with much greater durability and is non "rub-off."

● Addition of chair rails, crown molding, panel molding, etc., available at any good-size millwork lumber yard, will give the right look to the walls. Even flush doors can be given a paneled look by adding squares of molding.

● Wooden floors should not be covered with tile. Sand them and stain them a fairly dark brown and finish with a tough, but low-luster, polyurethane floor varnish.

● Furnish the rooms with simple pine pieces., e.g. tavern tables, hutches, deacon's benches, Windsor chairs, wing chairs, etc. Avoid pieces that are too bright, too new, or too cute. A number of firms offer furniture in kit form. Finishing the furniture will yield a more authentic appearing piece than most sold in the stores as Early American reproductions.

The Early American Society, P.O. Box 1831, Harrisburg, Pa., 17105, may provide further help and suggestions as the interior, and many firms sell kits and other items such as black iron hardware that would give an authentic Colonial appearance.

The History and Museums Division has received permission from the Early American Society to provide facsimile copies of the *Early American Life* article "Is the Bar Open?"

The article deals with the construction of a colonial tap room and could be used by those wishing to construction their own Tun Tavern bar and barroom.

To receive a copy of the article, write: Commandant of the Marine Corps, Code HD, Washington, D. C., 20380.

Bluejacket Landing Parties Pass into History

A tradition as old as the Navy and Marine Corps became only a memory on 1 March 1976 with publication of AlNav 016/76. This order cancelled OpNav P-34-03, better known as the *Landing Party Manual,* the bible for ship's landing parties.

In cancelling all portions of the manual less those having to do with drills, ceremonies, and interior guard, the order abolished the requirement that ships maintain sailor landing parties.

The justification for the cancellation was the belief that the bluejacket landing party was obsolete. Although dating back to 1775 in American tradition, it was noted that these landing parties had hardly been used since 1945. Even the Marine detachments which made up the backbone of landing parties in capital ships have been reduced in number as these classes of ships were stricken from the fleet or the missions of the detachments changed. Today the detachments' primary mission is special weapons security, a considerable shift from immediately after World War II when they manned gun batteries, provided orderlies and runners, and trained to be landing parties.

The color guard of the USS Pittsburgh *(CA-4) bluejacket landing force in Shanghai, China, around 1927. A recent Navy order has abolished the bluejacket landing party.*

Only 24 detachments remain, five each in cruisers and submarine tenders and 14 in aircraft carriers. Smaller units are on board other ships to perform such tasks as combat cargo and communication duties.

Landing party potential is still retained by the 24 detachments. These still have secondary landing party missions even to the extent that their formal table of organization is, basically, that of a rifle platoon. It is a platoon (minus) in the case of the 2 officers and 39 men of the cruisers, while the 2 and 67 of the largest carriers (2 and 55 in the smaller class of carriers) comprise rifle platoons reinforced with machine gun squads.

Until recently the Marine contingent provided the nucleus for the ship's landing party and had the responsibility for training the sailors. In the aircraft carriers, for instance, the Marines made up one rifle platoon while men from the air, engineering, and gunnery (or deck) departments provided the personnel for two more platoons and a company headquarters. Training consisted of such subjects as marksmanship and weapons familiarization firing, small unit tactics, riot control, first aid, and other basic infantry-type subjects. If possible the detachments trained ashore for at least a few days every year.

Now the task will evolve down to only the Marines, a far cry from the earliest days of the American fleet when both bluejackets and Marines made up the landing parties. The first amphibious operation, the landing at New Providence in the Bahamas in 1776, was executed by Maj Samuel Nicholas' 234 Continental Marines augmented by 50 sailors of Commodore Ezek Hopkins' small squad-

Marines provide rifle instruction for the USS Randolph *(CVA-15) bluejacket landing party during a 1954 Mediterranean cruise.*

ron. At Bladensburg in 1814, sailor gunners of Joshua Barney's Patuxent River gunboats fought alongside Marines against the Redcoats.

A fact of history often forgotten regarding the Mexican War is that the sailors and Marines of the Pacific Squadron had virtually conquerored California before any substantial force from the U. S. Army arrived.

Detachments from the squadron went ashore twice at Monterey, in 1840 and 1842, before war was declared. Then in 1846, Marines and sailors landed at several California ports to claim the territory for the United States. It was not until late in 1846 that the Army arrived – and then only after a 215-man contingent of Marines and sailors from landing parties rushed from San Diego to reinforce the surrounded soldiers at the Battle of San Pasqual.

Later on in the war, Marines and bluejacket landing parties of the Gulf Squadron participated in the seizure of Veracruz and Tabasco.

Again during the Civil War, joint landing parties fought at Fort Fisher and in numerous lesser landings. At Veracruz, Mexico in 1914 three regiments of Marines and 3,000 sailors landed and fought to stabilize a touchy international situation. In these and countless minor police actions around the world, Marines and sailors in ships' landing parties protected American lives and property and furthered United States foreign policy.

The Navy's recent action was compounded of a number of considerations. The last time that a ship's landing party was employed ashore, according to Navy historians, was more than 30 years ago in 1945 when a bluejacket landing party escorted a medical research team into still radiating Hiroshima. On the other hand, significant funds were tied up in landing party equipment on board ships and expended annually to maintain the gear with little prospect of its use. The complexity of modern ground warfare imposed a landing party training burden on ships' companies disproportionate to the probability of use and to other training needed to operate and fight the ships. Finally, with modern manning levels and the complexity of shipboard gear, the dispatch of a landing party of one-third the crew would render ships ineffective.

Doing away with ships' landing parties, however, will not relieve commanding officers of responsibility for the safety of their ships from local security against sabotage, sneak attacks, and boarders. OPNAV Instruction 3120.32, *Standard Organization and Regulations Manual,* is being revised to strengthen the portions concerning these matters.

So passes from the naval scene a traditional function with deep historical roots. The demands of modern technical training and readiness and fiscal stringencies have eliminated the all-purpose bluejacket who for the past 200 years was held ready to land and augment ship detachments and FMF Marines. Indeed a roster of the numerous times they did so with or in the absence of Marines reads like the Corps' own "180 Landings."

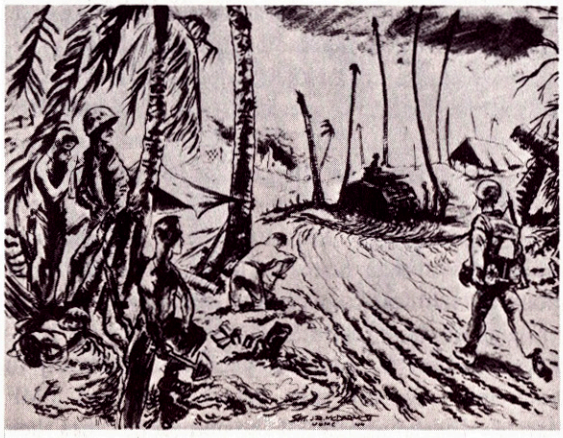
60 Pieces of Combat Art Returned to Collection

Sixty pieces of World War II combat art lost to the Corps for the past 30 years have been returned to the art collection. Former Marine John B. Loomis, a rancher near Arroyo Grande, Calif., was the key man in the recovery. Loomis wrote the History and Museums Division that he had 11 pieces of combat art which he had "saved from a G.I. can" at the time of his discharge after World War II. He thought it was time they returned to the Marine Corps; did the Marine Corps want them?

A visit by the Deputy Director for Museums while on a West coast trip confirmed that the art was by artists who were in the World War II combat art program and was worthwhile accessioning into the collection. Loomis suggested that an active duty Marine, SgtMaj Raymond F. England, stationed at NAS, Alemeda, Calif., had an even larger number of World War II combat artworks salvaged from the same discarded hoard.

SgtMaj England verified that he had the art. He agreed that although the art had been thrown out years ago it had been a mistake then and by now the works were historic treasures and should be made available to a wider audience of Marines and the public. England sent the Museums Branch 49 works of art in the next mail. The 60 pieces received from Loomis and England have been accessioned into the art collection and photographed.

More recently, Mr. Don W. Minium, a Marine sergeant in the Saipan operation, brought in nine pieces of World War II combat art. Upon his return from the Pacific he found the pieces discarded in a corner of the Marine Corps Department of the Pacific public affairs office in San Francisco. He asked for them and was given them. He had kept the art ever since but, like Loomis and England, donated the art to the collection after hearing about the art program from another Marine.

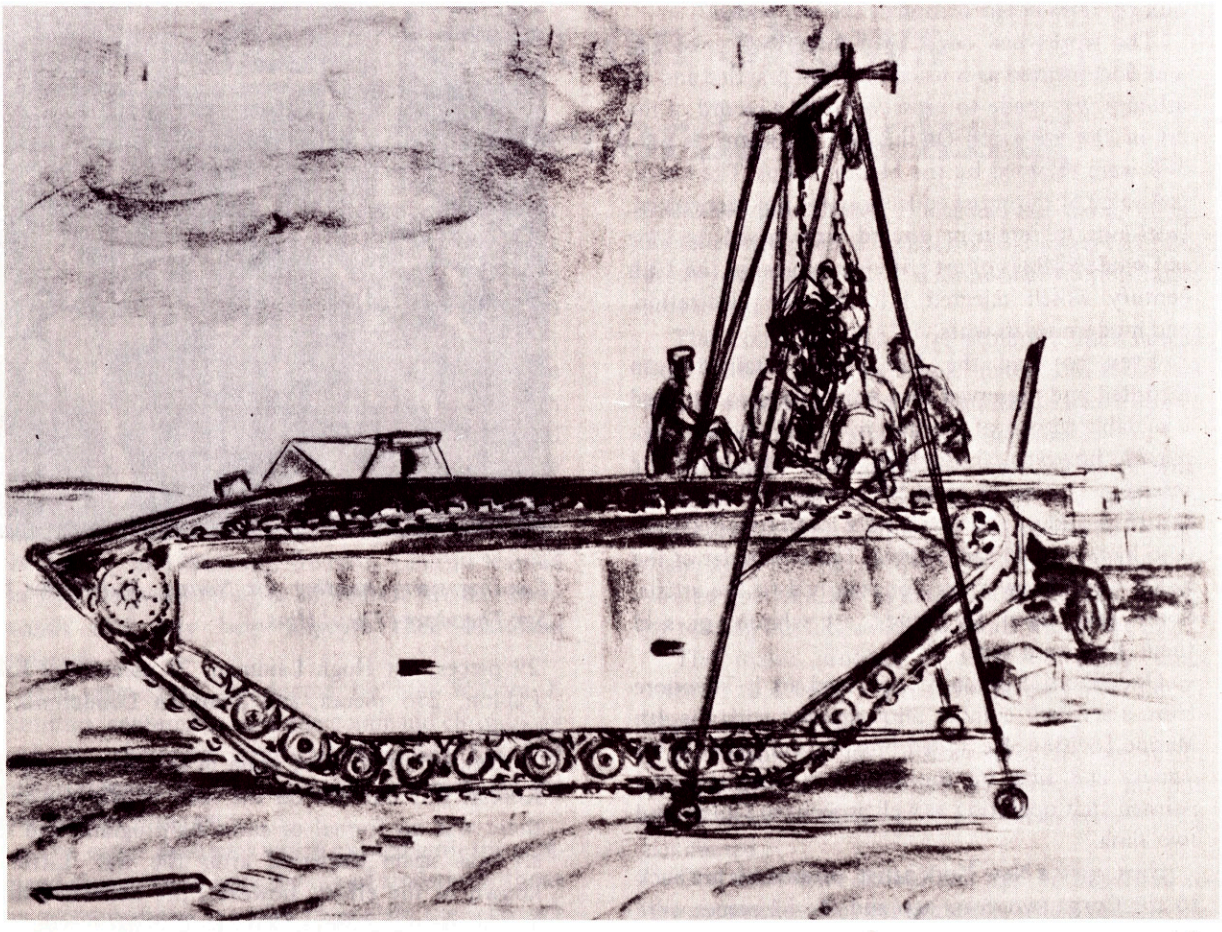


Support troops dig in on Guam. Brush and ink with wash by Sgt John McDermott.

Combat photographer on Saipan, Pen, ink, and wash by Sgt Harry John McDermott.

The 69 pieces number works in pen and ink and watercolor by Capt E. McNearney, Sgt John McDermott, Sgt Harry A. Jackson, W. E. Bloom, Gail Zumwalt, and nine others. A number of the better pieces have been matted and framed and have been exhibited in the Headquarters Marine Corps Art Gallery.

This major recovery of World War II art is part of a program mentioned in previous issues of *Fortitudine.*



Repairs to a landing craft, somewhere in the South Pacific. Conte Crayon by Sgt John Fabion.

Prior to World War II there was no Marine Corps art program as such. The nearest thing to a program was the historical art and portraits produced by LtCol John J. Capolino working out of the Marine Corps-Navy Publicity Bureau at Philadephia, and the series of Commandants' portraits begun in 1916. Col John W. Thomason, Jr., a platoon leader in World War I, had sketched at the front; these drawings and others illustrated his books and magazine articles in the 1920s and 30s. Col Donald L. Dickson, in the 1930s, had produced an adventure strip, "Sergeant Stoney Craig," created covers and art for *Leatherneck,* and done a series of watercolors on Marine uniforms.

Dickson, when on Guadalcanal as adjutant of the 5th Marines, did a quantity of pencil sketches in captured Japanese notebooks. In Australia these were refined into a number of more formal pieces which were lost in a plane crash while returning to the States for publication. Dickson had retained the notebooks, however, and they are in the Marine Corps Art Collection together with later example of his work.

The success of Dickson's sketches resulted in a corps of combat artists being added to BGen Robert L. Denig's combat correspondents and photographers. Some of the more remembered names among these were John McDermott, Harry A. Jackson, Hugh Laidman, Vic Donahue, John Fabion, Theodore Hios, George M. Harding, and John Degrasse.

In all, over 3,000 pieces of art were produced. A number of early works were reproduced in a 1943 book on the program called *Marines at War,* now rather rare and much sought after. Exhibits toured the country and a large exhibit was shown first at the National Gallery in Washington and then at the Museum of Modern Art in New York City under the direction of Col (then Capt) Raymond Henri. The *Marine Corps Gazette* published a series of reproductions of select combat art examples. But the World War II combat art program was just one of

many temporary wartime expedients that were quickly terminated as soon as the war ended.

The works had never been formally accessioned and documented as is usual museum practice and no attempt was made to preserve either a record of the art or the art itself. Of the over 3,000 pieces only 528 were retained by the Marine Corps. The historical value of the entire collection was not recognized. Decisions to retain or discard were based on long out-moded values of art criticism typical of the 19th century which rejected informal art, illustration, and modern treatments.

Even so, had the 528 pieces retained been recorded and preserved they would have constituted a valuable record of Marines in war. They were dispersed, however, throughout the Corps, including reserve activities, to serve the purpose of decor. No record was kept and many were given to individuals who happened to fancy them. The remainder of the 3,000 were thrown away or returned to the artists. Some gave them to friends, art schools, or sold them. Few were kept.

One who did retain his returned art is Theodore Hios, a sergeant combat photographer with the 4th Marine Division. He added brushes and paper to his camera and film for the Kwajalein Campaign and painted that operation as well as Saipan, Tinian, and Iwo Jima.

Hios, now a New York artist, offered his art back to the Corps two years ago and the 52 pieces were added to the collections.

Other artists who kept some of their work after World War II and have returned it include: the late Col Donald L. Dickson, 39 pieces; Sgt Vic Donahue, 29 pieces; Sgt Hugh Laidman, 23 pieces; Sgt John Fabion, 256 pieces; and Sherman Loudermilk, 7 pieces.

A pause in fighting on Guam. Oil on canvas by Sgt John McDermott.

Landing party heading for Namur. Watercolor by Sgt Theodore (Theo) Hios.

Combat artists were again in the field during the Korean War but not on the scale of World War II, there was no formal or enduring program, and the art was again dispersed after the war. Little is known of the effort; however, the collection does include several pieces of Korean War art.

When the Vietnam War began, the Commandant, Gen Wallace M. Greene, Jr., resolved to create a program that would record the Marines' effort artistically and that would endure. The combat art program was initiated under Col Frank C. Caldwell, head of the Historical Branch, and then turned over to Col Henri and the Division of Information. Artists were recruited from within the Corps as well as from civilians who were offered invitational travel orders to Vietnam. The well-conceived program continues today under the Museums Branch.

Of the thousands of pieces of World War II and Korean War combat art, the Museums Branch holds approximately 500 pieces. The recovery of several large collections were welcome windfalls which dramatically boosted total holdings; regrettably such windfalls are unlikely to be repeated with any regularity. The collection does receive an occasional piece from the rec room of a former Marine or from the bulkhead of a deactivated post or station. Such donations are welcome in the effort to reconstitute the art record of Marines in World War II and the Korean War.

IG Inspection Shows Historical Records Lacking

Historical records of many units are not what they should be in at least one major Marine Corps installation. This conclusion is the result of having an officer from the History and Museums Division on an Inspector General's team during a recent series of inspections. This was the first time since 1974 that the division had an opportunity to assign an augmentee to the Inspector General Division and one of the few times since the Marine departure from Vietnam that units had the opportunity to discuss their historical programs with someone from the History and Museums Division. Lessons learned on that assignment may be of interest to other commands and may help improve their historical programs.

The inspection, conducted by Maj William J. Sambito, centered around the command chronology and the command historical summary file. For major commands, the inspection also included the oral history program.

The major problems which existed with the command chronologies were the use of statistics without an accompanying narrative to explain the relevance of the data and incomplete information or description of entries listed as "significant events." The command chronologies, in most cases, were being submitted promptly and in the correct format but often failed to meet the objective of being a narrative account of the unit's activities.

Possibly these problems exist because many of the officers assigned the task of preparing the chronologies fail to realize the importance of the chronology or are unaware that the document is being submitted to Headquarters Marine Corps for retention.

The command chronologies are being extensively used by the division's writers of the Vietnam War monographs and for the development of unit histories. In most cases, the chronology is the only document, and the primary narrative document, covering the operations of a battalion/squadron-sized unit during a given period.

Unfortunately, a unit's chronology often lacks sufficient narrative material to serve adequately as a primary reference document. Also, documentation was often lacking, as many of the chronologies made reference to local directives which were not filed with the chronologies. Consequently, much of the documentation for the older chronologies has been destroyed in accordance with normal administrative procedures.

The command historical summary files ranged from those containing ample material to those not having enough material to familiarize newly joined Marines with the history of the organization.

Guidelines offered by the inspector as to what material should be included in the historical summary file were simply, "There should be enough material in the file so that a newcomer to the unit will be able to know as much about the unit, simply by reading the file, as the old hands within the unit."

The major problem is that too many units attempt to develop a summary file only after the IG inspection is scheduled.

Although the oral history program for major commands was established by directive, no one could recall an instance of an oral interview being conducted.

Oral interviews should and can be beneficial to the commands. For organizations which provide the Marines for MAUs, an interview with the returning MAU commander or others holding key billets, could be of great value to those who succeed them afloat.

The division is currently revising the *Manual for Marine Corps Historical Program* (MCO P5750.1D). Although the revision began last year, the recent inspection confirmed the need for several changes.

In particular, the order will be more directive in nature and should provide greater assistance to the staff historians in the performance of their duties. The revision will require units to include in their chonologies a narrative account which will be the commander's assessment of the unit's activities during the reporting period.

In addition, the order will clarify the documentation requirements of the chronology and require the submission of the documentation. This will not only provide HQMC with this material, but will facilitate preparing chronologies in the future. While the *Manual for Marine Corps Historical Program* establishes the guidelines, a good historical program will continue to be the result of command emphasis and unit pride.

Wanted Poster Results Fill Rare Book Gaps

Fortitudine readers have answered the call and the response has been so great that the wanted poster (page 24) has been revised. Missing from the new poster is the request for rare books, as the division received the books it needed to fill gaps on library shelves.

One of the biggest shipments of books and military gear came from MajGen John R. Blandford, USMCR, who sent several books along with a World War II sea bag and officer's bag. a Japanese parachute flare, a Japanese grenade, a fighting knife, a campaign hat, Sam Browne belt, and leggings, and other miscellaneous Marine items.

Mr. Arthur Nichols, former Marine from Chicago, Ill., donated 66 books and seven copies of *Leatherneck* from 1948-49. Among the books was an extremely rare, first edition copy of *The History of the United States Marine Corps* by R. S. Collum, printed in 1875.

The Nichols collection also included most of the official USMC World War II monographs and division histories.

Items still needed to help tell the story of the Marine Corps include pre-1946 gear, World War II equipment, and combat art from World War II and the Korean War. These items are needed for command museums and for the Marine Corps Museum which is to open on 10 November at the Washington Navy Yard.

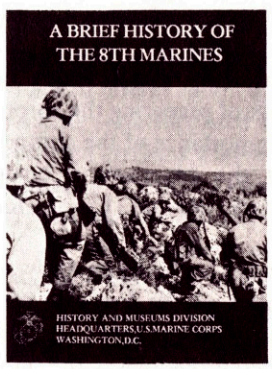
If you know where any of these items may be located (see page 24 for detailed lsiting) or who might donate them please contact the History and Museums Division by writing, Commandant of the Marine Corps, Code HD, Washington, D. C. 20380.

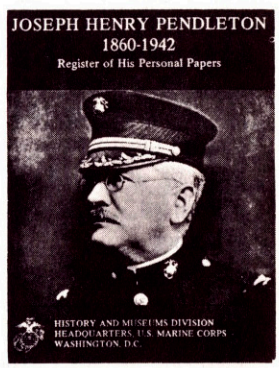
Two New Books Added To Division's Publications

Two new books have joined the growing list of historical publications produced by the History and Museums Division.

A Brief History of the 8th Marines continues the series on regiments of the Marine Corps. It was written by James S. Santelli, runs 103 pages with many illustrations, and is available from the Superintendent of Documents, Washington, D.C. 20402 at $1.25 a copy. Its GPO stock number is 0-201-189. Official use copies can be requisitioned from MCLS-BLant, Albany, Ga. as Marine Corps stock number PCN 190-003066-00.

Dr. Martin Gordon of the historical reference section was the compiler of *Joseph Henry Pendleton 1860-1942, Register of His Personal Papers.* This detailed description of the papers of the late MajGen Pendleton covers 66 years of his career and includes periods when he was in the Philippines, Caribbean, and California with considerable emphasis on the early days of the Recruit Depot at San Diego. General distribution has not been made of this 232-page compilation, mainly because of its limited scholarly audience. Serious researchers can obtain copies by writing the Commandant of the Marine Corps (Code HDA-7), Washington, D.C. 20380.





People and Places

How effective were ballons for aerial observation purposes and how realistic were the reports of sightings during the Civil War battles around Fredericksburg, Virginia? That was the question attacked by division members during a weekend experiment at the Chancellorsville Battlefield on 24-25 April.

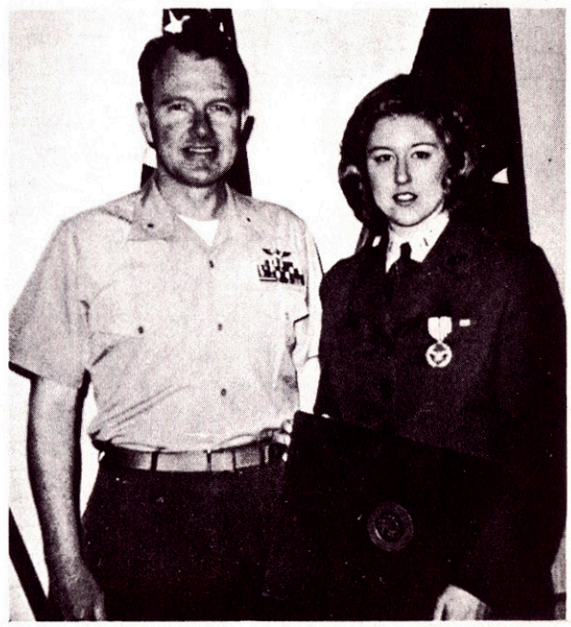
The project was a joint operation of a University of Maryland Civil War class taught by the Historical Branch's Dr. Russell Parkinson, the local department of the Council on Abandoned Military Posts (CAMP), and several east coast balloon clubs.

Participants with Dr. Parkinson in the project – some of whom even got into the air, but few above treetop level – included BGen Simmons, Cols Nihart and Hart, LtCol Rogers, Drs. Gordon and Cosmas, Mrs. Bakkela, and Messrs. Johnston and Crawford. After two days of buffeting winds, the consensus: "More study is necessary."

Historians and Civil War buffs who obtained Mr. Ralph Donnelly's *Biographical Sketches of the Commissioned Officers of the Confederate States Marine Corps,* volume II of his projected three-volume series, may be interested in acquiring volume I, due for 15 July publication. Information on this first volume, entitled *The History of the Confederate States Marine Corps* and running 274 pages with nine illustrations, can be obtained from the retired division reference historian, now living at 913 Market Street, Washington, N.C. 27889. He is now working on volume III, to complete the series: *Service Records of Confederate States Enlisted Marines.*

April's weekends were busy for division members attending historical conferences. Participating in the Company of Military Historians' 26th Annual Meeting at Mechanicsburg, Pennsylvania, were BGen Simmons, LtCol Rogers, Mr. Shaw, and Dr. Gordon. Col Hart was on the program of the 10th Annual Military History Conference in Tucson, Arizona, co-sponsored by CAMP and the Arizona Historical Society. Attendees at the American Military Institute's annual meeting in Washington included BGen Simmons, elected a trustee; Cols Nihart and Hart, and Drs. Parkinson, Gordon, and Cosmas. Dr. Cosmas was named to the nominating committee and Mr. Frank was reappointed an election teller. Mr. Shulimson presented a paper at the Popular Culture Association's annual meeting in Chicago; Mr. Shaw represented the division at the St. Louis meeting of the Organization of American Historians (where Dr. Richard Leopold, member of our Advisory Committee on Marine Corps History assumed the OAH presidency); and Dr. Gordon attended the joint international meeting in Philadelphia of the American Studies Association and the British Association for American Studies.

Personnel shifts in the division include the arrival of Mr. Danny Crawford to the Historical Reference Section from the University of Maryland; Mrs. Mary Lewis, temporarily assigned to the Administrative Section from the Division of Aviation; and new



Lt Babs Meairs was presented with the Joint Service Commendation Medal for her role in the Department of Defense Bicentennial van program. Making the presentation was BGen Maloney, Director of Information.

Maj Charles Waterhouse, the division's artist-in-residence, received a Freedoms Foundation award for his paintings which were used in Marines in the Revolution. *BGen Edwin H. Simmons presented the medal to Maj Waterhouse. The series of 14 paintings is currently on display at the National Geographic Society's Explorers Hall in Washington.*

Bicentennial research by Historian Charles R. Smith located this portrait of Brevet Major Nathaniel Sheafe Waldron in the Portsmouth Athenaeum, Portsmouth, New Hampshire. Born in Portsmouth, Waldron joined the Marine Corps in 1831, served on board the frigate Constellation, *and participated in the Seminole Indian and Mexican Wars. Major Waldron died on 21 February 1857 while in command of the Marine barracks at Portsmouth. (Photo courtesy of the Portsmouth Athenaeum.)*

museum security guards Cpls Reinaldo Morales, reassigned from the Base Post Office, Quantico, and Robert Williams, from MCAS, Quantico. Departing was Miss Alisha Martinez, Reference Section clerk, who resigned to return to her home in El Paso.

BGen Simmons' speaking schedule included a presentation to the Retired Officers Reception in New York City on 12 May and to the Maryland Arms Collectors, Towson, Maryland, on 14 May. Maj Quinlan was in demand to discuss Southeast Asia and the Koh Tang/*Mayaguez* operations: at the Amphibious Warfare School, Quantico, 26 February (he spoke to Command and Staff College last fall); the division's professional seminar on 16 March; the 4th District's Officer-Staff Noncommissioned Officer School on 17 March; and the Naval War College on 19 March.

If the ALMARS announcing the funerals of retired general officers seem more detailed than in the past, it is because of a division program recently completed. Noting that these ALMARS were "sterile" and meant little to today's young Marine who may not recognize or appreciate the contri-

When John C. Chapin visited the Historical Branch in early June he was surprised to learn that the monograph The 4th Marine Division in World War II, *which he wrote in 1945, had been reprinted two years ago. Here he examines one of the few copies remaining of the now out-of-print reprint. He was pleased to learn that the book is to be reprinted again for the modern 4th Marine Division and available late in 1976.*

butions of these retired distinguished Marines, the divison has prepared mini-biographies on all retired generals. Mr. Frank ran the program that involved almost 500 officers and included research in both our files and the official jackets from the Federal Records Center in St. Louis. This material has been passed to the Casualty Section for routine insertion in future funeral bulletins, thus assuring that Marines will know who is being memorialized when the colors are half-masted and what he contributed to the Marine Corps.

Two conferences were attended by Museums Branch personnel in May: Mr. Long at Princeton, New Jersey, 14-17 May for sessions on "Documentary Sources on the Revolutionary Era in New Jersey and New York" and Mr. Hilliard on 20-22 May at Newport News, Virginia, a meeting of the Virginia History and Museums Federation.

SSgt Paul Lloyd points out some features of his painting "Khe Sanh" to Secretary of the Navy J. William Middendorf. The painting is part of a bicentennial series on display at the Pentagon. SSgt Lloyd was presented with the Joint Service Commendation Medal for his painting.

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Women Marine Uniforms
and accoutrements from
WWI and WWII

The Marine Corps could use these items for museum activities. If you know where they are, or who may be willing to donate them, please contact: CMC, Code HDM
Headquarters, U.S. Marine Corps
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