



FORTITUDINE

NEWSLETTER OF THE MARINE CORPS HISTORICAL PROGRAM

MARINES

VOL. IV

WINTER 1974-75

NO. 3



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FORTITUDINE

was the motto of the United States Marine Corps in the 1812 era.

Vol. IV

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NEWSLETTER OF THE MARINE CORPS HISTORICAL PROGRA

Director's Page	3
Panama-Vieques-Solid Shield Art	6
Paintings by Major Charles Waterhouse	9
Bicentennial Traveling "Museum"	11
Parris Island Museum Opens.	13
Professional Development.	16
Tun Tavern Reconstruction	17
New History and Museums Logotype.	18
"I am going on patrol, who comes with me?"	19
People and Places	22

Cover

After the victory at Princeton, in which Nicholas' Marine Battalion played a key part, Washington's army went into winter quarters at Morristown, New Jersey. The Marines remained with the army through January and in February returned to Philadelphia. Marine artist, Major Charles Waterhouse, here gives his impression of a Marine sentry at Morristown which, for hardships endured, rivaled that other bleak winter at Valley Forge. For the story of Waterhouse's series of paintings on Marines in the Revolution, see page 9.

Director's Page

"Serendipity," is one of the favorite words of Ben Frank who heads our Oral History Unit. He tells me it means one good thing leads to another. If so, the workings of the Marine Corps Historical Program are markedly serendipitous.



A number of happy events grew out of a conversation with the Secretary of the Navy, J. William Middendorf II, at the reception last July for the Commandant's Advisory Committee on Marine Corps History at the Center House Mess. It was a six-to-eight cocktail party but it lasted, as good parties have a way of doing, until about nine-thirty and we were down to a hard-core of six or seven persons and the Secretary. We had been telling him what the Historical Program was doing and what it planned to do. We had also just given him the first copy, just received from the Government Printing Office, of our reprint of McClellan's *Uniforms of the American Marines, 1775 to 1829*. There is a photograph on the cover of the Anthony Lewis DeRose portrait of Major John Marshall Gamble, painted probably between 1827 and 1834 and this led to a discussion of art in the Marine Corps.

Mr. Middendorf asked to what extent the Marine Corps was going to be represented in the exhibit of World War II combat art that was being put together by CHINFO. (In the Navy most combat art is under the Chief of Information rather than in the Museums Branch of the History and Museums Division as is our case.) We gave the classic answer: we didn't know but we would find out. We also volunteered the services of journalist-historian Robert Sherrod, who is a member of our Advisory Committee and who was standing there with us, to write some program notes for the exhibit. Mr. Middendorf also wondered if there was a painting of the sugar mill at Saipan.

Then we talked about the Marine Band and the concert that had just been held featuring some of Mr. Middendorf's marches. This led to some talk about the Band Hall which is just on the other side of the main gate of the Marine Barracks from Center Hall Mess. The Secretary raised a good question: why was it just the "Band Hall," why hadn't it been given a name? No one could give a good reason as to why it had not been named (although there were several varying explanations of lapse) and all present concurred that the designation should be the "John Philip Sousa Band Hall."

The dedication was held the evening of 7 October and the Marine Band with an all-Sousa program never sounded better. The band was under the direction of MGySgt John Bourgeois and he had selected an almost-forgotten Sousa arrangement (1890) of *The Star Spangled Banner* which seemed to incorporate the whistle and bang of the rockets passing overhead; *The Rifle Regiment*, written for the 3d U. S. Infantry in 1886; the suite, *Looking Upward*

(1902); *Semper Fidelis* (1888) (we had the original score in Sousa's own hand on display for the occasion); and the greatest march of them all, *The Stars and Stripes Forever*, which Sousa wrote on Christmas Day 1896. For an encore, there was *The Thunderer*.

Among those present, in addition to Secretary Middendorf and the Commandant, were the grandson of Sousa, Mr. John Philip Sousa III, and his sister, Mrs. James Gillon. A mock-up of a suitable plaque was unveiled and there was an exhibit of Sousa memorabilia. From this exhibit has grown plans for a "Band and Barracks Museum" to be housed in the Band Hall which will portray the parallel histories of the Marine Band and the Marine Barracks at Eighth and Eye.

A week later, on Sunday afternoon, 13 October, the Navy World War II Combat Art Show opened at the Reserve Officers Association's Minute-man Building at 1 Constitution Avenue, NE, Washington. It, too, was a great occasion. Earlier we had been invited by the Secretary to assist him in choosing the pieces to be hung. This led to the rediscovery of some great Marine Corps art in the Navy's collection.

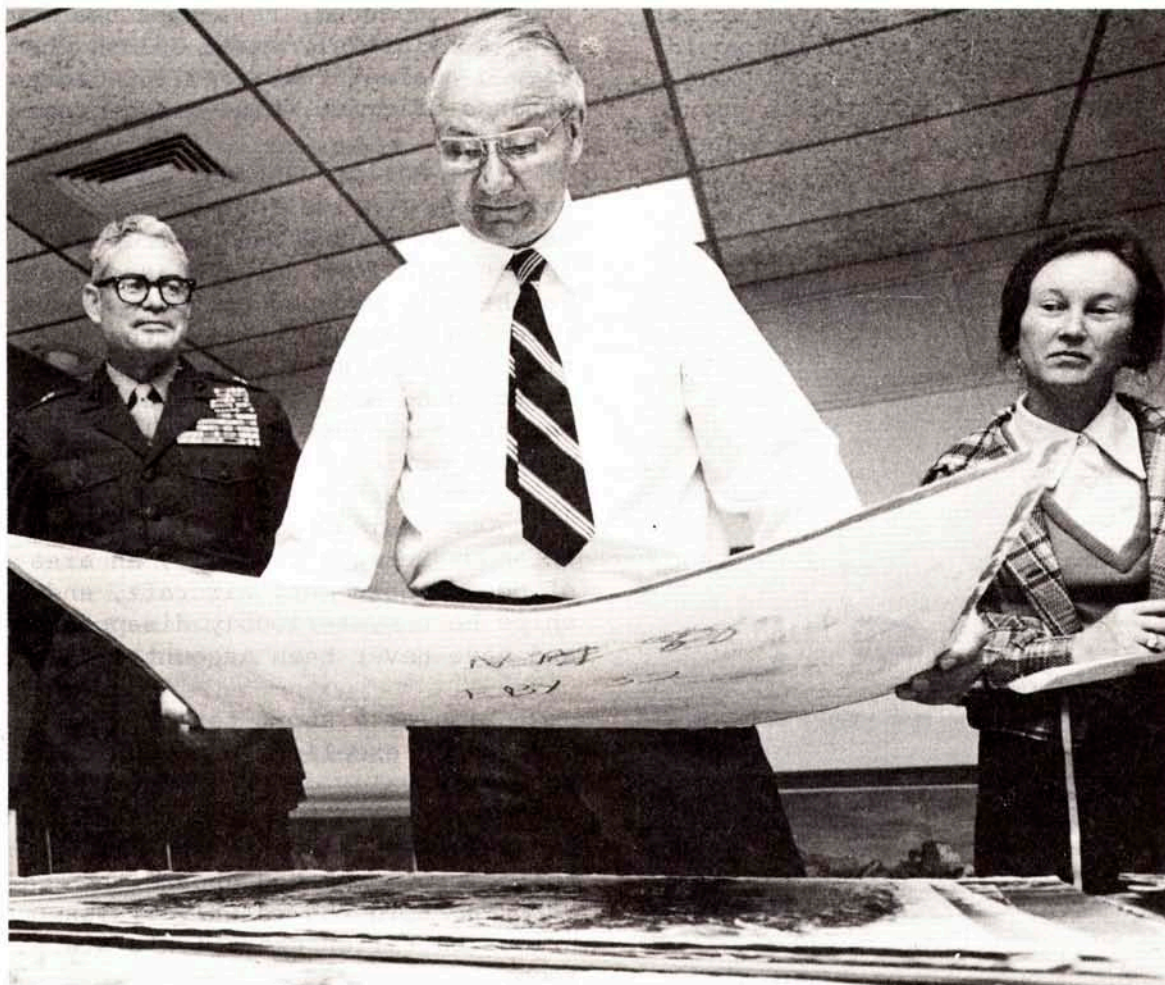
The Navy has done a much better job of conserving its World War II art than we have done (most of ours has been lost) and for this much credit should go to Curator Charles Lawrence who has been with the Navy Combat Art Center since 1946. Of the 190 works selected for the exhibit, some 27 had Marine Corps content, and one of them was William Draper's *Sugar Mill at Charan Kanoa, Saipan*.

Twenty-six artists are represented in the exhibit and of this number 10 were present for the opening ceremony. Among those attending were Standish Backus, Jr., William F. Draper, Albert K. Murray, Mitchell Jamieson, Alexander Russo, Joseph Hirsch, Ogden Pleissner, Jon Whitcomb, Robert Benney, and Hughie Lee-Smith. Mr. Middendorf presented them with certificates of appreciation. We asked some of the artists present how their work looked to them after 30 years and most said they were satisfied with it.

Col Donald Dickson, USMCR, perhaps best known for his Guadalcanal sketches, is represented in the exhibit by a single oil, *After the Battle*, done on Namur in 1944. Don was ill in the Naval Hospital at Bethesda and unable to attend the reception. We took his certificate of appreciation out to him on the afternoon of 31 October. We also told him that we had an exhibit of his Guadalcanal sketches hanging in the corridor off the main entrance to Headquarters, U. S. Marine Corps. Don died on 28 November and was buried with full military honors on 3 December.

Combat Art of World War II is now on national tour, presently being exhibited at the United States Customhouse, New York World Trade Center in New York City. Further scheduling of the exhibit will be accomplished in Fiscal Year 1976.

Mitchell Jamieson has more works in the exhibit than anyone else, 56 of them, including some very evocative scenes of Okinawa. Also well-represented was the late Kerr Eby with 17 pieces, all of them of Marine interest. Of Kerr Eby, Robert Sherrrod in his program notes wrote: "During the 76-hour battle for Tarawa Atoll in November 1943, I encountered a distinguished looking older man -- he actually was 54 -- busy with pencil and sketch board on the corpse-laden beach of tiny Betio Island . . . He said he was Kerr Eby. . . From Tarawa Mr. Eby went to Bougainville, which the 3rd Marine Division had invaded three weeks earlier. There he encountered jungle, the other principal topographical ingredient -- besides coral -- of the Marine's war."



Navy Secretary J. William Middendorf II, selects art for the Navy-Marine Corps World War II combat art show with help from Brigadier General Simmons and Lieutenant Commander B. J. Kelly.

Panama-Vieques-Solid Shield Art

By Major John T. Dyer, USMCR

Early in the morning of 19 April 1974, men of the 2d Battalion, 2d Marines mustered in the dark at Camp Lejeune and boarded trucks and jeeps that took them to Morehead City where they loaded aboard four US Navy landing ships, the USS *Shreveport*, USS *Austin*, USS *Pensacola*, and the USS *Manitowa*. A portion of that battalion, its equipment, and this artist boarded USS *Shreveport* which would carry us to the Panama Canal Zone and Jungle Training, Vieques Puerto Rico for maneuvers with the Venezu-

elan Marines, and back to Camp Lejeune, N.C. for participation in Operation Solid Shield.

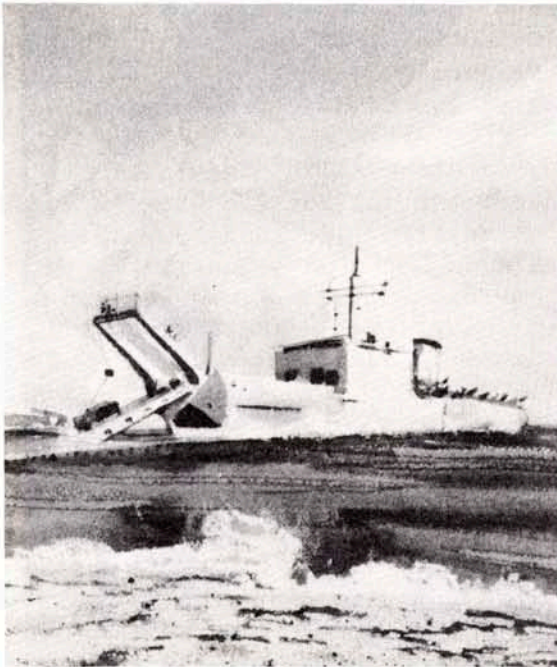
The first day out, ammunition, which could not be loaded in port, was delivered slung in nets below CH-53 Marine helicopters from Camp Lejeune. More than one pallet, improperly secured, fell into the sea with a relatively small splash when viewed against the great 360 degree expanse of crisp, blue-green ocean.

The Marines engaged in normal shipboard routine for the next five days; P.T. around the helicopter landing platform deck, classes held in the hot, crowded berthing areas, cleaning weapons wherever the Marine found it most comfortable to do so, good Navy chow, eaten in shifts, man overboard drill, and the nightly movie.

Our cruise took us through the infamous Bermuda Triangle, an area of ocean where men, aircraft, and ships have mysteriously disappeared and have never been accounted for.

Life as a short term sailor gave me an excellent opportunity to prove the value of the Polaroid SX-70 color camera to the combat artist. Two paintings and a portion of a third were completed aboard the *Shreveport* in the relatively luxurious battalion executive's state room.

The camera had its bad points, such as too slow a speed to take sharp photos indoors or under jungle



USS Manitowa unloads supplies at Vieques, Puerto Rico

canopy and blue skies that turned out yellowed in the prints. The artist, of course can correct for this where the camera cannot. Nevertheless, the compactness of camera and film proved a boon for field use with none of the mess and fuss of other Polaroid cameras.

In addition to the SX-70 I carried my 10-year old Miranda 35mm camera. I got many a shot with this higher speed camera that would have been missed with the SX-70.

One 25-sheet block of 14" X 20" D'Arche's watercolor paper, a small watercolor box, a few watercolor tube paints, four favorite brushes, two sketch books, and an eraser completed my art kit and all comfortably fit in the center of my B-4 bag. A Corpsman's A-1 unit bag carried film, the Polaroid camera, notebooks, pencils, pens, and cigarettes.

We arrived in the Panama Canal Zone on 25 April, Thursday, and were transported by LCVPs and LCMs from the ships to the US Army's Fort Sherman, home of the Jungle Operations Training Center. As we rode into the beach we observed rows of bleached white triple decked barracks and housing that gleamed against the blue of the sky, deeper blue of the ocean, and greens of the jungle.

The battalion settled itself in its barracks the first day and was up at 0500 for physical training. The battalion was broken down into companies and the companies halved to attend various classes in rotation.

A lecture on reptiles and animals which could be found in the area was given by an Army instructor on the first day of training and had

the desired effect of making us very respectful of the creatures.

Water survival emphasized the use of rubber rafts, home-made rafts of grass wrapped and tied in a poncho, and the rope crossing of bodies of water. Again ropes were used as all hands rappled from a formidable 40-foot tower.

The officers and staff NCOs got their come-uppance when the lecture on food and survival offered the Army instructors the chance to proffer the Marine leaders such delicacies as raw chicken livers and hearts. No one backed down in front of the men-- Very chewy!

Jungle navigation in the daytime is incredibly difficult and to move through this terrain at night is almost impossible. With compass and maps Marines made their assigned reference points and looked as if they had been out for a month in the bush rather than only for a few hours. Their uniforms were torn and soaked with sweat and water from stream crossings.

Jungle operations can be dangerous and peacetime maneuvers demand their casualties. A Marine's imagination can conjure frightening pictures of snakes and other animals as he lays wrapped in his poncho liner along the edge of a pitch black jungle trail and listens to strange rustlings in the bush and only complete physical exhaustion allows him to sleep.

It rained torrents one night. We were extremely lucky to have gone through the course in the dry season. A few weeks later and we would have been constantly drenched

and slithering in muck according to a veteran Army sergeant.

Every day was a full day while at Fort Sherman with Marine Corps Physical Training tacked on to the strenuous Army schedule. Still there was time for most Marines to visit three very interesting sites. One was the canal locks at Gatun which were in operation. Another was Fort San Lorenzo, dating from Columbus days in 1502 and recently restored by a joint effort of Fort Sherman soldiers and Panamanians.

The third was the remains of World War II coastal defense forts that are rapidly being taken over by



LVPT-7 at Vieques, Peurto Rico.

the jungle. Marines acquired various pets in the jungle, one a parrot, another a baby four-inch boa constrictor and another hilarious looking sloth. All pets were turned into the Army Zoo at Fort Sherman before we left.

On 3 May, the battalion returned to its ships and landed in Vieques, Peurto Rico on 8 May with the Venezuelan Marines. Shortly afterwards a helicopter flew me to Roosevelt Roads where I boarded a C-130 to Cherry Point, N.C.

The next time I saw the battalion was on 31 May when they stormed ashore at Onslow Beach, Camp Lejeune, N.C. during Operation Solid Shield. Observers saw nothing of the amphibious landing since it was scheduled for 0630 and the beach was thick with fog until 0930. Most Marines were ashore by this time.

It was ideal weather for such an amphibious operation but for the VIPs and other observers in the stands it was disappointing in that their impression of the landing was acoustical only and not visual.

When I arrived back in Washington, D.C. I was anxious to get to work on my finished paintings. I worked in my studio from references that were gathered while on the operation. The references consisted of sketches and scribbles made on the spot, more finished roughs made aboard ship or in quarters after working hours, 35mm slides, some black and white prints, and the polaroid photographs.

At this writing, 12 paintings have been turned in to the Marine Corps Art Collection. I anticipate at least three more.

Paintings by Major Charles Waterhouse

When it was decided that a book on Marines in the Revolution was to be researched and written for the Bicentennial by the Historical Branch the matter of suitable illustrations was considered. The illustrations should be in color. They should be meticulously researched in every detail. And, they should be painted by an artist with a feel and a flair for recording military and naval activities, an abiding interest in history and historical reconstruction, and a master of romantic realism in art. Such an artist was found in Charles Waterhouse.

Waterhouse had been a Marine in World War II where he had been wounded at Iwo Jima fighting with the 5th Marine Division. Inspired towards an art career by the Marine drawings of Colonels John W. Thomason and Donald L. Dickson, he returned from the war to study art at the Newark School of Fine and Industrial Art.

His instructors at the Newark School were W. J. Aylward and Steven R. Kidd, both former students of Howard Pyle and dedicated exponents of the Brandywine tradition of realistic historical art. Waterhouse embraced that tradition and continues it today in his paintings.

In the years after graduating from the Newark School, Charles Waterhouse produced a tremendous volume of work for national magazines in a wide range of media, techniques, subjects, and audiences.

This career was extended during the Vietnam War years to on-the-scene military art as Waterhouse, under the auspices successively of the Marine Corps, Navy, Air Force, and Army visited Vietnam, Alaska, the Western Pacific, and the Atlantic as a combat artist.

In 1973 Waterhouse returned to active duty as a Marine Reserve major to execute the series of painstakingly researched and emphatically painted scenes of Marine activities in the American Revolution. The research and painting of the 14 works occupied Major Waterhouse for the better part of 18 months.

His Vietnam tours resulted in published works, *Vietnam Sketchbook; Drawings from Delta to DMZ* and *Vietnam War Sketches; From the Air, Land and Sea*. Both books are crammed with forthright interpretations of fighting men, their equipment, and weapons and of sympathetic delineations of the local people, their customs, and the countryside.

In describing his work, Major Waterhouse states that he, "has attempted to portray the proper people performing their selected functions with conviction against a background reflecting the color, time, and mood of the situation in a dramatic and organized manner and leaving the viewer with a sense of the truth of the moment and not just an impression of a picture of an 'event' but of the event itself."

The paintings are being used in a multitude of ways during the Bicentennial years. The original 40" X 60" acrylic paintings will be shown widely in public galleries and museums beginning with Headquarters, Marine Corps in January. They may be seen in February at the State Museum in Trenton, N.J., and in March and April at the Naval Academy at Annapolis. Later in the year they will appear at the Second U. S. Bank building in Philadelphia's National Independence Historical Park from October through December. Exhibits of framed reproductions will be available for loan from the Marine Corps Art Collection as well.

Beginning in January 1975 --
the Corps' Bicentennial Year --

they are appearing as wrap-around covers for the *Marine Corps Gazette* which will also publish them as a portfolio of 14 reproductions.

Together with over 60 spot drawings by Major Waterhouse, they will be used in color to illustrate *Marines in the American Revolution*, a major historical work which is being published by the Government Printing Office, and in black and white in a short pictorial history.

They are also being used as the basis for slide shows in the Marine Corps vans of the Armed Forces Bicentennial Exhibit Van caravans and in the Marine Corps Museum and Memorial in New Hall in Philadelphia.



"The Landing at New Providence" 3 March 1776, by Major Charles Waterhouse.

Major Waterhouse is working now on a painting of the battle of Tarawa which will be the Commandant's commissioning gift to the USS *Tarawa* in the fall. Future assignments contemplated for Waterhouse include a series of paintings on Marines in the conquest of California during the Mexican War which may eventually hang in the Ranch House at Camp Pendleton and a series on the history of the

Marine Band and Marine Barracks, Washington, to hang in a Band and Barracks Museum at Eighth and Eye.

Looking still further into the future, it is hoped that Major Waterhouse will be able to record virtually all the history of the Corps in his magnificent style for the enjoyment and instruction of future generations of Marines.

Bicentennial Traveling "Museum"

From July 4, 1975 through December 1976, sixteen exhibit vans will tour the United States presenting the theme: "*The History of the American Armed Forces and Their Contributions to the Nation.*"

The four Marine Corps vans have been designed and constructed by contractors under the guidance of Col Raymond Henri, USMCR (Ret) and 1stLt Babs M. Meairs, USMC, attached to the Museums Branch. Some 30 Marines will man the vans as part of joint caravans of four vans each, one from each service.

The project divides the country into four geographical areas, similar to the time zones. Within each area, a caravan of four tractors with 40-ft. expansible vans, one for each service, will participate in local Bicentennial activities. The caravans will tour large cities and small towns, and will provide impetus to several community Bicentennial observances.

Exhibit vans will use modern equipment and techniques to enhance the presentations, making them entertaining as well as educational.

Exhibits in the Marine Corps vans will illustrate the Corps' colorful history and contributions in five sections, under the theme: "*Heritage of the Corps.*"

The basis for the design was a walk-through history told in five segments. Each segment tells a story of a particular era: The Revolutionary War, The Century of 1798 to 1898, The Marine Band, The Twentieth Century, and The Marine Corps of Today.

Visitors entering one of the Marine Corps vans will be greeted by a Continental Marine splashing ashore at New Providence in the first American amphibious attack. A slide show of paintings on Marines in the Revolution tells the story of Marines in that War. Moving into the next century, Marines can be seen in action, from Tripoli to Japan and Korea. In the third section of the van a small theatre highlights the history of the Marine Band as "*The President's Own,*" and the contributions to American music of John Philip Sousa.

The section on Twentieth Century Marines shows the innovations

of Marine amphibious warfare and the development of Marine aviation. In the final segment a short movie depicts the training and job specialties performed by men and women today, carrying on the traditions and heritage of the Corps. The final panel displays the Iwo Jima flag raising -- photograph, stamp, and statue.

The vans will not only show the many facets of the Marine Corps, but will display some of the creative talent of individual Marines. Artwork from the Marine Corps Art Collection has been used including extensive use of the paintings by Major Charles Waterhouse, USMCR.

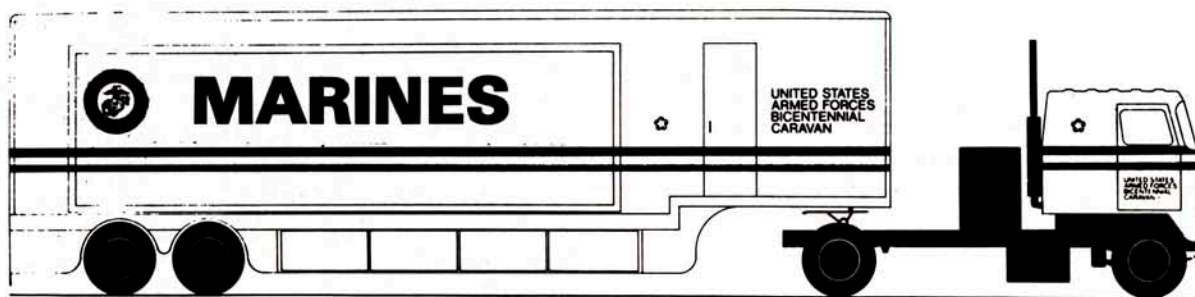
Men from each service will man the caravans, serving as displaymen while the exhibits are open and as maintenance men when the exhibit vans are closed. Mechanics, electricians, photographers, machinists, and vehicle operators from each

service will be thoroughly trained with the vans before going on the road.

Four "Operating Locations" have been established to schedule and program van appearances around the country. Each of these offices is run by an officer from one of the four services and a joint service staff. At Wright-Patterson Air Force Base, Captain John Fitch, USMC, has been in liaison with states from Michigan to Louisiana. On the west coast, MSgt J. L. Smith, USMC, is a caravan commander out of McClellan Air Force Base, and GySgt D. E. Ripley will lead caravans on the east coast from Bolling Air Force Base.

The vans are planned to travel north in the summer and south in the winter. Once approved, schedules will be sent to reserve units and state and local Bicentennial committees.

BMM



Drawing shows exterior of Marine Corps vans of the US Armed Forces Bicentennial Caravan.

Parris Island Museum Opens

The Parris Island Museum was opened 8 January 1975 by General Robert E. Cushman, Jr., in a ceremony that included amongst its guests not only senior Recruit Depot personnel but also members of the civilian and retired community. In his remarks the Commandant hailed the new museum as a first major step in establishing a coherent Marine Corps-wide command museum program, stressing the role of museums and exhibits in making the Marine Corps' proud history and rich heritage tangible to Marines and friends of Marines.

General Cushman pointed out that the Parris Island Museum was a recruit's museum, designed to help each new Marine and his family understand the Parris Island experience the recruit had just weathered and to strengthen his pride in the Corps he was entering. In addition, the distinct regional flavor of the museum, said the Commandant, will inform Marines of local military history and will help the citizens of the area to better understand the relationship of Parris Island to the surrounding community.

Parris Island had a head start in achieving a command museum in that it had in its War Memorial building the first essential: a suitable structure in which to house the museum.

The memorial building, with its handsome two-level rotunda and adjoining galleries had been designed with museum use in mind, but, although used for rudimentary exhibits, it had never been developed to its full potential.

Recognizing the possibilities offered by the building, MajGen Robert H. Barrow, Commanding General of the Recruit Depot, invited the Director of Marine Corps History and Museums to survey the building and discuss its development into a full-fledged museum. This was done in December 1972. As conceived by both MajGen Barrow and BGen Simmons, the museum would tell both the history of Parris Island and the contemporary story of the Recruit and that, in addition to static displays, provision would also be made for rotating or topical exhibits. What was achieved closely follows this conception.



French Huguenot colonist Jean Ribaut who established Fort Charles on Parris Island in 1562. (All photographs in this article by Sgt Frank Polak.)

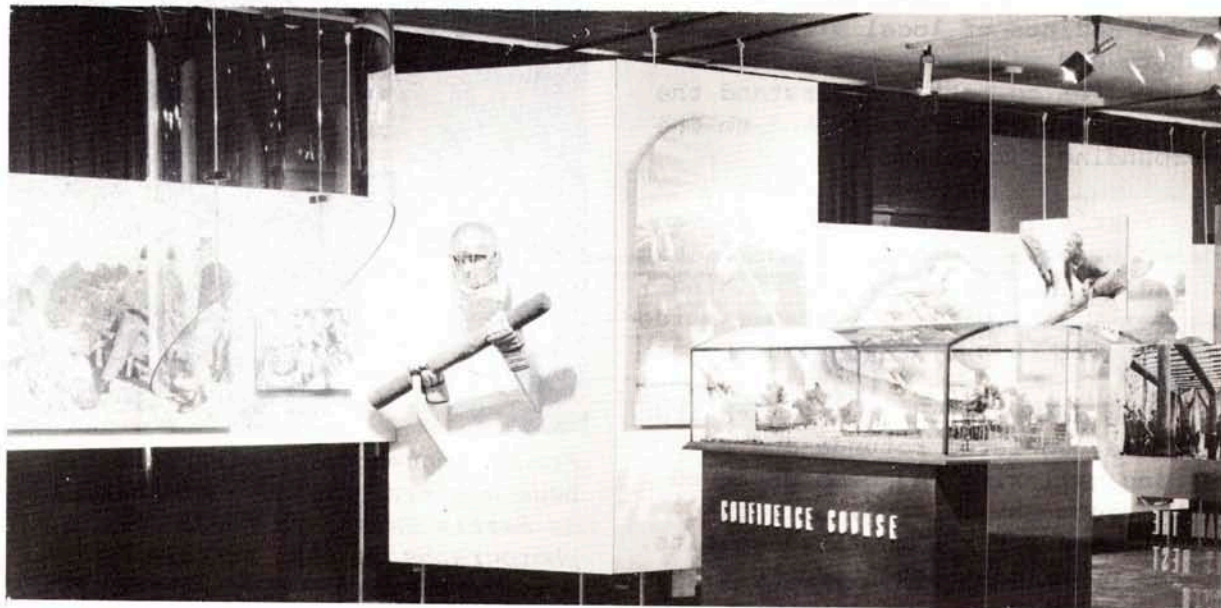
Maj Will A. Merrill was assigned as first director of the Parris Island Museum followed by Maj. Keller F. Johnson, Jr., who got the initial effort underway with the assistance of GySgt Peter Dawson. Johnson was relieved in July by Maj Edward M. Condra III who pushed the project through to the outstanding museum opened by the Commandant in January. Condra combined his talents as an engineer, combat artist, and industrial designer to produce an integrated series of high quality exhibits.

A tour of the museum begins with exhibits in built-in wall cases on two prominent figures in early local history-- French Huguenot explorer, Jean Ribaut; and a typical colonial planter of the early 18th Century, who might well be the first English settler, Alexander Parris. In 1562, Ribaut established Charles Fort on what was to become Parris Island. Today, the Ribaut Monument marks that spot.

Inside the museum rotunda are eight more wall cases containing

manikins in Marine uniforms of the various periods of Parris Island history from its establishment in 1891 to the present. The cases also include weapons, equipment, maps and photographs telling the story of each period.

To the right of the rotunda is the Contemporary Room. Here, eleven weeks of recruit training, from initial enlistment to graduation, are presented. Electronic sound tubes echo the sharp sounds of drill and weapons training. Photomurals and displays disclose the change from inexperienced recruit to proud capable Marine and the meaning of the esprit de corps he has acquired. Next to this room is the Visual Room where slide/tape and special television productions may be viewed. To the left of the rotunda framed photographs of early recruit training line the passageway to the Weapons and Woman Marine Rooms. In the former a selection of individual weapons used through the years by Marines at Parris Island is exhibited.



One of several exhibits on the recruit experience in the Contemporary Room.

The Woman Marine Room exhibits period uniforms, historical items, photographs and paintings relating to the growth of the Women Marines since 1918. Photographic displays showing women recruits training at Parris Island are highlighted.

At the end of the passageway is an art gallery featuring an exhibit from the Marine Corps Art Collection of Vietnam combat art. A similar gallery on the second floor is now showing the 101-piece David Douglas Duncan collection of Korean and Vietnam War photographs.

Parris Island sees its museum as not just a static exhibit center, but as a living working museum to include workshops, special temporary exhibits, lectures, films, art shows and classes, an oral history and personal papers acquisition program, and special guided tours.

In his remarks at the museum opening BGen Simmons congratulated MajGen Barrow and his staff and particularly Maj Condra and his assistants for achieving the first full-fledged command museum and observed that this "first" was entirely appropriate as it is at Parris Island that the Marine Corps begins for so many Marines. He added that it is the Marine Corps' plan to have such command museums at all major posts and stations.

The Marine Corps Recruit Depot Museum, Parris Island will serve as a prototype for other command museums to follow. A command museum depends primarily on local initiative -- the decision to start and the drive to keep the effort going -- and on local resources in people and funds to translate plans into a completed museum.

For its part, the History and Museums Division assists initially with conceptual and technical guidance in devising a basic museum plan. It then continues with research assistance on local history themes and helps with exhibit design.

In the case of the Parris Island Museum, after agreement had been reached between MGen Barrow and BGen Simmons on the direction that was going to be pursued, both Maj Merrill and Maj Johnson spent brief periods to temporary additional duty with the History and Museums Division in Washington and Quantico. The Museums Branch exhibit specialist, John DeGrasse, in turn, spent two short periods at Parris Island assisting in exhibits design and construction. Further help was given by the Museums Branch by

the loan of uniforms, weapons, and equipment for the exhibits as well as the loan of works of art from the Marine Corps Art Collection. The History and Museums Division is currently providing similar support to several other command museums which are as yet still in the embryonic stage.



A portion of the Woman Marine Room.

Professional Development

Continuing the practice of recent years, the division arranged professional development seminars on a monthly basis this fall and winter. Attended by the officers and civilian professionals, historians, curators, librarians, and archivists, this year's seminars were designed to enhance the participant's awareness of research facilities and procedures in the Washington area.

The initial seminar session of the fall was held at the U. S. Army Military History Research Collection at the Army War College, Carlisle, Pa. Col Hart, in order to give the seminar participants a feel for a primary Marine Corps transportation mode, arranged for the 110-mile trip to be made in CH-46s of HMH-263 at Quantico. After briefings and orientation tours at Carlisle, the Marine

Corps visitors were encouraged to browse through the Collection's extensive library and manuscript holdings.

In October, LtCol Rogers, who had just completed an introductory course in archival research, arranged an orientation visit to the National Archives with emphasis on Marine Corps holdings and the Archives declassification program, audio-visual facilities, and museum display techniques. LtCol Rogers also set up a follow-on trip to the Federal Record Center in Suitland, Md. in November to examine facilities and storage, and retrieval procedures.

Maj Short assembled a large group of HQMC staff agency representatives in December for a seminar open to all interested persons on



Historical Branch members are introduced to the Military History Research Collection's library and files. Left to right: Mr. Charles Smith, Historian; Mr. Henry Shaw, Chief Historian; Miss Joyce Eakin, Deputy Director of the Research Collection; Mrs. Joyce Bonnett, Archivist; Dr. Graham Cosmos.