



# CALL TO DUTY

Newsletter of the Capital Campaign for the National Museum of the United States Army

The Army Historical Foundation • 2425 Wilson Boulevard • Arlington, Virginia 22201 • [www.armyhistory.org](http://www.armyhistory.org)

## MUSEUM RECEIVES \$1 MILLION DOLLAR INDIVIDUAL CHALLENGE GIFT

Mr. and Mrs. Preston C. Caruthers of Arlington, Virginia, recently became the first individual \$1 million donors to the National Museum of the United States Army Capital Campaign.

“We are extremely fortunate to have Mr. and Mrs. Caruthers’ support of this national landmark that will stimulate visitors of all ages emotionally and intellectually, educate them on the Army’s and the nation’s history and heritage, and create an aura of appreciation and respect for the service and sacrifice of our Soldiers,” said BG Creighton W. Abrams, Jr. (USA-Ret.), Army Historical Foundation Executive Director, upon notification of the Caruthers’ challenge gift.

“This remarkably generous challenge gift to the National Army Museum is a testament to their longstanding support of education and their true patriotism,” Abrams added.

A prominent business executive who has long advocated the importance of education and who possesses a deep appreciation for the selfless service and personal sacrifices of those in the military, Caruthers attributes the successes that he and his wife have enjoyed over the years to his own military experience, which afforded him an education and a chance to see the world.

“The Museum will stand as a testament to the Army’s commitment to our country and its dedication to education, and as a tribute to the sacrifices that our brave Soldiers make for generations to

come,” Caruthers said. “These are the reasons I support the project, and I am so proud of the military and what they do.”

From humble beginnings, Preston “Pres” Caruthers knows what poverty is. “I know the frustration of wanting an education that you can’t have,” he said.

Knowing that any income would help his family’s situation, Caruthers continued to work before and after school, working various jobs throughout his teen years. In 1944, at the end of his junior year of high school, he was finally old enough to enlist in the Navy,

which not only represented a way to earn a steady paycheck, but a way to see water – something that had been largely absent from his life in the Dust Bowl.

Caruthers valued education even then in his life and credits the Navy for giving him the opportunity to finish high school through correspondence classes at the United States Armed Forces Institute in Madison, Wisconsin.

After leaving the Navy in 1946, Caruthers moved to Washington, D.C. He was accepted into George Washington *continued on page 7*



*Caruthers, one of Northern Virginia’s most prominent land developers, in his Arlington office.*

## NEW MUSEUM SUPPORT CENTER UP AND OPERATIONAL

The Office of the Chief of Military History's Museum Support Center (MSC)—a newly constructed 127,000 square foot facility designed for climate and environmentally controlled storage of 30,000 artifacts and 15,000 paintings and sketches from the Army art collection—is now operational at Fort Belvoir, Virginia.

The center also houses research archives, workspace for a Soldier artist-in-residence, a photo studio and lab, an exhibit workshop, and a classroom for professional training of personnel operating the Army museum system which consists of over 60 Army field museums worldwide, to include the system's future capstone, The National Museum of the United States Army.

"The Museum Support Center is up and operational, and it's a thrill to see how this part of the plan for the Army museum system has materialized," said BG Creighton W. Abrams, Jr. (USA-Ret.), Army Historical Foundation Executive Director, during a recent tour of the facility. "The center's mission is unique within the system, and it and those who operate it will be what eventually makes the National Museum of the United States Army the unique visitor destination we expect it to be," Abrams added.

According to Dennis Mroczkowski, Chief of the Collections Branch, the Army has never constructed a building like this before, and rarely is anything similar seen within the civilian museum profession. "The design of the MSC was spearheaded by Mr. Walter Bradford, a museum curator who spent much of the past 20 years advancing the design of the facility and how it should operate," he said.

"Mr. Bradford started with a blank page," Mroczkowski continued. "He laid out an operating system following a logi-



*MG Herring examines communications equipment that arrived recently at the new MSC.*

cal sequence for handling and accountability, from artifact acquisition to placement in the collection area"—all of the steps purposeful to the care of the artifact.

"Our goal is to preserve every artifact, in as pristine condition as possible, as when it was made or found," explained Dr. Charles Cureton, Director of Army Museums. "We want to do everything we can to slow down deterioration so that 200 years from now it looks just as it was intended."

Mroczkowski pointed out that while the Army's field museums such as the National Infantry Museum at Fort Benning, the Frontier Army Museum at Fort Leavenworth, or the Quartermaster Museum at Fort Lee will continue to retain and maintain their own collections and carry out their specific missions, what is known as the Army's entire central collection of micro-artifacts will be consolidated at the MSC. "We have all uniforms, equipment, and other micro-artifacts that were worn by, used by, or accompanied Soldiers of all eras. Many of these are never-before-seen items that already have been identified for future

display throughout the National Army Museum's galleries and exhibits."

When artifacts from the central collection are identified or selected for exhibit, Mroczkowski said there is ample environmentally controlled space throughout the center to stage, prepare for exhibit, and store the exhibit until the Museum is ready for that particular display.

The Center will also consolidate the entire Museum Division and headquarters staff under one roof and will provide a unique educational opportunity as a teaching hub for Army museum personnel worldwide. By centralizing professional training within a state-of-the-art teaching gallery, the center staff can create comparison teaching scenarios to illustrate display and lighting techniques that can be used to improve exhibits and galleries throughout the Army museum system.

"Developing the ability to recognize the difference between something that looks 'good' versus 'great' is what we're striving for," explained Dr. Cureton. "'Great' is what pulls in the visitor—then you engage them, and then you educate."

"The storyline and exhibits at the National Museum of the United States Army will be great," remarked Abrams; "engaging and educating is precisely what the National Museum is all about."

As the capstone of the Army museum system, the National Museum holds the unique mission to tell the all-encompassing story of the Army and the contributions made to our nation by the American Soldier.

"There is a bigger story to the Army than fighting battles," Mroczkowski emphasized, "the Army made many important contributions on the civilian side, too, that are frequently overlooked, and the National Museum will tell the story of the great things the Army, as a whole, has done."

## GASOLINE ALLEY CARTOONIST RAISES AWARENESS OF MUSEUM



In June 2010, Scancarelli's Gasoline Alley story line featured the Registry. (Courtesy of Tribune Media Services, Inc.)

Jim Scancarelli is the writer-artist behind the popular syndicated comic strip, *Gasoline Alley*. In January 2010, Jim ran a seven-week series of panels followed by a one-week series in June 2010 in which Skeezeix Wallet, the comic's main character and an Army veteran, promoted the National Museum of the United States Army and the *Registry of the American Soldier*, respectively.

The response was explosive – the National Army Museum saw an incredible spike in donations and *Registry* entries, and a near 30 percent increase in web site traffic during the first week alone.

“Immediately following the launch of the Museum-themed *Gasoline Alley* story line, donations poured in,” said Dick Couture, the Capital Campaign’s Deputy Executive Director of Donor Marketing. “Through our partnership with Jim Scancarelli and *Gasoline Alley*, we are able to reach a wider audience of people who otherwise might not have heard of the National Army Museum and its goal of honoring the sacrifice and brave history of our Soldiers.”

To broaden awareness of the Museum even further, Scancarelli has also provided his artwork for use in the Campaign’s donor marketing mailings.

“Jim’s commitment, compassion, and support are inspiring, and we are forever grateful for the opportunity to increase Museum visibility in this unique way,” Couture emphasized.

From Charlotte, North Carolina, Scancarelli says he is from a creative family of artists, musicians, and entertainers. He joined the Navy after high school to fulfill his military obligation.

Scancarelli emerged from the Navy with an enormous sense of patriotism and a new take on a childhood memory of his uncle going off to WW II.

“That day at the train station, everyone was crying, hugging, and kissing. It was very emotional and painful,” he reminisced. “It wasn’t until after my time in the Navy that I was mature enough to look back and understand the sacrifice that service men and women make.”

Today, he thanks every WW II veteran he meets, because “without their sacrifices – whether it was peeling potatoes or fighting on the front line – we wouldn’t be where we are now. I wouldn’t be doing what I’m doing now,” Scancarelli said.

Scancarelli began his creative career freelancing slide art illustrations for magazines until the advent of computers put him out of business. In 1979, he met Dick Moores, then writer-artist of *Gasoline Alley*, and began working as his assistant. When Moores passed away in 1986, Scancarelli took over the strip. He realized that he could share his patriotism and bring attention to the military through *Gasoline Alley*.

According to Scancarelli, the Museum will remind visitors of the

individual Soldier’s role in ensuring the many freedoms enjoyed in the United States. His father and uncles, all Italian immigrants, had an overwhelming sense of pride in the freedoms and opportunities presented to them in the United States that, according to Scancarelli, many people take for granted. He learned through his father that “we’ve got it good and don’t even know it,” he said.

Scancarelli is proud to be in partnership with such a patriotic effort as the Museum. “I believe that without a complete understanding of history, future generations will have nothing to go on. You have to understand the past to be able to go forward into the future,” Scancarelli said. “The National Museum of the United States Army will ensure that visitors learn about the importance of the Army’s place in American history. This Museum will be for America.”



Scancarelli has produced *Gasoline Alley* since 1986. (Photo courtesy of Jim Scancarelli)

The National Museum of the United States Army's *Your Story... Your Army... Your Museum* exhibit drew over 4,000 visitors at the recent 2010 AUSA Annual Meeting and Exposition in Washington, D.C.

A steady stream of Soldiers, Army veterans, groups of military spouses, AUSA chapter members, and defense contractors attending the three-day event took time to visit the exhibit to learn more about the National Army Museum to be built at Fort Belvoir, Virginia.

In addition, members of Christopher Chadbourne & Associates' exhibit design team unveiled a rough cut cardboard model of two of the Museum's major galleries—*Fighting for the Nation* and *The Army and Society*—during a special Museum update for the Sergeant Major of the Army's Board of Directors, a select group of Command Sergeants Major who assist the Army's three- and four-star commanders and who are involved in the command chain of every individual Soldier in the active Army, Army National Guard, and Army Reserve.

Susan Smullen, The Army Historical Foundation's Deputy Director of Communications who oversaw manning of the exhibit, noted that this year's choice location adjacent to three of the Museum's corporate sponsors—Raytheon, ITT, and Oshkosh Defense—provided a heavy traffic path and high visibility for this year's display.

"And the fact that we featured information on the *Registry of the American Soldier* and the coming availability of the 2011 Army commemorative coins helped us engage and inform our visitors," Smullen said.

Designed by the Army Historical Foundation's Jamie Hubans and Randy Yasenchak and sponsored by the National Museum of the United States Army Project Office at Fort Belvoir, the 20' x 30' exhibit featured rare artifacts, reproductions of selected paintings from the Army Art Collection, and Soldiers'

personal accounts reflecting the Army's seven core values.

"This year we decided to combine the Museum's central theme—Soldiers' stories—with matching artifacts and artwork to simulate the type of gallery experience the Museum is expected to illicit—to engage visitors' imaginations and curiosity and immerse them in Army history," noted Hubans. "The reactions and comments from exhibit visitors indicate we succeeded in doing that," she added.

AUSA's annual meeting at the Walter E. Washington Convention Center is considered a prime venue for increasing awareness and updating the Army family and others on Museum progress.

"The exhibit not only put us in front of Soldiers of all components and their

families, giving us an opportunity to answer their questions and gather feedback or ideas they might offer. It also served as the tangible, show-and-tell, backdrop that helps us explain the purpose, theme, and the overall planned layout of the Museum to members of the general public who toured the exposition," noted Beth Schultz, Director of Grassroots Development.

"This has been a good stop," said Ms. Andrea Young, Family Readiness Support Assistant to the Commander of the 3<sup>rd</sup> Infantry Division's 3<sup>rd</sup> Brigade at Fort Benning, Georgia, after visiting the exhibit. "I'll be passing this information on about the Museum, the registry, and the commemorative coins to spouses and others when I return to Fort Benning."

# MMU

## EXHIBIT ATTRACT



Beth Schultz talks with Family Readiness Group members about taking information back to their post.



AUSA attendees review a rough cut cardboard model of the National Army Museum exhibit design team unveiled by Christopher Chadbourne & Associates.

# SEUM

## S THOUSANDS AT AUSA EXPO



*BG Abrams fields questions during a special briefing for a select group of Sergeants Major.*

ard model by



*This year's exhibit featured Soldiers' stories with complementing artifacts and selections from the Army Art Collection.*

## MUSEUM ATRIUM A COLORFUL REFLECTION OF ARMY HISTORY

The service and sacrifice of over 30 million American men and women who have worn the Army uniform during over 180 campaigns will be uniquely reflected in a majestic spectrum of color high above the atrium of the National Museum of the United States Army.

Suspended horizontally and spaced over several stories, oversized glass replicas of the 21 multi-colored campaign streamers currently authorized for display on the Army flag will be clearly visible to visitors inside the Museum as well as those approaching from outside at a distance.

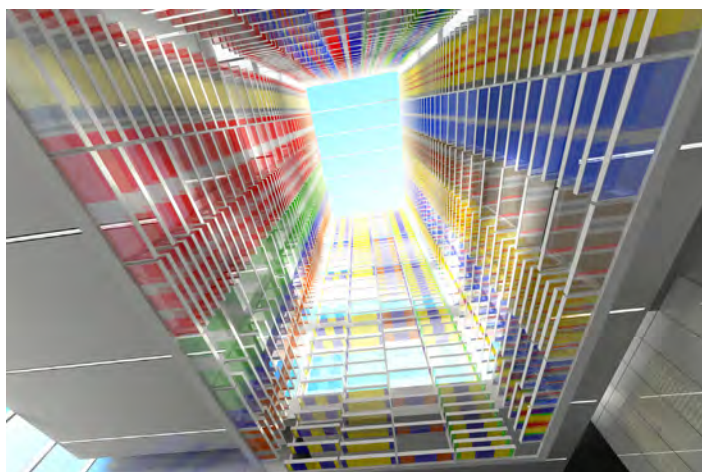
Displayed as colored glass fins filtering exterior light, the streamers will represent chronologically the major battles fought by the Army from independence to the present, and provide a kaleidoscopic display of color designed to generate immediate memories among Army veterans and serving Soldiers. They will be able to match the streamers to whichever service ribbons they earned and were authorized to wear among their other awards and decorations.

“The Army’s campaign streamers

are as iconic a manifestation of the personal role our Soldiers have played in Army history as they are an indelible symbol of the significant engagements embroidered on the campaign streamers that hang from the Army’s flag,” said Judson E. Bennett, Project Director for the Museum. “For Army veterans, this colorful spectrum

will be a powerful symbol of the Army’s continual defense of our nation, and for all visitors, the streamers will create a memorable entrance to the Museum,” Bennett added.

According to John B. Wilson, author of the booklet *U.S. Army Campaign Streamers: Colors of Courage since 1775*, campaign streamers date back to the early 1860s when “the War Department instructed all regiments and batteries to inscribe on their colors or guidons the names of battles in which they had



Conceptual rendering by Skidmore Owings & Merrill

performed meritoriously.” This tradition evolved in complex but fascinating fashion during the Army’s 235-year storied history—including an Executive Order by President Eisenhower establishing the Army flag, which was unveiled on June 14, 1956, and several decisions to retroactively add, delete, or rename certain campaigns over the years. Today, the Army flag is festooned with 21 distinctly identifiable major battle streamers representing the Army’s 181 authorized individual campaigns.

## THE 1814 SOCIETY MEMBERS GATHER FOR ANNUAL EVENT



BG Creighton W. Abrams, Jr. (USA-Ret.), Ms. Karen Theobald Conlin, Civilian Aide to the Secretary of the Army (Central Virginia), and Mr. Sean Conlin.

Members of the Capital Campaign for the National Museum of the United States Army’s *The 1814 Society* from as far west as Nevada and as far south as Georgia attended the 2010 annual event on November 5th at The Army and Navy Club in Washington, DC. The high point of the evening was a special presentation on Museum progress by BG Creighton W. Abrams, Jr. (USA-Ret.), Army Historical Foundation Executive Director. Group activities continued on Saturday and Sunday with a historic tour of the Yorktown battlefield and the Fort Monroe Casemate Museum. For more information on *The 1814 Society*, contact Beth Schultz at Beth.Schultz@armyhistory.org or (703) 879-0006.

## \$1M CHALLENGE GIFT (CONTINUED FROM PAGE 1)

University and changed his major repeatedly, eventually realizing his passion for business.

In 1950, after four years of building houses part-time for his brother-in-law, an entrepreneur in the construction business, Caruthers left college to form his own small construction company. It was in this business that Caruthers built his fortune.

As his wealth grew, so did his passion for philanthropy.

“From my childhood I gained an understanding of need and finding ways to help,” Caruthers said. Over the years, he held onto the value of education. He has sat as chairman of the Arlington County School Board, is a former president of the Virginia State Board of Education, and recently had a building named for him at Marymount University. He views educat-

ing the public about the contributions of the military as a key objective of the National Army Museum. “Education is so empowering,” Caruthers said. “I live by the ‘Give a man a fish, he’ll eat for a day. Teach a man to fish, he’ll eat for a lifetime’ model.”

“I believe Mr. Caruthers’ long-standing penchant for education will be well-satisfied by the emphasis Museum planners are placing on various Geography, Science, Technology, Engineering, and Math (G-STEM) programs that will engage students of all ages and their teachers not only in the state-of-the-art education pavilion, but also be integrated throughout the various galleries and exhibits,” said Carol Harlow, the Capital Campaign’s Deputy Executive Director.

As to continuing to empower people, Mr. Caruthers is using his gift to chal-

lenge other donors to continue their own support of the Museum. This Fall a letter will go to all current Founding Sponsors letting them know Mr. Caruthers will use his gift to match each membership renewal donation dollar for dollar.

Rachel Hartmann, Director of Major and Planned Gifts for the National Museum of the United States Army Capital Campaign said, “Mr. and Mrs. Caruthers’ challenge gift will catalyze additional support to build this landmark institution so we, the American people, can honor the fourteen generations of Soldiers who have shaped America’s history. This gift is an important fundraising initiative to help build a Museum that will engage, educate, honor and inspire. As Mr. Caruthers said to me, ‘it [making my gift a challenge to others] just makes good business sense.’”

## INTERNATIONAL ASSOCIATION OF MACHINISTS AND AEROSPACE WORKERS SHOWS SUPPORT FOR MUSEUM

The International Association of Machinists and Aerospace Workers (IAMAW) recently showed their support for the National Museum of the United States Army in the form of a \$125,000 donation over the course of five years.

Originally named The Order of United Machinists and Mechanical Engineers, the IAMAW was formed in 1888 by 19 machinists in Atlanta, Georgia. Over the next two years membership grew to up to 40 locals and the organization changed its name to the National Association of Machinists in 1889. In 1890, the name changed to the International Association of Machinists as locals in Canada and Mexico were established.

“This is a very special gift from a very special organization,” said MG John P. Herrling (USA-Ret.), Campaign Executive Director. “The IAMAW en-

joys the distinction of being the first group of union members to contribute to our capital campaign, and we appreciate their collective generosity as much as we value the special spirit of patriotism that has occasioned their contribution,” he added.

IAMAW 13th International President R. Thomas Buffenbarger added, “Our organization has a very large population of armed forces veterans and most of them served in the Army.” He continued, “As the union that represents the largest union in the defense industry, we make a lot of equipment and materials used by the armed forces. In honor of our members who are veterans and in honor of the armed forces and what they do, we thought it was an entirely appropriate thing for us to contribute to the Museum.”

Buffenbarger has an especially per-

sonal interest in seeing the Museum come to fruition. His family immigrated to the United States from Germany in 1730 and there has been a Buffenbarger in every major US conflict, most of them serving in the United States Army.

The IAMAW is a large organization, representing 720,000 members across North America alone. Putting the issue of job loss on American radar and raising wages of machinists and aerospace workers are among the many goals of IAMAW as well as promoting the power of the working individual.

The International Association of Machinists and Aerospace Workers’ gift places them in the Museum Campaign’s Two-Star Circle of Distinction, reserved for donors of \$100,000 - \$249,000.



# Reflections

## WW II Army-Navy E Awards Honored Factories, Defense Workers

While US troops were earning American, Asiatic-Pacific, and/or European-African-Middle Eastern Campaign Medals during WW II, their civilian counterparts stateside were also being awarded the *Army-Navy E Award* for their contributions to the war effort.

Established in the early 20<sup>th</sup> century by the Navy as the *Navy E Award* to recognize superior service and later adapted for similar purposes by the Army as the *Army A Award*, the *Army-Navy E Award* was created in July 1942 when the War and Navy departments discontinued the separate service awards and issued a joint award to individual industrial plants that demonstrated outstanding wartime production performance.

The award consisted of a pennant for the plant and a lapel emblem and certificate for all employees of the plant at the time the award was presented.

The pennant was swallow-tailed, bordered in white, and included a capi-

tal E within a yellow wreath of oak and laurel leaves on a vertically divided blue and red background. *ARMY* appeared on the red background and *NAVY* on the blue background.

The employee award was metal and had a capital E within a wreath of silver and oak laurel leaves centered on five horizontal swallowtail wings alternating in red/white/blue/white/red.

Plants were nominated for the award by Army or Navy district procurement officers who forwarded nominations through chiefs of their respective supply services, or, in the case of the Army Air Forces, through the Commanding General of Materiel Command, to the Awards Board in Washington, D.C. for final decision.

Excellence in quality and quantity of production were the two main determinates in granting the awards. Other considerations included overcoming production obstacles, avoiding work stoppages, beating production deadlines, managing effectively, maintaining fair labor standards, and conserving critical and strategic materials.

The lapel emblems were recognized as the highest of home-front war plant honors. The emblems became a particular source of pride to those who earned them, and presentation ceremonies were considered major events at the local level. A recent article in the *Kenosha News* (“Dedicated factory workers earned coveted E awards,” October 21, 2010) noted that nearly 5,000 pins were



Photograph courtesy of [www.theliberator.be/](http://www.theliberator.be/).

awarded to Kenosha, Wisconsin plant workers during WW II:

*“Great pride was taken by our factory workers in the knowledge that they were helping the boys on the front lines as many of them had family members and co-workers serving in the military. At the Nash plant, laborers cranked out Army transport trailers, made Hamilton Standard propellers and later even Sikorsky helicopters.”*

Meanwhile, the E pennants that flew over the award-winning factories across the country were a fluttering symbol of patriotism in action. During WW II, the industrial mobilization included an estimated 86,000 plants producing a wide range of materiel for our fighting forces, yet a news release dated December 5, 1945, the program’s termination date, reported that only 4,283—about 5%—of the nation’s war production facilities earned the coveted award “for their role in defeat of the Axis Powers.”

Today, the pennants and lapel emblems are museum pieces—nostalgic reminders of a time when the entire nation had a stake in the war effort.

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