The First New Hampshire Regiment

New Member Handbook

Revifed February 2024

Introduction to the
First New Hampshire Regiment

The First New Hampshire Regiment is a recreation of one of the three regiments of "regulars" from New Hampshire to serve in the Continental Army under Gen. Washington during the American Revolution. We do this as a hobby for our own enjoyment, and to educate people about the unit and that time period of our history. The current regiment is composed of a company of Line, or battalion troops, a Fife and Drum Music Company, camp followers, and most recently, a reactivated Artillery Company manning a reproduction 3 lb. field cannon.

The unit participates in parades, honor guards, encampments, battle reenactments, and similar activities. We have appeared at events all over the East Coast from Georgia to Maine, in Canada, and even in England. We are also charter members of The Continental Line, an organization of more than 70 reenactment units.

Membership in the First New Hampshire Regiment

The First New Hampshire Regiment is a non-profit educational organization depicting life as a Continental Line unit during the years of the American Revolution. The re-creation of the uniforms, muskets, artillery pieces, and associated equipment were a result of careful research of the organization's history. We are a family organization and always welcome new members.

As members of the 1st NH, our activities take us as far south as Virginia and as far north as Canada. We also participate in local activities such as parades and celebrations. Our activities include:

- Parades / Dedications
- Reenactments
- Schools

IMPORTANT INFORMATION FOR JOINING THE 1st NH:

- New members will have access to experienced members for advice with uniform and equipment purchases.
- 1st NH members will provide training to new members in musket and artillery drills.
- Ancestry of applicants in the Revolutionary War is *NOT* a requirement. Membership is open to all with an interest in history.
- Positions in the infantry ranks and the artillery crew are available to both men and women.
- Soldiers must be at least 16 to carry a musket and 16 to serve on the artillery crew.
- Members can portray military personnel, camp followers and/or colonial craftspeople.

First New Hampshire History

Compiled by James Hayden

The 1st New Hampshire Regiment was an infantry unit that came into existence on 22 May 1775 at the beginning of the American Revolutionary War. John Stark was the regiment's first commander.

Unit Lineage

Authorized 22 May 1775 in the New Hampshire State Troops as the 1st New Hampshire Regiment. Organized 3 June 1775 at Medford, Massachusetts, to consist of ten companies from Hillsborough and Rockingham Counties.

Adopted 14 June 1775 into the Continental Army and assigned to the Main Army. Assigned 22 July 1775 to Sullivan's Brigade, an element of the Main Army.

Reorganized and redesignated 1 January 1776 as the 5th Continental Regiment, to consist of eight companies.

Relieved 27 April 1776 from Sullivan's Brigade and assigned to the Canadian Department.

Relieved 2 July 1776 from the Canadian Department and assigned to the Northern Department.

Assigned 20 July 1776 to Stark's Brigade, an element of the Northern Department.

Relieved 26 November 1776 from Stark's Brigade and assigned to the Main Army (later to Sullivan's Brigade).

Reorganized and redesignated 1 January 1777 as the 1st New Hampshire Regiment, to consist of eight companies.

Relieved 14 February 1777 from Sullivan's Brigade and assigned to the Northern Department.

Assigned 28 April 1777 to the New Hampshire Brigade, an element of the Northern Department.

(New Hampshire Brigade relieved 20 October 1777 from the Northern Department and assigned to the Main Army.)

Reorganized 23 December 1778 to consist of nine companies.

(New Hampshire Brigade relieved 19 August 1781 from the Main Army and assigned to the Highlands Department; relieved 10-14 October 1781 from the Highlands Department and assigned to the Northern Department; relieved 12 November 1782 from the Northern Department and assigned to the Main Army.)

Reorganized and redesignated 1 March 1783 as the New Hampshire Regiment, to consist of nine companies. Consolidated 22 June 1783 with the New Hampshire Battalion (formerly 2nd NH Regt.) and consolidated unit designated as the New Hampshire Battalion to consist of five companies.

Disbanded 1 January 1784 at New Windsor, NY.

Engagements:

- Siege of Boston

- Defense of Canada
- Lake Champlain
- Trenton – Princeton
- Saratoga
- Philadelphia – Monmouth
- Iroquois 1779
- Northern Department 1781
- Yorktown (Light Infantry Co. Only)

Source: The Continental Army; Wright, Robert K.; Center of Military History, United States Army; Washington, DC.; 1989; Page 197.

General History of the Uniform

During the years of the Revolution, most American regiments went through a number of uniforms. The styles and colors varied according to the availability of materials. While we have been able to locate several mentions of uniform components in deserter descriptions, and we have found the orders of what the unit was supposed to be equipped with, it is almost impossible to know when they were received, if they were received and how many men got them, With very few exceptions, there was not A uniform, but rather components of a uniform issued. The rest was pieced together as best as we can tell.

The 1st NH began the war in civilian clothing, being composed of minute and militia companies responding to the "Lexington Alarm". As the war progressed, the unit was issued several different uniforms, including two different sets of brown coats with red facings, brown coats with white facings and green coats with maroon facings. From our recent research we can find no mention of the unit ever having been issued the traditional blue coats with white facings as prescribed for New England regiments by Washington in his 1779 uniform regulations.

By the end of the war, the unit was brigaded into one administrative unit with the remnants of the 2nd and 3rd NH Regiments. At this time they were issued somewhat fancier captured British uniforms dyed brown (with British Lace attached).

Small clothes also were of several colors: from tan, brown, green and red to white. Pants varied from breeches to overalls, and no doubt included leggings of some kind during the 1779 Sullivan Campaign.

During the savage winter encampments at Valley Forge and Redding (CT), a soldier would have been lucky to have clothes at all.

Through various sources, such as military records and descriptions of deserters from contemporary newspapers, we are able to piece together a rough idea, as mentioned above, of what the 1NH, or at least individual companies wore during most of the war. It is important to remember that not all companies were dressed the same at any given time, and a deserter description was given for that individual only.

General Information

Training

The 1st NH is a member of the Continental Line and complies with the **Continental Line Safety Guide to Black Powder**. The 1st NH requires all who wish to carry a musket or serve on the cannon crewto be properly trained under the guidelines of the Continental Line. New soldiers must demonstrate proper knowledge of the drill and safety procedures before they will be allowed to fire a musket in ranks serve on the cannon crew at an event. The 1st NH will provide training in the musket manual of arms, cannon drill and safety procedures. The 1st NH has a reputation for well trained soldiers and takes safety very seriously. The 1st NH can provide new members with sources for the purchase of an appropriate musket and musket cleaning tools.

Black Powder

The 1st NH does not supply individual powder to members who carry muskets at events. It is the responsibility of those members to purchase powder and roll cartridges prior to each event. Members are responsible for the safe transport of powder to and from the event as well as the safe storage and handling of powder while at the event. The 1st NH supplies powder for the cannon. Cannon rounds are prepared prior to events by members designated by the artillery commanding officer. The posted black powder safety guidelines for each event shall be followed with no exceptions.

Accoutrements

Soldiers will supply accoutrements to complete their kit. Soldiers carrying a musket will need a cartridge box, bayonet, pick and brush, musket tool and extra flints. Soldiers will want to carry a haversack and canteen. Soldiers may also want to carry a knife and rag in their haversack. Women and children may find a haversack useful and want a canteen for hot days.

Clothing

All members must provide appropriate period clothing. Men will need a shirt, knee breeches, waistcoat, military hat, socks and shoes. Black dress shoes, not sneakers covered with gaiters are acceptable. Men also may want a hunting shirt or farmer's smock and a workman's cap. At some point the soldier will need a regimental coat. Women will need a shift, vest/stays, shortgown, petticoat, apron, stockings, cap, hat, cape and shoes. Infants and toddlers were simply dressed in open or closed front shirts in the 18th century. Older children are to be dressed similarly to adults. Experienced members can provide assistance with how to make some clothing and where to purchase clothing and shoes. The above list of clothing is a place to begin and you may find that you will add to your 18th century wardrobe as time goes on. Please keep in mind that even though a vendor offers items that they claim are authentic to the 18th century, they may not be. Please seek advice of experienced members before making an expensive purchase.

Other Equipment

The 1st NH owns a common dining fly, cook tent, tables, and cooking gear. Members are required to supply their own personal eating gear. This should include a period acceptable dish, bowl, cup/mug and utensils. All of these can be purchased reasonably from a variety of vendors. If you desire to sit under the dining fly you will need to purchase some sort of period correct chair or folding stool. However, furniture should be kept to a minimum to be authentic. Flashlights may be used in the privacy of your tent, but in camp period correct lanterns are to be used. Most members have their own lantern and supply of candles. Lanterns and candles are not to be used inside any tent. Many members have wooden trunks and baskets to carry their gear in. A wooden trunk or basket can be especially helpful for carrying a family's eating gear. The trunk can also double as a seat under the dining fly.

The 1st NH has some small wedege tents to lend, but members must eventually supply their own tents. The inside of your tent may be set up as you please. If you use modern camping gear inside your tent, it needs to be kept out of sight of the public. The tent flaps need to be kept closed during the day. Many members use ground cloths, carpets, cots and sleeping bags to make their stay more comfortable. The use of a flashlight is acceptable inside your tent. To accommodate modern camping, most events allow space away from the 18th century camp for modern tents and RV's.

EVENTS

The event schedule for the coming season is voted on at the annual business meeting. Email inquiries will be sent out by the Adjutant prior to an event asking who will be attending. It is imperative that members reply with advance notice of their intentions. The Adjutant needs to let event organizers know how many people from the 1st NH will be attending and also let the Commissary Coordinator know how many people to plan meals for.

The Commissary Coordinator will make sure that the food staples are stocked. The meal Commkissary Cooordinator will do the shopping for the meals or designate someone to do the shopping. The Commissary Coordinator is not responsible for the preparation of the meals at an event. Meal preparation is to be shared. Members, including men can team up to prepare an individual meal, etc. Experienced members are glad to lead a hand and teach new members how to prepare meals over an open campfire. Please let the Commissary Coordinator know of any dietary requirements that you may have. The 1st NH will try to accommodate special dietary needs, but due to the unique nature of meal preparation at events special needs may not always be able to be met. All members are responsible for washing their own personal cooking gear. All should take turns helping to clean the common cooking gear after meals. As firewood and water are used during the weekend, people should take turns resupplying wood and water.

Upon arrival at an event, everyone is responsible for setting up the camp. The cook tent and dining fly need to be set up. Gear and the cannon need to be unloaded from the trailers. A fire pit needs to be dug and firewood brought from the event supply. Water will need to be fetched for cooking and extinguishing the campfire.

Once the common equipment has been set up, members can set up their own tents and personal gear. Usually the event quartermaster will be present to show you where to set up.

At the conclusion of an event everyone is expected to help take down the camp. The common gear will have to be taken down, packed up and loaded on the trailers for transport back home. No members are to take down their gear or leave until the common gear has been attended to.

New Member Questions

For new members, the above information is only meant to be a starting place. New members have much to learn as the 18th century world is revealed. Please do not hesitate to ask questions of experienced members. The answers you receive could save you much time and money.

A Short List For Event Attendees of How Things Are Done

Upon arrival at an event, everyone is responsible for setting up the camp. The cook tent and dining fly need to be set up. Gear, and if there the cannon need to be unloaded from the trailers. A fire pit needs to be dug and firewood brought from the event supply. Water will need to be fetched for cooking and extinguishing the campfire.

Once the common equipment has been set up, everyone can then set up their own tents and personal gear. Usually the event quartermaster will be present to show you where to set up.

Attendees are asked to bring one gallon of water for each person in their group.

Meal preparation is to be shared. Attendees, including men, can team up to prepare an individual meal, etc. The meal coordinator is in charge of the kitchen area and meal preparation. The meal coordinator may seek help from attendees for various chores, such as emptying the trash, etc..

Meals are served buffet style. Attendees are reminded to take reasonable portions as others are in line behind you. Seconds may be available once the whole group has been served.

Period correct dishes, bowls, cups and utensils are to be brought and used. Please be respectful of others and only use your own eating gear. Modern bottles, cups and packaging are not to be visible when camp is open. All attendees are responsible for washing their own personal eating gear. All should take turns helping to clean the common cooking gear after meals.

As firewood and water are used during the weekend, the men should take turns resupplying wood and water.

Attendees are encouraged to bring a period correct chair or stool. Furniture is to be kept to a minimum due to space and authenticity. Please use your own chair or stool and not that of someone else. Please sit out of the way of those who are doing meal preparation.

The 1st NH prides itself on a reputation of authenticity in camp and on the field. The saying, "if they had it in the 18th century, they would have used it" is not acceptable. Clothing is to be 18th century period correct. All modern accessories including modern eyewear, jewelry and watches are not to be visible. Nail polish and modern makeup should be removed before an event. Men should remove earrings. Body art did not exist for the 18th century for people we portray and must be covered at all times outside of the privacy of your tent. Cell phones are not to be visible or heard by the public. Smoking must be done in a period correct manner.

The 1st NH is a family oriented group. As such, adults must be aware of the nature of their language and joking in front of minors and the public.

At the conclusion of an event everyone is expected to help take down the camp. The common gear must be taken down, packed up and loaded on the trailers for transport back home. No members are to take down their gear or leave until the common gear has been attended to and then goodbyes.

Men's Clothing

The Shirt

by Beth Gilgun from her book **Tidings from the 18th Century**

A man's shirt, like a woman's shift, is his underwear. It is rarely worn without a waistcoat or jacket over it. Unlike many of a man's garments that are made by skilled tailors, shirts are easily constructed at home. The shirt is cut from rectangles and squares, with as little waste of fabric as possible. The shirt of a laborer and the shirt of a fine gentleman are cut in the same manner-the difference lies in the quality of the fabric and perhaps the quality of the stitching. The gentleman's shirt may have ruffles added, also.

Shirts are made from many different fabrics and even different colors. Of course, the gentleman wears a shirt of fine linen that has been bleached white, but laborer's shirts are much more varied. A look at some of the newspaper advertisements for runaway servants and slaves gives a clue to this variety. In New York a man servant ran away wearing a checked shirt. A chimney sweeper was wearing an osnabrigs shirt, while a joiner had on a speckled shirt and another man servant wore a white linen shirt. In Boston we find a Negro slave with two shirts, one checked woolen and the other white holland. (Holland is a fine linen). An Irish servant had a speckled cotton and wool shirt, as well as a blue and white homespun checked flannel shirt. (Flannel was a wool cloth in the 18th century.) Another Negro slave had one white cotton and linen and one woolen checked shirt. Although striped shirts aren't mentioned in these runaway reports, they are seen in several paintings and show up in at least two inventories from Pennsylvania (Schiffer).

As we see from the runaway reports, not all shirts are made from linen. Of course, fine and coarse sorts of linen are quite common but also used are cotton and wool of different sorts, blends of cotton and linen, and blends of wool with either cotton or linen. While a cotton or linen shirt is most suitable in the summer, any man who must be out-of-doors in the winterwould welcome a shirt made from wool. All shirts are not white either. The checked shirts are often blue and white, but green, red and brown are also used. Wool shirts are nice in colors, especially since wool cannot be bleached and the colors keep the shirts from looking too dirty. A white linen or cotton shirt can be dyed if it gets too stained.

Shirts are quite long. They come to mid-thigh or knee length, depending on the man's preference. This length is necessary because the shirt is also used as a night shirt and is the only form of underwear worn by most men. Because of the straight cut, the shirt is made quite wide and full, so that the wearer has freedom of movement. This shirt is a pullover style with one button at the neck. It was not until after 1850 that men's shirts were made with an opening all the way down the front to be closed by buttons, and even then, this style was not common until the end of the century. Buttons did appear on the front slit of the shirt during the first half of the 19th century, and plackets started appearing by 1840 to 1850. However, in general the cut of the shirt up through 1840 remains unchanged from the shirt made in the early 1700's.

Patterns for the shirt are available through the various merchants but can easily be made without the paper pattern by simply following the cutting diagrams in books such as **Tidings from the 18th Century.** To determine the length of the shirt it would be wise to go a little longer than

you think as cottons and linens tend to shrink up in length in their second and third washings. You might consider a length of 40"-42" for a man who is 6' tall and estimate from there. Finding 100% cotton checked fabric is possible but seldom if ever do we find checked cotton and linen, cotton and wool or linen and wool.

Neck Stock or Neckerchief

The collar of the shirt should be kept buttoned, unless perhaps you are mowing hay in the fields or some similar thing. The fine white linen cravats of the 1760's were still worn by older men but the new fashion was to wear a neck stock of a fine linen, tucked or pleated and fastened around the neck with a stock buckle or tied as a simpler version. The farmer or craftsman would wear a neckerchief made of a square or triangle of fabric, rolled diagonally and knotted at the neck.

Breeches
By Henry Cooke

The breeches were made with a full or half fall which should fit smooth across the front. In the 1760's and into the 1770's the waistband was placed so as to ride on the hip bones, but during the 1770's and into the 1780's the waist rose to, or slightly above, the natural waist. The fit should be close in the leg and easy in the seat to permit sitting or squatting. The bottom of the breeches should come down underneath the kneecap, but no lower than the flat at the top of the shinbone. Breeches frequently matched the color and materials of the coat, though black breeches seem to have been fashionable during this period.

When choosing fabric to have breeches made consider who you are representing. If you are looking to represent the laboring class choose hard working fabrics. Wool fabric is a good choice for April. If this will be your only pair for a while you might consider heavier weight linen, Russian drilling or hemp linen (sold by **The Najecki's**), or cotton for a more year-round fabric. The buttons would have been fabric-covered buttons, wood, bone or pewter. The kneebands of the working class were often closed with a drawstring pulled through a casing and tied instead of a kneeband and button or buckle. Knee buckles should be reserved for a more upper class impersonation.

Often referred to in period references are leather breeches. These would be a long lasting garment worn by the working class. It is difficult today to find someone willing to make them, as they do require a working knowledge of leather to obtain a good and lasting fit.

Waistcoats
By Henry Cooke

The shape of the waistcoat was evolving in the late 1760's through the 1770's, from a thigh- length garment with a slight sweep back from the waist, to a shorter-skirted style with a correspondingly sharper angle to the sweep. Waistcoats were usually single breasted, but from the early 1760's through the mid 1770's, a double breasted style was popular for outdoor and undress wear with a frock coat. Functional pockets were located at waist level, covered by flaps, with or without buttons and buttonholes, whose front edges often paralleled the skirt edge. The waistcoat should fit closely to the body, and the waist line should come down low enough to cover the waistband of the breeches, and the sweep should cover the edges of the fall. Waistcoats were sometimes made of materials of a contrasting color and texture to the coat and breeches.

Women's Clothing

The Petticoat
by Rhonda McConnon

The petticoat, also referred to as a 'coat' and less often, a 'skirt', is the outer and under garment worn when dressed and then, worn in multiples of at least 2 often 3. Generally referred to as a petticoat this garment will be mentioned in in probate inventories as a coat, i.e.. quilted coat, calimanco coat, gown and coat etc. References can be found mentioning this item as a skirt, however this appears to be limited in comparison to those found for petticoat and coat. Most notably found by those reading in Sally Wister's Journal when she refers to wearing her "dark shortgown and green skirt.

Whether worn as a matching petticoat to a gown, or a simple everyday petticoat of a contrasting fabric and color the petticoat is worn two to three at a time. After all this is the only garment worn to keep the lower half of the body warm aside from a women's stockings. Under petticoats are mentioned, possibly made shorter and narrower than an outer petticoat, and for formal wear when mentioned as a hooped under coat.

Petticoats for the country woman's everyday wear.

The 18th century New England women spends three quarters of the year trying to keep warm with her only real respite being in from June to possibly early September. As a country women from this area a wool petticoat is a necessity and works well for portrayal on all but the hottest days. Wool can be varied to meet your changing needs by selecting lighter or heavier weights always keeping in mind that it must drape well and not be too heavy for gathering onto a waistband which is generally more preferable to a drawstring when using wool or a heavy fabric. I

Linen is a good choice for warmer weather needs and may be found as 100% linen or a linen-cotton blend, both of which are found in 18th century records. When economizing some heavier weight cotton choices may be used but cotton broadcloth or quilters solids are just too light. (Consider using any that you already have of this lighter weight as an under coat.) I would like to recommend that you consider linen over cotton. Currently available resources for reasonably priced linen and linen-cotton blends are making this possible on line at www.fabrics-store.com as well as other sources. Since linen comes in 54"-60" width two lengths are all that's needed, for an average size, as three would be needed for a 45" fabric choice.

Keep it simple and plain when deciding a fabric or color. Vertical stripes are a good choice but current research finds that checks have **not** been found to have been used. Color should be based on what natural dyes would have produced. Woolen fabrics offer more choice in color in that this fiber takes the dye more readily. Linen even when dyed by profession dyers and with professional dyes *may* have offered a limited color choice. Natural, brown and indigo blue are most often mentioned. Possibly more color may have been found in stripes. More on this to come. As a general rule browns and blues are 'safe' colors. Prints won't be discussed here as an in-depth article is needed to properly document their use as prints were specialty fabrics in this period and for our country women. When choosing fabric for a petticoat consider its uses. Wool is a good choice for warmth, it feels less cold when wet, and has fire retardant qualities so choose 100% wool for safety around fires. Whenselecting a wool, you'll want one that drapes nicely and isn't too bulky to pleat onto a waistband. If you haven'tworked with woolens before, I would advise that you wash the piece the way you will after it's

made.In other words, hand wash the yardage in tepid-cool water, no soap needed this time, spin dry in the washer, and line dry and iron. You don't want to 'felt' it, or cause much shrinkage when using it for a petticoat or you will lose the drape. Preparing the fabric in this way will allow you to hand wash once made and avoid the dry cleaner.

The length of the petticoat A country women's petticoat should represent her her working class status. Think of what length it must be in order to carry a child or an arm load of laundry and step up into the house or to walk up a hill or stairs and *not have to pick up* the petticoat. This length is generally accepted as practical at a few inches above the ankle or at ankle lenght. A narrow hem should then be turned up. Some wools can be left raw edged.

It is a Victorian attitude that ankles should not be exposed, not an 18th century one. For our period being able to work in a comfortable length is important as well as showing off one's 'clocked' stockings and those pretty metal buckles, when dressed finely, was much more important!

For children's petticoats, where extra length would be needed as they grow, the hem is still narrow. The extra length would be taken up with a series of tucks above the hem.

The Shift

by Rhonda McConnon

The shift is a women's most intimate garment, worn closest to her body and most often made by herself. Worn during the day under her clothing and at night to sleep in, it is her most laundered article of clothing made with care to withstand this constant use. Made most often of linen for its durability. Linen is stronger when it is wet than cotton. The shifts were cut most economically with little waste of the yardage. Shifts were white, a most practical consideration with their frequent washings. In New England we would be using the England term 'shift' for this garment.

Fabric When making your shift choosing a fabric is your first decision. Linen is a durable fiber that will give you years of use. Today's linen is often more expensive than cotton fabric. This garment by its very nature will show little of itself. A fabric of either material is acceptable. Choosing a light to mid-weight linen or 100% cotton would be a good all round choice for a country women's everyday wear. Finer fabrics would represent one's best or a person of wealth. You will see references to shifts made of muslin when looking at original sources. Eighteenth century muslin was made of flax (linen) and of various qualities, some of which were very fine and desirably sheer.

Patterns Several options for patterns are available for making your own shift but one is not necessary. Beth Gilgun's book, ***Tidings from the 18th Century*** gives very clear directions for cutting and constructing your own. Not ready to try one without a pattern? I would suggest the **Kannik's Korner** shift pattern because of its documentation and clear instruction of the details. It has a fixed neckline as often the extant garments were. The reenactor has tended to use a drawstring neck opening and it is a convenience for a less exacting fit. You can adapt the neck in this pattern to a drawstring by cutting the neck opening a little larger, turning a 1/2" in seam and drawing a 1/4' tie through it.

Construction details When considering the shift's length it would be wise to keep in mind that this garment is also a night gown and may well be yours if you're a weekend re-enactor. Mid-calf length is a

good choice for two reasons. It seems to stay in place and not ride up while worn and it allows for any additional shrinkage after the first washing.

The sleeves generally come to a comfortable length below the elbow. This length, or lack of it, keeps them from sliding down when the ties loosen and out of the way while working. The edge may be a casing with a drawstring or you can add sleeve bands with 'link holes' on either side. You would then use "button-links' as today we think of cuff links, to close the band or each cuff could be tied with a ribbon. Simply attach two buttons together back to back with thread or wire to make you own. The fullness or lack of, in the sleeve is a way to show off your intended social station. The fuller cut and finer fabric showing wealth and higher social standing.

The person you represent might choose to 'fancy up' her better shift with ruffles added to the sleeve edges and/or the neck edge. This would be done using fabric, either self-fabric or a finer fabric. Lace was an imported and expensive item during this period and would be worn generally only by someone representing a women of wealth. A maid servant may have a case for a simple lace if she is seen with her employer, possibly, you'd better have a good story. Lace was more often removed and kept by it's original owner. It would be better to save lace for those events where everyone is upper class and then spend your time trying to find one that is reasonably appropriate.

Sewing Tip: Before cutting your fabric look to see if you have a fine salvage. If so, cut about two inches off the fabric along this selvage edge and use this for your ruffles on shifts or caps as its finished edge will save you hemming time and is most attractive and accurate.

Stays and Jumps

Article contributed by Sue Felshin

No documentation, just general information.

Stays are the woman's support garment of the 18th century. Their job was to support the body and mould it into a straight-backed form, conical from the waist to the bust. Stays were also sometimes worn by infants to "support their weak backs".

Posture and gesture were a premiere form of displaying high social status -- as important as dress, if not more so -- and stays were an important part of achieving good posture.

Eighteenth century stays were not designed to crush the body, as were nineteenth century corsets. Instead, they redistributed flesh in order to achieve the desired conical form and made use of the shoulder straps to keep the shoulders back and down.

Women of high social status wore stays from the earliest ages, which did slightly effect the shape of the ribcages. They laced their stays tightly enough as adults to be uncomfortable. In extreme cases, the back could be pulled tight enough that the shoulderblades met, and the front could be cut so wide that the stays jabbed the upper arms if they were not held back and out at all times. (The prefered posture for a woman's arms was with the upper arms held away from the body and the lower arms curved gracefully back in toward the waist.) Women of low social status wore looser stays, frequently withoutshoulder straps. These stays provided a great deal of support and only moderate shaping. If you are going to spend your day lifting heavy pots on and off fires, or leaning over a washtub, or sitting on backless stools, you will be very glad to be wearing working stays! (Compare them to the modern weightlifter's belt.)

In conservative and prudish New England, stays were nearly universally worn by women. It would be positively shocking behavior for a woman to be seen in public without either stays or jumps and very few women behaved shockingly.

Jumps

It's hard to find a solid definition of jumps. They were a sort of a watered-down version of stays, less stiff and possibly cut more loosely. Jumps could be only partially boned, or have cord in place of boning, or be stiffened with buckram, or be quilted, or some combination. Writings tell of jumps being worn by pregnant or infirm women, or as "deshabille" (clothing worn in the private recesses of the home), or by slatterns -- women careless of their appearance. (Women also sometimes wore stays in these circumstances.)

The Shortgown and Bedgown

By Rhonda McConnon

'Short gown', is a modern term used to describe a jacket-like garment worn by women in the second half of the 18th, through the early 19th centuries. It is cut with the body, sleeves and skirts all of one piece although the sleeves are often pieced several inches down the shoulder much like the sleeve seam on a shift or man's shirt, therefore, not a set in sleeve. Other piecing is often done to allow for enough yardage.

I've referred to the term short gown as a modern term, as there is no clear proof of what a short gown is. We have no 'picture' of a short gown with the term "short gown" written next to it. Inventories list them, although not as frequently as gowns, as do run-away ads in the newspapers. We have extant examples *we* refer to as short gowns and yet, for example, in this inventory of Ester Case of Simsbury, CT dated September 19th 1769, is the short gown in the style we have just mentioned or a robe a l' Anglaise just shortened up a bit?

Sharon Burnston's book **Fitting & Proper**, gives us two examples from the Chester County Historical Society. The Society owns 11 such short gowns and is the largest known collection. One, dated 1750-1800, shown in her book, is relevant to our era. What is known about this garment is that it is an everyday, working garment. All such garments known to date are made of linen, cotton or a linen-cotton blend and include solids, stripes and prints. It is thought that because so many of those in existence are from the mid-Atlantic region with a Quaker or Mennonite provenance that they *may* be of a limited local tradition. Perhaps the frugal New Englanders sold more of their everyday castoffs to the ragman!

In a discussion with Claudia Kidwell, author of the article "Short Gowns", (Dress magazine, Vol. 4, 1978), and Sally Queen at the Williamsburg Symposium, January 2000, it was determined that while we can give a definition to this garment, all are in agreement that much more research needs to be done. Questions as to who wore them, were they limited to a specific region, what other names could they have gone by, for what purpose were they worn and were they simply a variation of the bed gown, (which was not just worn in the bed chamber), need to be answered. There are numerous drawings that show women wearing bed gowns in a variety of everyday situations, but fewer with what appear to be shortgowns, which are sometimes difficult to identify from a jacket. Such a puzzle we have to unravel.

With everyday, working type garments surviving in small numbers it begs the question of how did women go about their work and keep warm?

The Bedgown

The Bedgown is highly recommended for women just beginning a Revolutionary War period wardrobe. Functional and versatile it will serve various situations. It is not limited to wearing at night as it is found often in paintings as a working women's garment. Bedgowns for non-working women were made of "cotton cloth more or less fine, of plain or embroidered muslin or other similar material" (Diderot), or from quilted silk or linen as researched by Clare Rose, cited in Documentation,

Ideally worn over stays or jumps it is possible to wear until that part of the wardrobe can be attained. Easily constructed it may be made for warm weather by using linen or cotton or cold weather with the use of a woolen fabric. An un-constructed garment, this allowing for small, medium and large sizes to be shared by a wide range of body sizes important for historic sites sharing a wardrobe among their docents. A bit more slenderizing than the shortgown with it's longer length. The bedgown continues its usefulness even after adding the more fitted gowns over stays to one's wardrobe. For instance if you're playing the role of a camp follower for weekend events the bedgown may then be useful upon rising in the morning or on these just too hot days.

Aprons

by Sue Felshin
Version of 8 Oct 2001

Your working apron protects your clothes from dirt and wear. You might also have a better quality apron, not only to wear with your other best clothes, but also to throw over your working clothes if company arrives unexpectedly. The very rich woman, if she wears an apron at all, wears a completely non-functional one of sheer fabric and/or lace.

General characteristics of aprons

Width and fullness:
For practicality, an apron should be wide enough to cover most of the petticoat or the skirt of the gown, but not so wide as to cover the pocket slits; it should be full enough to hang well, but not so full as to waste fabric (unless you want to show off how rich you are). In practice, this means a minimum width of about 32 inches and a maximum of about 45, and the fabric may be gathered at the waist to between three-quarters and the entire width of the front of the petticoat or gown. A dressy apron is sometimes fuller or extends around toward the back.

Length:
The length is generally a few inches shorter than the skirts it covers; about six inches shorter seems most common. This is a good compromise: a longer apron will protect more of your clothes but be prone to get into the fire when you are cooking. Occasionally an apron is full length, probably when a woman has no intention of nearing a fire. Very fancy dress aprons made of lace are often much smaller, probably due to the enormous expense of lace, and perhaps also so as not to hide too much of the fine

fabric underneath.

Shape:
The apron is invariably square at the sides and bottom (again, a practical shape), with the sole exception of some very fancy dress aprons with rounded bottom corners which are either edged with ruffles or wholely of lace. The waistline of the apron often dips down at the center, sometimes significantly (e.g., Walton's Ballad Seller).

Waistline:
The top of the apron may be made into a casing for the apron string, or the top may be gathered or pleated and then stitched to a cloth tape binding or, rarely, to a very narrow self-fabric binding. Apron artifacts and aprons in art are usually gathered to a binding rather than making use of a casing.

Apron string:
The apron strings are always, or nearly always, fabric tape (e.g., linen or cotton) rather than the fabric of the apron itself. (I have yet to find any examples of fabric apron strings (see Research Wanted). The strings are generally long enough to cross in back, come around again, and tie in front; you may leave the ties showing or tuck them behind your apron. Tying your apron strings in front is practical for many reasons: It requires less dexterity. Small children will be less able to untie your apron strings on you. You have more flexibility in tying the lower corners of your apron around the string to carry burdens in your apron. If you are wearing an apron with a sacque gown or pet-en-l'air, in which case the apron strings usually pass through the pocket slits and inside the gown in back, it is much easier to tie and especially retie the strings in front rather than in back, inside the gown, trying to tell the apron strings from the lacing of the lining of the gown.

Bib:
Children's aprons usually have bibs, regardless of nationality. Frenchwomen's aprons often have bibs. Englishwomen's aprons virtually never have bibs; some have suggested that most Englishwomen with bibbed aprons in art are either incipient, practicing, or "reformed" prostitutes. See the notes for Harriot Heedless. I have not yet studied aprons for other nationalities. If an apron has a bib, it is pinned to the gown with straight pins. The bib has the advantage that it protects the clothes of the upper body. On the other hand, it makes it more difficult to adjust your neck handerchief or the front of your gown, and it takes practice to pin the bib so that the pins won't work their way out and get lost or scratch you. The bib is generally trapezoidal, that is, wide at the top and narrow at the waist; these lines are very pleasing to the eye but the shape is impractical for protecting the gown when working. The shaping of the bib may be tied to nationality; I haven't studied this sufficiently yet. The top of the bib is frequently curved as well, dipping down at the center and curving up into points at the sides. At the bottom, the bib sometimes? usually? drops below the top of the apron to end in a point. The top of the apron skirt can then be shaped to fit the bib. Can the point be appliqued over the apron? I don't know (see Research Wanted). It would certainly be quicker to construct, and this could explain why the bibs are so narrow at the waist: less to applique.

Fabric:
Dark-colored wool is the most practical as it shows little dirt, and wool is less flammable than linen, which is in turn less flammable than cotton. If you plan to wear your apron while cooking, I highly recommend that you use wool or linen rather than cotton. (It has recently been disputed that cotton is

more flammable than linen; more information on this forthcoming eventually.) White is on the one hand practical, since it can be bleached, and on the other hand not, since not even bleaching will remove all stains. Wearing a white apron may be a way to show off that you do not need to do any work that will dirty your apron. Aprons in art are usually light-colored; possibly this is a factor more of who was pictured in art than of the average color of an apron. I have seen verticle stripes in art (sorry, I forget where), and many aprons in the Pennsylvania Gazette are described as checked.

Wearing the apron:
See preceding paragraphs. Also note that if your apron becomes dirty, you can tuck one bottom corner in at the waist on the other side, to show the clean reverse of your apron. This is often seen in art. If your apron has a bib, pin the bib to your gown and then send the points of the pins back through the apron but not the gown; then the pin won't stab you inside or out (as long as it stays in place). If using safety pins, pin them from the inside to hide them. Given who wore bibbed aprons, any bibbed apron is likely to be on a child, so I particularly recommend safety pins.

Women's Caps

What do we know of New England caps?

We can research caps through paintings and drawings, newspaper ads and runaway ads and the occasional written tidbit of a description. Extant examples of 19th century caps exist in numbers but seldom those from the 18th century. We can learn some from these later caps but they changed greatly as time went on. They appear in paintings in various shapes and forms but always white. There are at least two parts to a cap, the band and the crown. The crown is gathered at the back neck edge and there is often a ruffle attached to the band. The cap can tie under the chin or be held in place with a gathering tie at the back neck edge pulling it tight enough to stay in place. It may also have lappets, which are pictured below. Caps may be made of linen, including fine gauze and lawn, and lace. The finer fabrics represent a cap for 'the better'.

Choosing a style

The design of a cap followed the current hairstyle; for those of us portraying a countrywoman, the hair should be simply styled, close to the head with NO BANGS. When deciding on a style for yourself, first, consider the role you are representing, your social standing, your age, and the occasion. For instance, dressed in your ball gown with your hair piled high, or with a wig, you wouldn't need a cap, but that's for another discussion. A woman in her best day dress, possibly having been aided in styling her hair by a servant girl, might wear a beautiful shear gauze cap with much of her hair showing. Her servant girl would be fashionably dressed as well with a fashionable cap especially if she was to be seen with her mistress. The farmer's daughter going about her work, would likely have a cap that covered her hair, which may have needed covering!

What Is a Mobcap *AND What IT IS NOT!*

Terminology in the 18th century varied just as spelling did. In reading through the written sources for

clues to what clothing was like, you will be confused at times as to what is being referred to. Cap and mobcap, or mob, are just a few examples. What is a mobcap? The term is often used in modern books that don't cover clothing in detail when referring to an 18th century cap. One source specific to the study of clothing suggests that as the hair styles got higher in the later part of the century and as the caps got larger to accommodate the height, that these might be called mobcaps, some times shortened to mobs. The term mobcap is legitimate to the 18th century but elusive in its true meaning. We do know that it is NOT the round circle of cloth gathered into a circle with a drawstring of whatever, thought of as such by the modern day reenactor. There is no documentation to base this cap on, no matter how many movies it appears in. And, it is not a "mo**p**cap" with a "p"!

Cloak

The 18th century cloak was made quite simply. Sometimes with an attached hood, and on occasion with a cape or shorter additional piece for added protection over the shoulders. The term cape refers to the collar or small piece that covers the shoulders. The term for the garment is cloak. Examples vary from hip length to full length. Based on various quotes and garments still in existence it would seem that red was a commonly used color, with shades of gray, brown or blue next in popularity. The cloak was generally of a tightly woven broadcloth (18th century term for a firm woolen fabric) that held an edge. In her book *Tidings from the 18th Century*, Beth Gilgun shows us a pattern based on one of many that she has seen, a simple half circle unlined cloak with a hood. In a number of extant examples the hood is either fully of particularly lined with silk and in no case is the cloak itself lined.

Original men's and women's clothing source: http://www.18cnewenglandlife.org

1st NH Regiment Guidance

Remember -

- This is a Hobby. Participate with enthusiasm.
- We are all volunteers. We chose to be a group member and educate the public.
- Always bring a positive attitude to events and activities.
- Pitch in at events and with camp duties.
- Positive ideas and suggestions are always welcome.
- Respect each other in our actions and words.
- Always keep safety in mind.
- If concerns arise share them with a member of the Board.
- HAVE FUN!

Performance based Standards for Line Soldiers

The portrayal of a continental Line Soldier requires training in multiple disciplines, the most visible of these being the Manual of Arms and the discharge and safe use of firearms. In order to maintain safe operations and display an orderly and Military décor, a set of performance based standards will be met by each unit member desiring to field with the First New Hampshire Regiment.

Any unit member not able to meet these basic standards will be assigned Regiment duties other than those involving the direct control of a firearm, such as drummer, Fifer, Flag Bearer, etc.

Each fielding unit member must be over the age of 16 and trained to memorize the 4 basic rules of safe firearm use:

1. Always treat every firearm as a loaded firearm
2. Never Point a Firearm at anything you don't intend to destroy
3. Keep your finger off the trigger until given the command to Fire
4. Be certain of your target and what is behind it (subject to the rules of engagement outlined prior to each scenario/action)

The fielding unit member will be able to execute the following actions within the prescribed time allotment:

1. Poise Firelock,Rest Firelock, Order Firelock, Priming Position from the Shoulder, Present, Fire; each must be executed within 3 seconds
2. Make ready; must be executed within 4 seconds
3. Secure from Misfire: Must be executed within 12 seconds
4. Prime and Load: must be executed within 25 seconds.

Each fielding member must be able to respond to commands immediately once the command is giving. Each fielding member must be able to communicate verbally if;

1. A command is not understood

2. If an emergency has occurred such as an injury, physical distress (eg. Over Heated, other physical distress)
3. A safety rule is being violated
4. If given field promotion to NCO and is required to call out commands.

Each fielding member will demonstrate the safe and proper procedure to store, transport and handle Black Powder. If training is required, it can be provided.

Because firing line operations and simulated battle are by their nature stressful and require close spacial movement and are, at times, unpredictable, each field member must be aware and able to carry out commands under such conditions.

Weapons Inspection

1) Inform the duty officer of the unit to be inspected that you would like him to conduct a weapons inspection of his troops under your observation. Advise him to muster the men who will be participating in the demonstrations and tactical maneuvers and ask him to conduct the inspection in the following or similar manner:

2) "SECURE ARMS" - This is the act of inverting the weapon towards the ground, barrel pointed downwards, to ensure that no objects or powder are loose in the weapon.

3) "SEARCH ARMS" - This involves removing the ramrod and sliding it down the barrel so that it makes contact with the breech, verifying that the weapon is unarmed. If the rammer is made of steel this should produce a "ping" sound. Wooden rammers do not make this sound. The amount of ramrod that remains visible beyond the end of the barrel when the ramrod is inserted may also be used as an indication of the presence of a possible charge or object in the barrel.

4) "POISE FIRELOCK" - The weapon is presented to the inspecting officer with the lock at eye level and facing the inspector. It is at this point that the inspecting officer and the safety officer should observe each weapon for physical defects or dangerous powder build-up between the lock-plate, pan, and barrel. These parts should all be securely fitted with only hairline gaps showing between the metal and wood areas. Key inspection points are:

a. No original weapons allowed on the field.

b. All weapons will have flash guards mounted through the frizzen screw.

c. The frizzen will function smoothly.

d. Weapons have "hammerstalls" or frizzen covers that cover the metal surface of the frizzen.

e. All fittings and furniture are present.

f. No cracks or gouges are visible in the musket or rifle stock indicating structural weakness or damage.

At the end of the inspection have the troops bring all hammers to the half-cock position at the shoulder.