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WHEN YOUR PLAN HITS THE FAN

Lessons Learned from Executing a Disaster Plan

By Troy Morgan

New Year's Eve, 2010, started peacefully and unseasonably warm at Fort Leonard Wood, Missouri. That changed when a huge storm approached. At 9:30 a.m., an EF-3 tornado touched down on post, moving southwest to northeast through training areas, motor pools, the museum complex, the post water treatment facility, and a family housing area. The tornado's path through the Fort Leonard Wood Museum complex caused extensive damage, the majority of which occurred in the World War II area, with additional damage in the vehicle park.

The Fort Leonard Wood Museum Complex sits on 26 acres of land, basically rectangular in shape, with the long axis running north/south. From north to south the complex contains: the main museum building with the Chemical, Engineer, and Military Police Corps Museums; a large vehicle park; and the World War II Company Area (the old Fort Leonard Wood Museum), which includes 13 original World War II buildings. The tornado passed directly through the vehicle park and the World War II area, damaging all 13 buildings; two were completely destroyed and five severely damaged. These buildings contained more than 1,000 artifacts, more than half located in the two buildings that were completely destroyed.

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DISASTER PLAN

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Within an hour, three staff members and a volunteer were on the scene. Downed power lines and natural gas leaks prevented anyone from entering the affected area. Staff used binoculars to conduct an initial damage assessment and develop an action plan. The power and gas lines were turned off within two hours and museum staff moved into the area. Prepositioned sheets of plywood were used to board up 56 broken windows and doors. Meanwhile, museum property that could be retrieved was triaged, sorted into artifacts and Museum Support Articles (MSA), and secured. Ninety percent of the artifacts were recovered by dusk on the first day.

The three Museums on Fort Leonard Wood had good disaster plans, largely because of the efforts of Cynthia Riley from the Chemical Museum. The lessons learned during this event include:

1. It is easier to turn support off than to turn it on.

We always assumed that because we supported so many units on post, we could just call a First Sergeant and get troops and equipment. The installation Emergency Operations Center (EOC) ordered that no troops or equipment could be tasked without EOC permission. With major portions of the post infrastructure damaged or destroyed and over 150 family housing units requiring search and possibly people rescued, the museums had to be a lower priority.

During the After Action Review (AAR) process, the museum staff ensured that the Post Emergency Action Plan reflected that any disaster affecting the Museum would automatically trigger a support package of troops, equipment, and vehicles. Other museums can accomplish this same action by contacting their installation EOC. While talking with your EOC, inquire if they are interested in using your museum for any disaster exercises. It is often possible to coordinate training opportunities for installation emergency responders and museum staff that overlap installation EOC exercise requirements.

Mentally walk through each possible disaster, especially the response, and ask yourself: where can I get troops, generators, emergency lighting, tents, and freezers? From these answers, develop an external support package (the items you will need that are not organic to you) and get the package written into the Post's Emergency Operations Plan.

2. Develop disaster supply kits. The Museum had disaster supply kits. In the Museum's disaster plan, staff members were assigned to teams based on skills and experience. Each team had a supply kit to support its operations.

3. Have a recovery plan. Ask yourself: Where am I going to triage my artifacts affected by the disaster? How am I going to inventory, sort, and tag, bag, box, or temporarily store artifacts? Do this for each type of disaster, such as fire, flood, and tornado.



4. The person in charge must manage.

Managing is much more important than participative leadership in a disaster. You may have a great disaster plan, but it will not survive the first hour. However, contacts, forms, and lists in the plan and the thought process of developing the plan, paired with adaptive leadership and good communication, will overcome any situation. Have a meeting each morning or shift. Assign personnel and resources to teams, assign priorities to teams, outline weather and safety concerns, and list logistical needs. At the end of each day/shift, get a status report from each team leader and develop a plan for the following day/shift.

5. Plan on power outages. Have a way to generate power. Vehicle power inverters are an inexpensive way of providing this service if you cannot afford a generator. Download your AHCAS database monthly and burn a CD and place it in your disaster binder. A laptop will allow you to view your database on battery power, but if the disaster is regional, you may not be able to access the Internet to view AHCAS.

6. Have everyone's home and cell phone numbers in your disaster binder. Include staff members, CMH leadership and conservator, installation support agencies, local and national suppliers of items you may need.

7. Develop a local/regional mutual aid plan. Have the names and cell phone numbers for other museum and history professionals who can assist you in the event of a disaster. Involve these people when you conduct your familiarization program for installation security and fire personnel (AR 870-20, 3-16).

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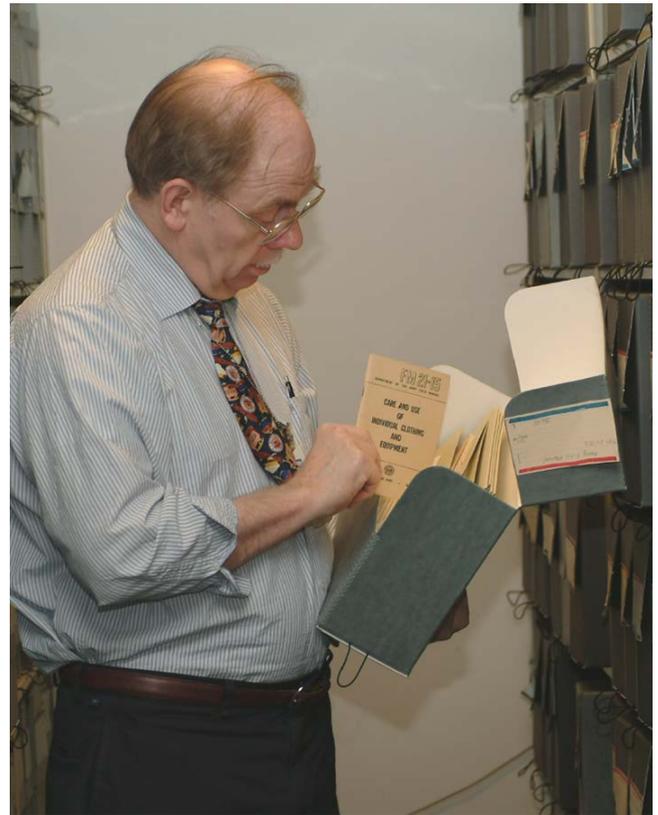
WALTER H. BRADFORD HONORED WITH MERITORIOUS CIVILIAN SERVICE AWARD

As he retires with forty-four years of service to this nation, Mr. Walter H. Bradford is recognized for his outstanding museum planning, historical research and curatorial contributions to the nation, the Army and the Collections Branch, Museum Division, U.S. Army Center of Military History, from 24 October 1982 to 3 January 2013.

Starting as one of the three original founding staff members of the Museum Branch assigned to the Center of Military History under Mrs. Emma-Jo L. Davis, Mr. Bradford's first assignment was to lay the foundation of a national museum for the Army, becoming its first chief planner. Under his vision he created the founding documents that codified the parameters of a capstone museum for the Army museum system. Mr. Bradford authored the official staff action memorandum that was signed by General E. C. Meyer, Army Chief of Staff, on 9 May 1983 initiating the national museum project. In addition, he composed what became the joint resolution that was read on 10 August 1984 into the *Congressional Record* on the floor of Congress to favor and encourage the establishment of the National Museum of the United States Army.

Mr. Bradford also assisted with professionalizing the Army museum system staff by teaching museum classes including artifact identification, exhibit planning-design, and conservation. A champion of museum interpretation that communicates an idea, Mr. Bradford prepared 20 years of exhibitions in the Pentagon including the Treaty of Paris exhibit in 1983, the 40th anniversary of D-Day to the Korean War in 2003. He further contributed larger exhibitions for the 40th anniversary of NATO in Germany and at the Smithsonian Institution, the exhibit "G.I.: The American Soldier Experience in World War II."

Utilizing his life-long passion for material culture research, Mr. Bradford has supported the Army by advising the Uniform Board including two historical studies on Army headgear and belts which resulted in changes to the Army uniform. He has also assisted PEO Soldier and Natick laboratories on the development of clothing and equipment. To educate the current Army about its heritage and uniform traditions, he designed and composed numerous articles for Soldiers' magazines. Since the 1980s, Mr. Bradford has represented the Army to the film industry as technical advisor on numerous films such as the "Thin Red Line", "In Love and War", "We Were Soldiers" and "The Good German". Mr. Bradford, a Vietnam veteran, also served as the Army's technical advisor on



the historical sculpture for the Vietnam Memorial.

Along with the national museum project, Mr. Bradford saw through to completion his vision for a state-of-the-art 125,000 square foot Museum Support Center to house the Army historical, art and reference collections, conservation and exhibition laboratories, research and training facilities, and the official studio of the Army Artist. Leading up to his retirement Mr. Bradford continued to research and document the history of the development and issue of the clothing of the United States Army.

During this period, Mr. Bradford has provided superior service by materially improving the quality and use of the U.S. Army museums. Through his high level of professionalism, his in-depth knowledge and perseverance, he has sought out and acquired hundreds of important pieces for the Army's collections; he has improved the care, conservation and management of the artifacts entrusted to the Army for the nation; he has added to the base of knowledge about the Army's Museums; and he has provided guidance to many within the Army Museum System to bring the story of the American Soldier before a wider audience of the American public. He has accomplished all of this work with enthusiasm and professional dedication. His performance brings great credit to himself, the museum profession, the Center of Military History, the Office of the Administrative Assistant, and the Department of the Army.

Staff Profile:

WELDON SVOBODA

Born in the Greater Houston area of Texas, Weldon Svoboda obtained his undergraduate degree and master's degree in history from Sam Houston State University. His museum career began as director of the Texas Prison Museum in Huntsville. He felt that it was his patriotic duty to serve in the military after the attacks of 11 September 2001 and, as part of 4-3 Air Defense Artillery, 1st Infantry Division, he was deployed to Iraq in the early stage of that war.



After three years of military service, Svoboda served as registrar at the George H. W. Bush Presidential Library in College Station, Texas. His first position with CMH was as curator of the Army Ordnance Museum at Fort Lee, Virginia. In December 2012, he began at CMH at Fort McNair in Washington, DC, and later at the Museum Support Center – Fort Belvoir, VA, as liaison between CMH and Installation Command museums and between CMH and National Guard museums. Early in 2014, he relocated to Museum Support Center – Anniston Depot, AL, where he largely works on property issues.

Svoboda is an avid football fan, enjoys traveling – particularly to historic sites – and lists Generals George Patton and Robert E. Lee as historical favorites.

FIRST CLASS FOR NEW CMH ORIENTATION COURSE

Of sixteen candidates selected for the first New Historians, Archivist, and Museum Professionals course at CMH, 24–28 February 2014, nine are museum professionals, one is an archivist, and six are historians. The nine museum professionals are: Neil Abelsma, National Museum of the U.S. Army; James Bartlinski, Airborne & Special Operations Museum, Ft. Bragg, NC; Jonathan Bernstein, Air Defense Artillery Museum, Ft. Sill, OK; Maria Capozzi, Museum Support Center – Fort Belvoir, VA; Scott Daubert, 4th Infantry Division Museum, Ft. Carson, CO; Maria Forte, Special Warfare Museum, Ft. Bragg, NC; Del Stewart, TRADOC, Ft. Eustis, VA; and Brian Rayca, West Point Museum, NY; and Carrie Tarasuk, Museum Support Center – Fort Belvoir, VA.

**HAILS AND FAREWELLS**

Neil Abelsma, formerly curator at the National Museum of the U.S. Marine Corps, joined the National Museum of the U.S. Army as curator in January 2013.

Sergeant First Class Amy Louise Mills Brown began as Artist-in-Residence at the Museum Support Center – Fort Belvoir, VA, in July 2012.

Maria Capozzi began as Museum Curator – Fort Belvoir, VA, in August 2012.

Scott Daubert, formerly curator at the 3d Infantry Division and Fort Stewart Museum in Georgia, assumed the directorship of the 4th Infantry Division and Fort Carson Museum in Colorado in March 2013.

Sarah Dobbins began as Facilities Manager, Museum Support Center – Fort Belvoir, VA.

Rod Gainer has recently left the Museum Support Center to become curator at Arlington National Cemetery.

Michael G. Knapp, Chief, Field Programs Branch, Museum Division, CMH, is deploying to Afghanistan

as a civilian curator to identify and organize the return of historic property to the United States. During his absence, Ginger Shaw, MD Operations Officer, will be liaison for CMH organizational (formerly FORSCOM) museums.

Christopher Kolakowski resigned effective 30 August 2013 as director of the General George Patton Museum of Leadership at Fort Knox, Kentucky, and on 16 September began as director of the MacArthur Memorial in Norfolk, Virginia.

Jason Powell began as Museum Curator at the Museum Support Center – Fort Belvoir, VA, in February 2013.

Kate Schmidli, curator/director of the Fort Huachuca Museum, retired in July 2013.

Margaret Thomas, NMUSA Operations Officer, has been selected to attend the resident course at the Army War College at Carlisle Barracks and will be leaving the National Museum of the U. S. Army in June.

MEET THE STAFF

Chemical Corps Museum

Kip Lindberg joined the staff of the U.S. Army Chemical Corps Museum in December 2003 and through hard work, diligence, and simple attrition, became director in 2009. A graduate of Drury University, with degrees in criminology, psychology and sociology, he has worked as an interpretive ranger and archivist for the National Park Service, historic sites director for the Kansas State Historical Society, OPFOR war game specialist for Northrop-Grumman, and archivist for the Battelle Memorial Institute. He also has the distinction of being, one hopes, the last employee of the Chemical Corps Museum who will ever undergo a full decontamination procedure.

Cynthia (Cyndi) Riley joined the Chemical Corps Museum Staff in February 2009 as Collection Manager. Before joining the museum staff, and dedicating herself to the care of the collection, Cyndi spent 21 years as a Soldier, retiring at the rank of Sergeant First Class. Subsequently, she attended the University of Missouri-Rolla (UM-R), where she graduated *Summa Cum Laude* with bachelor's degrees in philosophy and in history, and a Russian language minor, as well as receiving her M.A. at the University of Missouri – St.



Louis (UM-SL) in Contemporary European History, with emphasis on EU Law. Cyndi is an obnoxious St. Louis Cardinals fan and is always willing to discuss her dislike for “the designated hitter rule.”

David (Scott) Franklin joined the Chemical Corps Museum as a Museum Specialist in November 2012. Previously, he was a museum technician for both the Military Police and the Engineer museums. Scott holds a B.A. in history and is currently working on his M.A. Scott's duties include designing, fabricating, installing, and maintaining the museum exhibits. Scott and his wife, Lynette, have three kids, Aaron, Ellie, and Olivia, and he enjoys spending time with his family, attending sporting events, and reading.

UPDATE ON AR 870-20

By Klydie Thomas

Everyone is wondering when the new AR 870-20 will be published and if it includes updates that are actually helpful to the museums. Here at CMH, I am working diligently to ensure a clearer, more prescriptive regulation that takes the museum staff and other users step-by-step through some of the more intricate processes related to requirements. In order to do that, a DA Pamphlet will be published along with the regulation.

Templates and examples for many of the required administrative documents are included in the DA Pamphlet as well as all the required artifact acquisition, disposition, and management forms from the Museum Division's Logistics Cell. The AR prescribes, and the DA Pam explains, each step needed to acquire, deaccession, and loan artifacts among other processes. The preservation and conservation sections have been expanded to include detailed guidance and practical steps to properly manage Army artifacts. I have also added guidance on research and access requests from civilians and Army personnel.

These documents address many of the concerns that have constantly arisen over the last couple decades. As

much as I would like to address every worry that our system of museum professionals has, it is impossible to correct every single thing and stay on schedule. For example, as the gift regulation, AR 1-100, moves along to publishing, I await guidance so we can have greater depth of requirement and process to our policies related to donations, etc.

Some of you may be worried that you will not see the publications before they are published. Don't worry; the regulation and pamphlet will be circulated to SMEs and stakeholders in the field for a chance to review and comment during the staffing process. I want to make sure that the documents are useful and reflect the concerns of the field while also ensuring adherence to federal statute and other mandates related to Army museum management.

Currently, we are looking at a December 2015 publication date, but it may be a bit before or a bit after depending on how long the editing, staffing, and legal review will take.

Klydie Thomas serves as the Certification Inspection Program Manager, Museum Policy Management, at the Center of Military History





A pair of barrack shoes with an 1899 contract stamp. Quartermaster Museum (CCN 146632)

PATTERN 1886 BARRACK SHOES: New Footwear for a New Army

By Ephriam D. Dickson III

In 1891, Inspector General of the U.S. Army Joseph C. Breckinridge reflected upon the revolutionary changes he saw occurring within the service, especially in terms of the improvements being made for enlisted Soldiers. “Thus in the matter of clothing alone, quite a number of additions and changes have been made which not only improve the general appearance,” he wrote, “but contribute materially to the comfort of the men.” The clothing allowance now included such items as suspenders, linen collars and four different types of footwear, including the newly authorized “barracks shoes or slippers.”

Since the Army’s beginning, the Commissary General of Purchases and later the Quartermaster Department had struggled to find a functional design for Army footwear. The first style was a low quarter leather shoe but even with gaiters this did not prevent rocks and dirt from slipping in and causing discomfort. In 1821, laced bootees were introduced, rising four inches above the ankle, but Soldiers complained that the tops cut into their legs and that they fit poorly around the toes. The height of the shoe was consequently reduced in 1844 and reshaped to better conform to the foot. One of the great advances came in 1851 when the Army began issuing bootees that for the first time included distinctive rights and lefts.

While the basic design improved over time, the same footwear was worn by Soldiers during all of their varied duties, from dress parade to guard detail in the snow, from long marches while on campaign to evenings in the barracks. For a short time in the 1820s, Soldiers did receive both the low quarter shoe and the

despised higher bootee, but budget reductions resulted in the shoe being dispensed with in 1832. For much of the nineteenth century, enlisted men were expected to wear their heavy leather shoes indoors and outdoors.

In April 1886, the Secretary of War authorized the Quartermaster Department to test a new lighter canvas shoe that could be worn in quarters. Five thousand pairs of “barrack shoes” were initially purchased for trial. Its introduction was part of a larger reconsideration during the 1880s of all Army footwear, for the first time creating specialized shoes for various uses. A post shoe was introduced for use on garrison while two different designs for field shoes were intended for Soldiers marching on campaign. For cold or wet weather, rubber Arctic overshoes were added. The final addition to Army footwear of this period was the new light comfortable barrack shoe, intended to be worn during leisure time in the barracks. The upper portion of the shoe was mostly brown canvas, with a leather toe cap and panel for the eyelets. While the soles continued to be leather, they were thin and the heels significantly reduced.

Favorable feedback from the field trials resulted in the Quartermaster Department expanding its use throughout the service. In early 1887, the detailed specifications were approved from which sample shoes were made, “sealed,” and distributed to the clothing depots. They were added to the clothing allowance, one pair per year for each Soldier. The barrack shoe soon proved to be a popular item, so much so that officers found themselves reprimanding Soldiers for attempting to wear them in formation or during fatigue work.

Over time, the design was slightly altered, with minor modifications in 1889, 1890, and 1896. The thickness of the canvas was increased and the brown dye altered

because the color did not hold. During these initial years of their issue, typically between 25,000 and 30,000 pairs were purchased annually through competitive bids from shoe manufacturers or wholesalers to meet the demands of the small peacetime Army. The earliest surviving example of this pattern barrack shoe in the Army Museum Collection is preserved at the U.S. Cavalry Museum at Fort Riley, with a manufacturer's stamp and contract date of 1895.

When war erupted with Spain in 1898, the Quartermaster Department hurried to let contracts for large quantities of clothing and equipment suddenly needed by the rapidly expanding army. More than 315,000 pairs of the barrack shoes were produced for the war. Within the Army Museum Collection, the majority of surviving examples date from this period of rapid expansion, including 1898 shoes at the Military Police Corps Museum, NCO Museum, and the Fort Sill National Historic Site. Several 1899 examples are at the Quartermaster Museum and the CMH Museum Support Center.

As often happened, when the war ended and the size of the Army dropped back down to peacetime levels, large surpluses of clothing and equipment remained. No additional barrack shoes were purchased after 1899 and with changing civilian shoe styles the demand for this item began to drop off. In 1904-05, the Army experimented with a replacement barracks shoe made entirely of canvas sewn to a woven rope sole but this design was not successful. In 1905, the Secretary of War approved a new gymnasium shoe, part of a larger effort to create wholesome recreational opportunities for enlisted men on Army posts by adding gyms, theaters and bowling alleys. The Quartermaster Department was instructed in 1907 to use up the remaining inventory of the old barrack shoes and to cease any further issues.

Over the next several years, most of the barrack shoes were issued or given away. More than 4,400 pair were provided to victims in the aftermath of the San Francisco Earthquake and a number were also sent to



The canvas often faded as in this example from the CMH Museum Support Center (CCN 635215).

veteran homes and to the Army's two military prisons. By 1910, fewer than 6,000 pair remained in the Army's inventory. The U.S. Clothing Depot at Schuylkill Arsenal advertised the last remnants for sale in *Boys Life* and other magazines in an effort to recoup some of their costs.

The 1886 pattern barrack shoe illustrates an important turning point in the Army. By the late 1800s, leaders recognized the value of recruiting, educating and retaining a professional enlisted corps. Over the next several decades, they made significant investments in training, post amenities, and improvements to the Soldier's clothing – such as the barracks shoe – in an effort to retain quality personnel. These changes represented the beginning of a new era of professionalism for the U.S. Army.

Special thanks to everyone who helped by checking artifacts in their care or by reviewing the manuscript, including: Alan Bogan, Debbie Clark, Melissa Cooper, Luther Hanson, Scott Neel, Mark Megehee, and Bob Smith.

FURTHER READING

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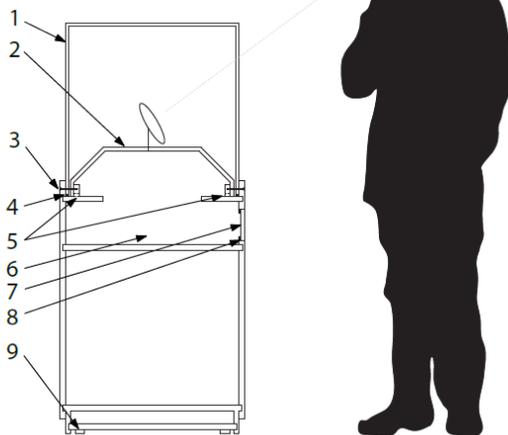
War Department, *Annual Reports of the Secretary of War*, published in the Congressional Serial Set, include detailed reports from the Quartermaster General showing the number of barracks shoes and other clothing items purchased and issued each year.



NOMENCLATURE OF EXHIBIT CASES

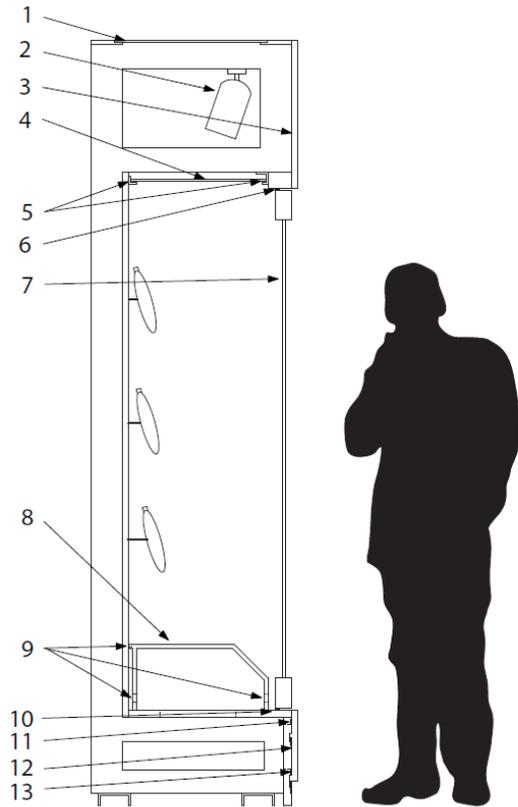
By John A. Paschal

In the course of preparing the pamphlet to accompany the revised AR 870-20, CMH exhibit manager John Paschal executed these drawings to illustrate the meaning of display case nomenclature used in the pamphlet. Although the revised Army regulations will not appear for at least another year, the editors see no reason not to share the drawings immediately as it may help Army Museum System personnel when communicating among themselves.



Typical Exhibit Floor Case
(side removed for clarity)

1. Acrylic Vitrine
2. Truncated Display Deck
3. Security Screws
4. Silicon Gasket for Vitrine Seal
5. Air Filtration Gap
6. Interior surfaces sealed with 1mm thick water-borne polyurethane coating
7. Locking Desiccant Chamber Access Door
8. Silicon Gaskets for Door Seal
9. Levelers



Typical Glass Front Exhibit Case
(side removed for clarity)

1. Filtered Drop in Ventilation Cover
2. Red Light Track
3. Lockable Hinged Light Box Door
4. Light Diffuser Panel
5. Silicon Gasket for Light Diffuser Panel
6. Upper Silicon Gasket for Glass Door
7. Laminated Water White Safety Glass with UV Film
8. Truncated Case Deck
9. Air Filtration Gaps
10. Lower Silicon Gasket for Glass Door
11. Silicon Gasket for Desiccant Chamber Panel
12. Lockable Lift Off Desiccant Chamber Panel
13. Silicon Gasket for Desiccant Chamber Panel

PENTAGON PICTURE ESSAYS ON OEF AND OIF

The U.S. Army Center of Military History recently designed exhibits for the Pentagon depicting operations in Afghanistan and Iraq. Located at the apex of corridors 5 and 6 on the third floor, each exhibit is a pictorial essay of color photographs and maps with accompanying captions. The pictures are arranged in vertical columns corresponding to episodes of the conflict. The topics for Afghanistan are “The Hunt for Al Qaeda,” “Operation Anaconda,” “Elections,” “Coalition,” and “Troop Surge.” The categories for Iraq are “Invasion,” “Capture of Sadaam Hussein,” “Elections,” “Surge,” and “Withdrawal.”



THE STORY OF FORT POLK

By Dr. James C. Kelly

Recently, CMH designed a 2,000 square-foot, long-term exhibition for Fort Polk, Louisiana. The exhibit was curated by Fort Polk's director, Frederick Adolphus, in collaboration with CMH personnel. More than 200 artifacts are featured, including numerous firearms used in training in World War II, the Vietnam War, and recent Army operations. There are numerous mannequins dressed and equipped for various periods of Fort Polk's history, and media kiosks containing hundreds of original photographs of activities at the installation from 1940 till today.

The Story of Fort Polk begins with the Army's search for a large but cheap tract of land to serve as a field laboratory for the armor, antitank, and aviation arms that had been developed since the end of World War I. In 1940, local families, some of whom had been on the land for generations, were displaced to create Camp Polk, named for Confederate Lieutenant General Leonidas Polk. These families are remembered in the exhibit as "Heritage Families." In 1940 and 1941 Camp Polk was the site of the largest U.S. Army maneuvers ever held—the Louisiana Maneuvers, which continued on a smaller scale in 1942 and 1943. Maneuver flags and umpire manuals are among the objects on display, as well as panels about famous graduates of the



maneuvers including Generals Dwight Eisenhower and George Patton.

The exhibit follows several closings and reopenings at Camp Polk from 1945 until 1962, when it became a permanent installation. In the Vietnam War, more than one million American Soldiers trained at Tiger Land, a series of full-immersion, replica Vietnamese villages built at Fort Polk. In January 2014, CMH provided an additional, large display case to allow for expansion of the Tiger Land story.

The Fifth Infantry Division was at Fort Polk from 1975 to 1992 and the exhibit includes material from Operation Just Cause in Panama in 1989. Since 1993, Fort Polk has been home to Joint Readiness Training Center (JRTC), which handles training of troops for all Army deployments.

KRIEGIE LIFE:

An Art Exhibition at U.S. Army Heritage and Education Center

By James P. McNally

"For you, the war is over!" was the greeting that the Allied POWs heard when entering Nazi prison camps. Trapped in a German POW camp during World War II, Carl Holmstrom spent two years capturing prison life in his art. His portrait drawings and camp scene watercolors depict a life of confinement in Stalag Luft III.

Born in Branford, Connecticut, Holmstrom studied art and graduated from the Pratt Institute in New York in 1940. After enlisting in the United States Army Air Corps on 6 March 1941 and completing his training as a bombardier at Midland, Texas, he was commissioned a lieutenant and sent overseas. On 3 January 1943, he was taken prisoner by the Germans in a Tunisian desert in Africa when his plane crash-landed. He was shipped to Poland and then to the Stalag Luft III prison camp in Sagan (now Zagan, Poland), in the province of Lower Silesia, Germany. The German word for prisoner of



war is "Kriegsgefangener," shortened to "Kriegie" by the Allied Prisoners of War in Stalag Luft III. The Allied captives were liberated by General George Patton's Third Army on 29 April 1945.

When Mrs. Holmstrom donated the artwork to the Military History Institute in Carlisle, she remarked that her husband Carl mailed some of the drawings home to his mother and the rest of the drawings he carried with him all over Germany during the forced marches. As to his paintings and drawings, "He thought he had something he could give to this country." The artwork of Carl H. Holmstrom will be the inaugural exhibition in the newly created "General Omar N. Bradley Memorial Art Gallery," Ridgway Hall, U.S. Army Heritage and Education Center, Carlisle, PA. The exhibition "Kriegie Life" will be on display until June 2014.



NEW EXHIBITS FOR ARLINGTON NATIONAL CEMETERY

By Dr. James C. Kelly

The first new exhibits at Arlington National Cemetery's Welcome Center in more than twenty years opened on inauguration day, 20 January 2013. CMH provided all curatorial and design services and oversight of contracted fabrication and installation at the Army-operated facility.

Dr. James Kelly, chief of museum programs branch, developed a storyline and wrote a script that was vetted internally by Histories Division and externally by ANC staff, ANC's advisory committee, and National Park Service staff. CMH designer Roxann Showers provided a contemporary-looking exhibit to counterbalance the austere classicism of the Welcome Center. She included a wide range of exhibit techniques, including etching text and images directly on glass, an exacting process that required multiple design drawings for each layer—background graphics, text, and foreground photographs, maps and drawings.

CMH exhibit manager John Paschal prepared contract documents for the project, allowing it to be bid and modified as needed. He made performance inspections to contractor and subcontractor worksites and, along with Ms. Showers, served as CMH liaison to the fabrication/installation contractor, Capital Exhibits of Manassas, Virginia.

Two existing niches and a third, newly-created niche in the perimeter walls house text, images and artifacts related to the three themes. The "Honor" niche explains the components of a military funeral. The "Remember" niche depicts some of the many monuments and memorials at the cemetery. The "Explore" niche familiarizes visitors with Arlington's online, interactive, and interpretive services.

The central feature of the interior space is a cast figure of a present-day Army bugler playing "Taps." Around him are five panels that narrate milestones in

Arlington's story from Custis and Lee family estate to freedman's village and national cemetery. A sixth panel explains daily and annual rituals such as "flags in," whereby American flags are placed on graves. There is also a separate case for rotational displays of artifacts presented to Arlington National Cemetery—especially the Unknowns—by distinguished domestic and foreign visitors. Currently, Ms. Showers is designing exhibits for another structure at Arlington—the building attached to the Tomb of the Unknowns.



NEW EXHIBITS IN THE ARMY MUSEUM SYSTEM, FY 2012

Dr. James C. Kelly, Chief of Museum Programs Branch, CMH, solicited the field museums for a list of their exhibits that opened in FY 2012. In the next issue, we will run the list for FY 2013.

1ST CAVALRY DIVISION MUSEUM, FORT HOOD, TX

- **Heritage of Cav: History of 1st Cavalry Division.** Three permanent exhibit areas at 1st Cavalry Division Headquarters, opened March 2012 (2100 square feet).

1ST INFANTRY DIVISION MUSEUM, FORT RILEY, KS

- **Operation Iraqi Freedom: 701st Brigade Support Battalion Captures Dragunov Sniper Rifles.** Long-term exhibition opened February 2012 (1 case).

4TH INFANTRY DIVISION AND FORT CARSON MUSEUM, CO

- **1SG David McNerney and the Medal of Honor.** Temporary exhibit opened 6 October 2011 and will run thru 30 July 2012. 120 square feet featuring McNerney's MOH and incorporating the film "Honor in the Valley of Tears".
- **The 4th Infantry Division and Operation New Dawn.** Temporary exhibition open 28 March 2012 thru 30 April 2012 at the Colorado Springs Airport (24 linear feet).

82D AIRBORNE DIVISION WAR MEMORIAL MUSEUM, FORT CAMPBELL, KY

- **The Golden Brigade in Vietnam 1968-1969.** Long-term exhibition opened 1 November 2011 (35 linear feet in the 82d Museum).
- **The Golden Brigade in Vietnam 1968-1969.** Temporary exhibition opened 8 September 2012- 2013 (35 linear feet in the 82d Museum, same elements exhibit in 3d Bde HQ and elements in the six battalion HQs)
- **18th Fires Brigade: 1944 to present.** Temporary exhibition in the 82d Museum (35 linear feet).
- **18th Fires Brigade: 1944 to present.** Long-term exhibition in the Brigade HQ (linear feet).

AIRBORNE AND SPECIAL OPERATIONS MUSEUM, FAYETTEVILLE, NC

- **60 Years of Special Forces.** A temporary exhibition, open 9 June–30 July 2012 (11 linear feet in Museum Lobby).
- **70 Years of Airborne Tradition: The 82d and 101st Airborne Divisions.** Temporary exhibition, open 31 July–30 September 2012 (11 linear feet in museum Lobby).
- **Airborne and Special Operations Forces in the Korean War.** Phase 1 of a permanent exhibit, opened 20 July 2012 (25 linear feet in main exhibit gallery).
- **The Animal Called POW: Special Forces Prisoners of the Vietcong.** Temporary exhibition opened 10 February 2012 (591 square feet).

- **Ten Years in Afghanistan.** A temporary exhibition open, open 7 October 2011–29 January 2012 (11 linear feet in main exhibit gallery; one case; two panels).

CASEMATE MUSEUM ACTIVITY, FORT MONROE, VA

- **Mission Essential: The Artillery School at Fort Monroe 1868-1898.** Long-term exhibition renovation opened 16 December 2011 (535 square feet).
- **Office of Theoretical Instructor Lieutenant Colonel Upton.** Long-term exhibition, part of abovementioned renovation (135 square feet).

FORT HUACHUCA MUSEUM, AZ, AND THE U.S. ARMY CENTER OF MILITARY HISTORY, WASHINGTON, DC

- **Fort Huachuca.** Long-term exhibition renovation opened 16 July 2012 (1,000 square feet).

FORT POLK MUSEUM, LA, AND THE U.S. ARMY CENTER OF MILITARY HISTORY, WASHINGTON, D.C.

- **The Story of Fort Polk.** Long-term exhibition opened 4 April 2012 (2,000 square feet).

GENERAL GEORGE PATTON MUSEUM OF LEADERSHIP, FORT KNOX, KY

- **Army ROTC.** Long-term exhibition opened 11 July 2012 (2,000 square feet).
- **Army Recruiting Through Time.** Interactive display in an existing gallery, opened 17 September 2011 .

THE HERITAGE CENTER OF THE U.S. ARMY YUMA PROVING GROUND, YUMA, AZ

- **The Spirit of Yuma Military Festival—Army Art.** Six week exhibition concluding 14 February 2012 for the Arizona State Centennial (1,200 square feet).
- **Yuma Proving Ground.** Long-term exhibition opened 14 February 2012 for the Arizona State Centennial (567 square feet in the Yuma Quartermaster Depot State Historic Park).

ROCK ISLAND ARSENAL MUSEUM, ROCK ISLAND, IL

- **Rock Island Arsenal's 100th and 150th Anniversary Celebrations.** Temporary exhibition opened 23 February 2012 with time capsule component Added 7 July 2012 (48 square feet).

U.S. ARMY AIR DEFENSE ARTILLERY MUSEUM, FORT SILL, OK

- **320th Very Low Altitude Barrage Balloon Battalion (Colored).** Temporary exhibits (temporary facility), opened June 2012 (300 square feet).

U.S. ARMY BASIC COMBAT TRAINING MUSEUM,
FORT JACKSON, SC

- **The 237th US Army Birthday, US Army Ball.** Temporary exhibition opened 1 June 2012 at Fort Jackson Community Activity Center, the US Army Soldier Support Institute, and the 81st Regional Support Command (Rotates; 80 square feet).
- **Celebrating the Life of Martin Luther King.** Temporary exhibition, opened 9 January 2012, at Fort Jackson Community Activity Center, the US Army Soldier Support Institute, and the 81st Regional Support Command (Rotates; 80 square feet).
- **Celebrating Women in the US Army, Women's Heritage Month.** Temporary exhibition, opened 1 March 2-12, at Fort Jackson Community Activity Center, the US Army Soldier Support Institute, and the 81st Regional Support Command (Rotates; 80 square feet).
- **The Fort Jackson Garrison, 1944.** Temporary exhibition, opened 1 March 2012, at the U.S. Army Basic Combat Training Museum (200 square feet)
- **The History of African-Americans in the U.S. Army.** Temporary exhibition, opened 1 February 2012, at Fort Jackson Community Activity Center, the US Army Soldier Support Institute, and the 81st Regional Support Command (Rotates; 80 square feet).
- **The History of Asian/Pacific-Americans in the U.S. Army.** Temporary exhibition opened 1 May 2012 at Fort Jackson Community Activity Center, the US Army Soldier Support Institute, and the 81st Regional Support Command (Rotates; 80 square feet).
- **The History of Hispanic-Americans in the U.S. Army.** Temporary exhibition opened 1 October 2011 at Fort Jackson Community Activity Center, the US Army Soldier Support Institute, and the 81st Regional Support Command (rotates; 80 square feet).
- **Month of the Military Child.** Temporary exhibition, opened 1 March 2012, at U.S. Army Basic Combat Training Museum (125 square feet).
- **A Tribute to September 11, 2001.** Temporary exhibition opened 1 August 2012 at Army Basic Combat Training Museum (40 square feet).
- **Welcome to Camp Jackson.** Temporary exhibition opened 1 June 2012 at Columbia Metropolitan Airport, Columbia SC (30 square feet).
- **Welcome to U.S. Army Basic Training.** Temporary exhibition opened 1 August 2012 at Columbia Metropolitan Airport, Columbia SC (240 square feet).

U.S. ARMY CENTER OF MILITARY HISTORY,
WASHINGTON, DC

- **Wounded Warriors.** Long-term exhibition opened March 2012 (250 linear feet in Corridor 7, Pentagon, third floor)

U.S. ARMY CHEMICAL CORPS MUSEUM, FORT
LEONARD WOOD, MO

- **Animal Protection in Chemical Warfare.** Temporary exhibit opened in December 2011 (12 linear feet, 300 cubic foot case).

- **Development of the Army Protective Mask, 1917 to Today.** Temporary exhibit opened in February 2012 (56 cubic feet exhibit case).
- **The End of an Era: Chemical Stockpile Destruction.** Temporary exhibit opening in June 2012 (90 cubic feet exhibit case).
- **Equal to the Task: The 81st Chemical Mortar Battalion.** Temporary exhibit opened in December 2011 (25 linear feet, 15 cubic foot exhibit case).
- **Protective Mask Fit-test Equipment, 1917 to Today.** Temporary exhibit opened in February 2012 (56 cubic feet exhibit case).
- **Recent Acquisitions of the Chemical Corps Museum.** Temporary exhibit opened in December 2011 (32 cubic feet exhibit case).

U.S. ARMY ENGINEER MUSEUM, FORT LEONARD
WOOD, MO

- **Engineers in the Global War on Terror.** Long-term exhibition opened 15 June 2012. 650 square feet

U.S. ARMY HERITAGE MUSEUM, U.S. ARMY
HERITAGE AND EDUCATION CENTER, CARLISLE
BARRACKS, PA

- **Agents of Change: Adapting The U.S. Army.** Temporary exhibition, Ridgway Hall, opened 15 May 2012 (300 square feet).
- **Carlisle Indian School.** Temporary exhibition opened 15 January 2012 (250 square feet in Root Hall).
- **Civil War Flags.** Temporary exhibition in the Visitor and Education Center, opened 15 January 2012 (200 square feet).
- **The Civil War Through Imagery.** Ridgway Hall Bridge Deck, opened October 2011. By Military History Institute with support U.S. Army Heritage Museum, U.S. Army Heritage and Education Center, Carlisle Barracks, PA
- **Soldiers Stories: Generals B.O Davis, Petraeus and Franks.** One large exhibit case Visitor and Education Center opened 15 May 2012

U.S. ARMY MEDICAL DEPARTMENT MUSEUM,
FORT SAM HOUSTON, TX

- **The Army Medical Department in World War One.** Temporary exhibition opened February 2012 (450 square feet).
- **The Enlisted Corps: 125 Years of Strength, Service & Honor.** Temporary exhibition opened March 2012 (450 square feet).
- **Wounded in Action: An Art Exhibition of Orthopedic Advancements.** Traveling exhibition opened September 2011 through January 2012 (1,000 square feet).

U.S. ARMY ORDNANCE TRAINING AND HERITAGE
CENTER, FORT LEE, VA

- **Small Arms Ammunition of the U.S. Army, 1891–1960.** Long-term exhibition, opened May 2012, in

Cohen Hall, Ordnance School (4 cases of about 23.6 cubic feet).

U.S. ARMY QUARTERMASTER MUSEUM, FORT LEE, VA

- **Supply and Demand: Quartermasters in the Civil War.** Temporary Exhibit opened April 2012 (1,620 square feet).

U.S. CAVALRY MUSEUM, FORT RILEY, KS

- **Custer and the 7th Cavalry / Buffalo Soldiers Past and Present in the U.S. Cavalry Museum.** Long-term exhibition opened December 2011 (Two cases, one panel; 32½ square feet, 12 linear feet).

WATERVLIET ARSENAL MUSEUM, WATERVLIET, NY

- **WWII Tank and Battle Dioramas.** Temporary exhibition January to August 2012 (20 linear feet in main exhibit gallery).
- **War of 1812.** Temporary exhibition, September 2012 to September 2013 (50 running feet in main exhibit gallery)

WEST POINT MUSEUM, U.S. MILITARY ACADEMY, WEST POINT, NY

- **Rally to the Colors.** Temporary exhibition, 20 May 2012–Summer 2013 (500 square feet in Olmstead Hall).
- **Remember Fort Sumter.** Temporary exhibition, 25 May 2012–April 2013 (2,500 square feet in West Point Museum, Lucas Military Heritage Center).
- **West Point.** Long-term exhibition renovation opened December 2011 (4000 square feet in Olmstead Hall, West Point Gallery, first floor).

RESTORING A RARE PART OF HISTORY

By Becky Coffield

In 1976, the then Curator of the U.S. Army Field Artillery Museum, Lynden “Couvi” Couvillion, knew he had a special piece of post Civil War artillery on his hands amongst the collection, although he didn’t know exactly what it was. After years of it sitting in front of his office, he moved to a new job in 1992, and eventual retirement in 2007, the special piece has been identified, restored, and put on display by the now museum volunteer, Couvi.

The special piece in question is the Army’s first breech loading rifle – the 3.18-inch Breech-Loading Chambered Rifle. A conversion of the 3-inch Ordnance



Rifle, the 3.18-inch had a new steel breech screwed into it along with a steel breech block. Used from 1881 to 1885, eight 3 inch Ordnance rifles underwent this conversion. Marked Serial No.1, this gun is one of the two known survivors.

Feeling like he had unfinished business to attend to, “it was Couvi who brought this important artillery piece to my attention,” says Gordon Blaker, Director of the Field Artillery Museum. For three months, Couvi worked one to two days a week removing layers of paint and rust. The breech block was so badly rusted that a 10-ton press broke trying to extract it. When the Directorate of Logistics was called in for help, their 50-ton press was the only equipment capable of freeing the block from the breech. Once extracted, Couvi removed more than 100 years of rust and damage. Couvi took great care and detail to get it right. After building a pedestal for it, the 3.18-inch Breech-Loading Chambered Rifle is now on exhibit in the U.S. Army Artillery Museum at Fort Sill, Oklahoma.

Throughout his hard work, Couvi says, “it’s an exceptional piece. It’s a miracle that it survived, and I feel that I was honored to be the one to clean it up and put it back together.”



YUMA PROVING GROUND HERITAGE CENTER

Yuma, AZ

By Mark Schauer

American veterans who served in the two World Wars were greeted with parades and other effusions of national pride and thanks for their service and sacrifice. On the other hand, Soldiers who fought in Vietnam—a lengthier conflict waged in more nebulous circumstances as a polarized civilian population at home watched on television—not only were ignored but sometimes insulted or attacked upon their return to the States.

The entire Vietnam experience has been a painful fault line in American history that continues to influence the social and political landscape today. As the country approaches the 50th anniversary of the first major buildup of U.S. forces in Vietnam, U.S. Army Yuma Proving Ground’s annual display at the fourth Spirit of Yuma Military Festival is focused on artwork produced by American service personnel deployed in the jungles of Vietnam in the 1960s and early 1970s. The locally curated and produced reproductions of the original art are from the Army Art Collection of the Center of Military History.

“I think the 50th anniversary commemoration is a recognition that we still owe that thank you to the veterans who served in Vietnam,” said Bill Heidner, director of the Yuma Proving ground Heritage Center. “This exhibit is part of Yuma Proving Ground’s help in saying a long overdue thank you.”

Another popular attraction at YPG’s exhibit was provided by the Mine – Countermine Test area of the Yuma Test Center. This display of inert land mines and hand-held mine-detectors, which are tested at the



“Hunted Hut,” a watercolor by Daniel Lopez (1967).

proving ground, is representative of equipment and materials used to counter this significant threat found by Soldiers in Afghanistan, one of the most heavily mined nations in the world. Kids of all ages also liked PAO Chuck Wullenjohn’s helmet collection that spans from World War I to the modern day. Photo displays of current YPG test activities were prominently visible and large audiences enjoyed presentations by YPG public affairs officer Chuck Wullenjohn and Heritage Center director Heidner.

Though the gallery exhibit will be removed from the Yuma Art Center in mid-February, Heidner says that the public and our veterans can come out to the Heritage Center of YPG and see other selections from the Army Art Collection in the recently-opened Vietnam gallery at YPG’s Heritage Center.

TROPIC LIGHTNING MUSEUM

Schofield Barracks, HI

By Kathleen Ramsden

The year 2013 was a banner one for Tropic Lightning Museum. It underwent a number of extensive renovations, exhibit installations, road and land use projects. Each project had its own unique planning and execution, but one project was most unusual and worthy of sharing. Last June, museum macro-artifacts were relocated to accommodate the installation of a new roundabout in front of the museum.

Artifact safety and structural integrity were the lead concerns in defining the project. Museum staff spent months collaborating with professionals from the U.S. Army Center of Military History and contractors on all

Army Center of Military History and contractors on all the various scenarios and options available in Hawaii for relocating large vehicles. Once the plan was established and the project launched, the move of macro-artifacts proved to be a success.



1ST INFANTRY DIVISION MUSEUM AND U.S. CAVALRY MUSEUM Fort Riley, KS

By Dr. Robert J. Smith

On 25 January 2014, the Fort Riley Museum Division participated in the Northeast Kansas Veterans of the Battle of the Bulge Conference in Manhattan, Kansas. The conference was attended by sixteen surviving veterans of the Battle of the Bulge. The museum's participation included a museum display of historic photos, reproduction uniforms, reproductions of related documents and maps, a Power Point presentation, and interviews with veterans. Additionally, Dr. Robert J. Smith presented an overview of American participation of the war in Europe, 1942-1945, and was the moderator for a panel of four Battle of the Bulge veterans that included a Forward Air Controller, a tanker, an infantryman, and a POW. The daylong event brought together approximately 20 World War II veterans who shared their stories with approximately 200 spectators.

For the past three academic semesters, the Fort Riley Museum Division has partnered with Kansas State University's History Department in an intern program. This program attracts students interested in working in the area of public history to the Fort Riley Museum Division to become acquainted in working in

a museum environment. Students take part in a semester long program that provides them with hands-on experience while earning college credits. This semester the museum is working with Mr. Dylan Carr, a senior majoring in history. Mr. Carr assists the Fort Riley staff in the areas of research, basic conservation and exhibit fabrication, and as a tour guide. The program, in its third semester, is a success with additional students signing up to take part. The Museum Division working with Kansas State University faculty members and hopes to turn this project into a permanent class to be listed in the university course catalogue.



Senior Dylan Carr assisting in the 1st Infantry Division collection area.

DON F. PRATT MUSEUM Fort Campbell, KY

By John E. Foley

With a small staff and a large mission, it would be impossible to maintain and provide historical support to Fort Campbell and the 101st Airborne Division without the help of both Soldiers donating their time to work on our macro artifacts and post support from civilian workers who go above and beyond to help out the museum.

A case in point is the recent re-set and placement of two aircraft at the Pratt Museum, an OH-58 Kiowa and the AH-1F Cobra. These aircraft represent the punch of "Air Assault". Either escorting the transport helicopters

or providing close-in air support for the ground elements the Kiowa and the Cobra are key to the Pratt story line. To tell the story, concrete pads had to be poured for both aircraft, a steel stand to place the Cobra in the "kill shot" position had to be fabricated and set on the pad, the aircraft had to be re-set to make them suitable for display and the aircraft had to be brought back to the Museum and placed on the stands.

The 101st Combat Aviation Brigade Soldiers were very enthusiastic to get a chance to work on a Cobra helicopter and a private contractor gave the Museum a bargain price to paint and re-set the OH-58. Department of public works contracted for and built the pads and stand for the Cobra. When all was ready, the aircraft were placed into position.





THE GENERAL GEORGE PATTON MUSEUM OF LEADERSHIP

Fort Knox, KY

By Nathan Jones

General George S. Patton's flag collection is now able to be exhibited, many of them for the first time. Nathan Jones, Curator at the Patton Museum, coordinated an extensive conservation project that included 19 flags. The conservator, Camille Breeze of Museum Textile Services based in Massachusetts, inspected, cleaned, conserved, matted and framed 18 of the artifacts. The remaining flag is a 15 foot long, 7 foot tall Nazi garrison flag that flew over Cassablanca during Operation Torch. Soldiers of Patton's Western Task Force presented the flag to Patton on his birthday, 11 November 1942.

The number and type of flags Jones included in the project will enable him to rotate artifacts every six months. ~~Other flags, and division flags.~~ The large Nazi garrison flag will have its own mounting system with a 45 degree slope and built-in reading rails. The remainder of the collection was matted and mounted using inert, acid-free materials with UV protection glass and metal frames with powder coat paint, to ensure proper preservation of these invaluable artifacts.

The International Council of Museum (ICOM) invited Mr. Nathan Jones to present his work on a Curator Core Competencies document. Jones, an executive board member for the American Alliance of Museums (AAM) Curators Committee (CurCom), conceived this invitation while working on the CP 61 project. As a member of CurCom's Standing Committee on Ethics, Jones will travel to Paris to present the paper at the ICOM symposium to leading members of the museum community from around the globe.

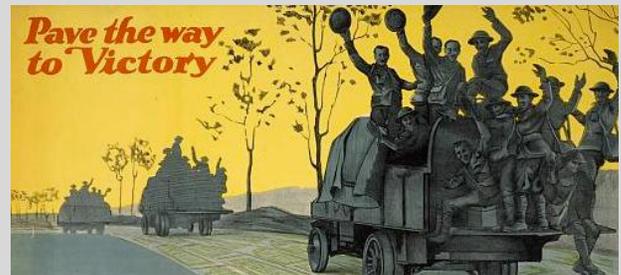
Like the CP 61 policy for the GS-1015 series, CurCom's Core Competencies supplements the Code of Ethics and serves as a guide for graduate school curriculum developers and for aspiring curators. The document outlines the critical roles that curators serve within museums and the necessary skills needed to perform those functions.

SIGNAL CORPS MUSEUM

Fort Gordon, GA



The former director of the Signal Corps Museum, Theodore F. "Ted" Wise, passed away on 19 October 2013 at the Lawton Fort Sill Veterans Center. Born in Austin, Texas, Ted grew up at various Army posts in the U.S. and Europe. After his service in the U.S. Marine Corps in Vietnam, Ted earned a bachelor's degree from Cameron University and a master's degree at the University of South Carolina in art history. He worked initially as the exhibits director at the U.S. Army Field Artillery Museum at Fort Sill, OK, and then later as curator and director of the Signal Corps Museum at Fort Gordon, GA. Ted had a great love of photography, coaching soccer, and languages (he could speak German, French, and Japanese).



Have you enjoyed reading about what others are doing at their museums? Wondering why your museum is not represented? So are we!

Tell us about your successes or of lessons learned. You can send your submission to:

euphriam.dickson.civ@mail.mil

WEST POINT MUSEUM

U.S. Military Academy, NY

The West Point Museum at the United States Military Academy is pleased to announce the appointment of Marlana Cook as Curator of Art. She will oversee the collections of fine art and decorative art at the nation's oldest and most comprehensive museum of military history. Ms. Cook previously served as Chief Registrar for the West Point Museum. Her background includes work in the commercial art world, as well as consulting work for private collections throughout the United States. She earned her Master's degree in nonprofit visual arts management from New York University and has specialized knowledge of American art history, particularly in the area of prints and works on paper.

NATIONAL MUSEUM OF THE U.S. ARMY
Fort Belvoir, VA

By Dayna Rowden

Planning and design efforts are in full swing at the National Museum of the U.S. Army (NMUSA) project office. Before construction can begin, the staffs at NMUSA and the U.S. Army Center of Military History (CMH) are working hand-in-hand to ensure exhibits, artifacts, audio/visual productions, and computer interactives are ready to go when the building is complete.

In December 2013, NMUSA, with the support of CMH and the Museum Support Center, coordinated a photo shoot for an exhibit panel showing Soldiers carrying standard issue equipment of the six time periods – Revolutionary War (1781), Civil War (1863), World War I (1918), World War II Europe and Pacific (1944), Vietnam (1967), and Afghanistan (2011) – to be featured in the sub-sections of the “Fighting for the Nation” gallery. Nearly all the models came from a professional casting agency with the exception of the

CMH artist-in-residence, Sgt. 1st Class Amylouise Brown, who had previously deployed to Afghanistan.

NMUSA took a few steps closer toward opening with the completion of the 100-percent Exhibit Package redesign. Over the past two years, the contractor Eisterhold and Associates, Inc. (EAI) reviewed the proposed changes, which included additions to story-line, text, label copy, image selection, custom illustrations, graphic panels, graphics, lighting, acoustics, etc., and completed the redesign initiative on 3 February 2014. Additionally, audio-visual productions of 39 short films and computer interactive, which will be incorporated into NMUSA exhibits, are nearing completion. NMUSA recently reviewed one of these interactives, AV-25 “The Army Combat Team,” which explores the integrated nature of the 1944 Normandy Landings.

NMUSA believes a museum is not defined solely by the building it occupies. To give visitors a chance to get a sneak peak at future exhibits and artifacts, and learn more about Army history, NMUSA has redesigned its website (www.thenmusa.org) to feature interactive exhibits, videos, photos, and articles that bring the Soldier’s story to life.

DISASTER PLAN

continued from page 2.

8. Staff efforts will be diminished. There is definitely a psychological scar caused by the disaster. Staff members see their years of effort destroyed, and this affects performance.

9. Find the pot of gold. There is a pot of gold at the end of the rainbow that appears following your disaster. The Engineer Museum was able to accomplish over a quarter million dollars worth of deferred maintenance on the World War II buildings and paint almost a dozen vehicles with Army disaster funding. We were able to purchase warehouse shelving to store the artifacts displaced by the tornado. Old fiberglass store mannequins were replaced with Dorfman museum figures. The key is to be innovative and to communicate with installation staff to maximize recovery. Part of the recovery process should be bringing the facility and exhibits up to current professional standards.

Author’s note: The Staff of the Engineer Museum would like to extend to the Army Museum community our sincerest appreciation for the many offers of assistance received immediately following the tornado.



ARIZONA MILITARY MUSEUM

Phoenix, AZ

By Col. Joseph E. Abodeely, USA (Ret)

In conjunction with the DOD Vietnam War commemoration, the Arizona Military Museum hosted a Vietnam Art Exhibition from October through December 2013, featuring paintings, drawings, sculptures, and other works of art created by Vietnam veterans and other fine artists. The exhibition was co-hosted by the Arizona Military Museum, Jim Covarrubias (a Vietnam veteran) of Ariztlan, and John Fontana, founder, Arizona Art Alliance, who were instrumental in securing over 30 participating artists. The exhibition closed with an event hosted by three chapters of the Daughters of American Revolution.



LOUISIANA NATIONAL GUARD MUSEUMS

By Capt. Heather Englehart

In the minds of many, Hurricane Katrina was ages ago. Yet, for those who experienced its devastation in 2005, the storm does not seem to have been all that long ago and its effects are still being felt, including at the museum at Jackson Barracks. Thanks to the countless hours given by volunteers, fellow professionals, and the staff, we are proud to announce that we are now opening the doors to all for a “preview” of the collection and utilization of the research center. This is not an official re-opening but is one step closer. Our public hours are Monday – Friday (10:00 am – 4:00 pm). Steady state museum operations can be attributed to our Camp Beauregard museum location as it continues to beat like a well-oiled drum.

Our part-time employee, Earl Santos, has retired this past year. Earl was with the museum for more than 13 years. His continual imparting of knowledge, gained through more than 60 years of military experience, will be a great loss to our organization. While his presence is missed, the remaining staff is vigilant and as strong as ever.

The two non-profit organizations that previously supported the Louisiana Maneuvers & Military Museum and the Ansel M. Stroud, Jr. Military History and Weapons Museum separately have merged together to create the “Friends of the Louisiana National Guard Museums, Inc.” The group has been a great asset in keeping the Camp Beauregard location going and is instrumental in the endeavor to re-open the Jackson Barracks location.

THE DISTRICT OF COLUMBIA

NATIONAL GUARD MUSEUM

Washington, D.C.

By Officer Candidate Jesse Searls

On 11 September 2013, the District of Columbia National Guard Museum opened its doors. More than three years of hard work and dedication from multiple D.C. National Guard *Capital Guardians*, both active and retired, came to fruition in the form of a 1,000-square-foot official museum.

The DCNG Museum tells the two hundred year-old story of the D.C. militia, tracing its heritage to the American War of Independence and through every major war in our nation’s history. Conspicuous Capital Guardians are spotlighted, including Francis Scott Key, whom penned our National Anthem, and Maj. Gen. Cunningham C. Bryant, the National Guard’s first federally recognized African American general. Visit us at the armory in southeast Washington, D.C.



FORT CUSTER MUSEUM

Augusta, MI

By John W. Anderson

If all bodes well, a new military museum commemorating Michigan's military history will officially open its doors to the public later this year. The museum located at the Fort Custer Training Center, near Battle Creek and Augusta, Michigan, has been in the works for several years and is operated by the Fort Custer Historical Society, a non-profit organization.

An original World War II barracks, building 2631, has been completely renovated and will showcase the facilities' contributions to the state and nation since the post was built in 1917.

The camp was named after General. George Custer, who hailed from Michigan; was a West Point graduate, and commanded the Michigan Cavalry Brigade during the Civil War. More than 100,000 Soldiers, mostly from Michigan and Wisconsin, trained at the camp during World War I. In 1940, Camp Custer was designated Fort Custer and became a permanent military training facility. Over 40,000 of the estimated 300,000 Soldiers trained at the fort were assigned to the Provost Marshal's Replacement Training Center. From 1943 to 1946, approximately 5,000 German POWs were housed there.

After the Korean War, the facility was closed as an active army site and turned over to the Michigan National Guard. A Veteran's Administration Hospital, state park, national cemetery and industrial park have reduced the facilities acreage but add to Fort Custer's legacy. A 1,000-man Air Force Nike Missile Station and a 1,200-man Job Corps training facility also were part of the fort's history. Today, more than 100,000 Reservists and National Guardsman train at the center annually. The museum will spotlight the history and accomplishments of the post over the past century, including Michigan's military legacy and involvement in the Civil War, Spanish American War, and beyond.



MINNESOTA MILITARY MUSEUM

Little Falls, MN

By Jeff Thielen

All military museums honor veterans with exhibits that share veteran stories, but the Minnesota Military Museum has recently added exhibit space that not only honors veterans, but also is a resource for them. Located on the grounds of Camp Ripley, the Minnesota Military Museum is the largest military museum in the state. The museum is a 501(c) (3) non-profit corporation and represents all branches of the military in exhibits from frontier days to the present.

The new Veterans' Corner was made possible by a grant from Minnesota's Veterans 4 Veterans and includes a computer kiosk, veterans support wall, and veteran of the month exhibit. The computer kiosk is a touch screen computer with instant links to home pages of veteran service organizations, VA. medical centers, County Veterans' Service Officers and other useful contact information for Veterans.

The Veterans' Support wall allows veterans to hang a Gold dog tag with their information on it and to provide us with a picture and "their story" with information on their military service. The information they provide will be entered into a data base and provided to visitors to the museum and to others through the World Wide Web.

Each month, The Veteran of the Month exhibit will feature a Minnesota Veteran who has provided material to the museum. Museum staff members constantly update and change exhibits. Currently, the featured exhibit is on Minnesota's two civil wars. Planned featured exhibits include an exhibit opening in 2015 commemorating the 50th anniversary of Vietnam and in 2016 an exhibit commemorating the 100th anniversary of World War I.

If you are unable to visit in person, please visit us on line at www.mnmilitarymuseum.org and check out our new 12 minute virtual tour.



MUSEUM OF MISSOURI MILITARY HISTORY Jefferson City, MO

By 1st Lt. Jonathan Klusmeyer

The Missouri National Guard’s Museum of Military History is moving to a bigger and better facility. Still located at Guard headquarters in Jefferson City, the new museum has expanded to cover 6,500 square feet of exhibit space and now features cutting edge technology and facilities, said museum director Charles Machon.

“When Maj. Gen. Steve Danner told us his vision for a new, improved museum, we were excited,” Machon said. “It’s been a lot of work, but every day we see that work paying off.” Since Fall, crews have hung and painted dry wall, re-finishing floors, and fitted climate control systems, Machon said. In January, Capitol Exhibit Services Incorporated built display cases, interior walls, display plinths, and platforms for macro-exhibits.

The project has exceeded Machon’s wildest expectations – the first time he saw it, it was a grease-stained vehicle maintenance shop, he said. “When the idea of converting a large maintenance facility into a museum first arose, I couldn’t help but think of all the obstacles we faced to make it suitable for displaying and storing artifacts,” Machon said. “We had to transform a large, hollow, oil-stained shell of a building that was susceptible to every type of extreme, Midwestern weather into a museum.”

With the Adjutant General’s support, Machon and his team did just that. Danner made preserving and promoting the Guard’s history a priority, devoting \$1 million and a dedicated team to support the project. The new and improved Museum of Missouri Military History will re-open in summer 2014 as a place where Missourians can learn about the Show Me State’s Guard, said command historian Maj. Alan Brown.

“Without Maj. Gen. Danner’s vision and leadership, this wouldn’t have been possible,” said Maj. Alan Brown, Missouri’s command historian. “Maj. Gen. Danner believes pride in our heritage will enhance today’s Guardsmen’s *esprit de corps*. When we open our doors this summer, visitors will see how right he is.”

45TH INFANTRY DIVISION MUSEUM Oklahoma City, OK

By Mike Gonzales

At the 45th Infantry Division Museum in Oklahoma City, we have a number of ongoing projects, including an exhibit on the 100th anniversary of the First World War from an Oklahoma perspective.

We are restoring our M-4A1 Half-Track, an expensive proposition. Our “Chief of Vehicles” S. Sgt. (Ret) Clark Brian, has been scouring the Internet looking for parts and has generally been pretty successful. He said, “I have come to the conclusion that given an unlimited budget a person could start with an empty garage and eventually build himself a fully operational World War II vehicle, of just about any type, and drive it to the store for groceries.”

We have the garage. The money has come from the 45th Infantry Division Association. They have been quite generous and very patient with us.

The bur under my McClellan saddle has been our parking lot project. After many years of complaining about the original 1936 parking lot, we’re finally getting what we wished for, thanks in large part to our Director, COL (Ret) David Brown. The project started in the early fall with an anticipated completion date of the middle of January.

Well, lo and behold the engineers encountered a numbers of buried pipes not on anyone’s site plan. Water pipes, gas pipes, and a large 8 incher that seems to come from nowhere and go nowhere!

With every encounter of one of these subterranean obstacles the city has to be notified. And if, God forbid, you have to move or alter one, you are required to submit your plan to city engineers, and of course it takes weeks to get a response. In the mean time all work ceases. In that time period the weather turned nasty, and progress ceased.

Now I’m told it could be the end of May before compellation – *May!* The moral of this story: be careful what you wish for.”



FORT DOUGLAS MILITARY MUSEUM Salt Lake City, UT

By Robert S. Voyles

Last July, the Fort Douglas Military Museum was selected as the site for the Utah Fallen Warrior Memorial (UFWM). The Memorial is part of a Fort Douglas Memorial Park that has been in the planning stages since 2006. The park also includes a Utah Women's Service Memorial to commemorate women who have served their country from World War I to the present.

The UFWM consists of an 8,000 pound piece taken from the original World Trade Center, smoothed up by an artist in Florida, and brought to Utah by Mountain Crane Company, who donated their trucks and drivers. The artifact's journey to Utah began with a national twelve-state tour, followed by a 16-day tour throughout Utah before being placed on its foundation base at the FDMM. Home Depot donated building materials and Hughes Construction, along with many others donated their construction skills to complete the Park. The Park was completed in an amazingly short time—four months from start to finish.



The Memorial was dedicated on Monday, 21 October 2013, in a ceremony attended by Utah Governor Gary Herbert and Utah Assistant Adjutant General, BG Dallen Atack. Gold Star families and first responders were invited as special guests. The previous evening a special Gold Star Family “Celebration of Life” program was conducted to honor Utahans who had fallen in the service of their country and their families.

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A Memorial Park Committee has been established and will look at all aspects of the Park, from care and maintenance to the scheduling of events within the Park. A Gold Star Family Committee also has been formed to develop an annual commemoration for use of the Park to celebrate the lives of their loved ones.



WYOMING NATIONAL GUARD MUSEUM Cheyenne, Wyoming

By Dick Larsen and Bill Saunders

The Wyoming National Guard Museum recently installed a new exhibit about the horse cavalry. The display was installed by CSM retired, Rolf Skoetsch, who traveled to Nebraska to purchase the fiber-glass horse and research and purchased any missing tack needed for the display. The display features a period correct Model 1904 McClellan-style artillery saddle. The bridle, reins and halter are period correct for cavalry units of the 1920s. The Model 1904 saddle bag has the signature overlapped leather reinforcement in the center. The flaps have a large embossed "US" faintly visible.





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The *Army Museum Memo* is distributed to all activities that comprise the Army Museum System. The primary objective of the memo is to inform Army museums and museum activities of recent developments and operations that may affect the Army Museum Program. The information contained in this publication is provided only for the edification of the reader. In no way shall any information contained herein be construed as a recommendation or endorsement of any product, program or service.

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