

## The Coca-Cola Foundation Awards \$1 Million Grant

The philanthropic arm of The Coca-Cola Company, makers of the popular drink American troops paused with to refresh themselves more than a billion times during World War II, recently contributed a \$1 million grant to the National Museum of the United States Army.

The grant will be used to help fund the Museum's Experiential Learning Center, a unique state-of-the-art interactive resource area featuring geography, science, technology, engineering, and mathematics (G-STEM) educational programs for middle and high school students.

"One of our Foundation priorities is to build sustainable communities through unique education and enrichment opportunities," said Lori George Billingsley, Vice President, Community Relations, Coca-Cola North America Group. "Through this grant to the National Museum of the United States Army, we not only support an interactive learning experience but we continue to honor our nation's heroes."

In awarding the grant, The Coca-Cola Foundation enjoys the distinction of being the first non-defense-related organization entered in the Museum's *Five-Star Circle of Distinction* reserved for donors of \$1 million or more.

"Coca-Cola's iconic role as an important World War II morale builder at home and throughout the European and Pacific theaters is legendary," said MG John P. Herrling (USA-Ret.), Executive Director of the Museum's capital campaign, in announcing the gift. "We appreciate The Coca-Cola Foundation's generosity as much today as the War Department appreciated Coca-Cola's wartime effort to ensure Coke was accessible to our troops."

*From "He's Home" print ad courtesy of Coca-Cola Company.*



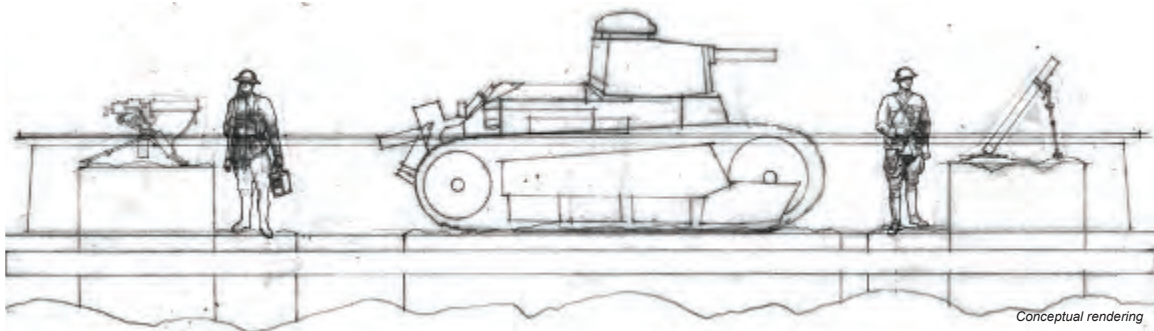
"Coca-Cola Soda Goes Along" print ad (1942), courtesy of Coca-Cola Company.



Herrling explained that Coca-Cola was quick to respond to General Eisenhower's request that Coke be available to our frontline troops. The Company began its support of U.S. military troops in 1941 during World War II when former Company President Robert Woodruff committed "to see that every man in uniform gets a bottle of Coca-Cola for five cents, wherever he is and whatever it costs the Company." When the U.S. Army fought across North Africa, the machinery and equipment to outfit three complete Coca-Cola plants was among the materiel in the Army's logistical tail, and by 1945, there were 64 Coke bottling plants moving along right behind the Allies' advancing battle lines through Europe and the Pacific.

Herrling also said that on the homefront, "Coca-Cola goes along" became a very memorable wartime patriotic tag line.

"Coca-Cola generated an amazing degree of brand loyalty at home and among our troops overseas," he said, "paving the way for unprecedented growth of the Coke brand after the war."



## WORLD WAR I—IMMERSION EXHIBIT

Visitors to this exhibit within the *Nation Overseas* gallery are first introduced to the Great War, a chronicle of World War I before U.S. involvement in 1917. It recreates the bleak desperation of living in and fighting from the trenches – a result of the highly ineffective defensive tactics that stalemated the Western Front for four years.

Visitors learn that after years of brutal trench warfare, the French and English Armies were depleted and their leaders welcomed America's entry into the war in 1917. Their military leaders initially hoped to integrate the millions of fresh U.S. Soldiers into their own forces. However, the American Commander in Europe, General John J. Pershing, turned down these plans and successfully insisted that U.S. men

and units would fight together as a single force. He did accept massive amounts of equipment and training from his allies. The Americans, fighting first as a single Army, then as an Army Group, spearheaded the final victorious Allied offensives of the war, especially in the Meuse-Argonne sector, in late summer and fall of 1918.

Next, visitors are introduced into the World War I Immersion exhibit area that transports them to the battered terrain of France's Argonne Forest. Splintered tree stumps and abandoned equipment dot the landscape while American Soldiers poised mid-action bring the scene to life. Visitors move through the exhibit via a glass walkway, activating

an immersive media experience that portrays the horrors of the trench warfare experience between 1914 and 1918. Video projections and the sounds of U.S. Soldiers fighting in the trenches surround the visitor. Media elements also provide aerial views of the extensive trench networks traveling hundreds of miles along the Western Front.

Visitors also will have the opportunity to explore an FT-17 light tank set amid a series of brightly colored WW I Army recruiting posters. The story line summarizes the course of U.S. involvement in the war, the concept of open warfare, and the final offensives that ultimately forced the Germans to an armistice.

"Over the Top," by George Harding.





# Rasmuson Foundation Sponsors WW II Exhibit

**T**he Anchorage-based Rasmuson Foundation has awarded a \$500,000 grant to the National Museum of the United States Army and will sponsor the Technology and Tactics exhibit within the *Global War* gallery.

Rasmuson Foundation is a private foundation that works as a catalyst to promote a better life for Alaskans. According to Rasmuson Foundation President Diane Kaplan, supporting the National Army Museum provides an opportunity for the foundation to acknowledge the state of Alaska and COL Mary Louise Rasmuson (AUS-Ret.) and their place in the history of the U.S. Army.

“Alaska has played an integral part in the history of our nation and that of the U.S. Army,” said Kaplan. “Our donation is an opportunity for Alaska to be recognized by visitors when touring the Museum and also to pay tribute to the significant contributions COL Rasmuson made to women, the Army, and to Alaskans.”

As part of the *Global War* gallery, which includes the World War II time period, the Technology and Tactics exhibit will highlight innovations and new uses for equipment, technology, and personnel that were instrumental in Allied success. This gallery will also tell the story of the Women’s Army Auxiliary Corps which holds a special significance for Rasmuson Foundation.

Mary Louise Milligan joined the Army in 1942 and was one of the first 400 women selected to serve in the Women’s Army Auxiliary Corps (WAAC) – a WW II experiment of using women to work *with* the

Army and the precursor of the Women’s Army Corps (WAC) established in October 1943. Milligan quickly rose through the ranks and President Dwight

D. Eisenhower appointed her as the fifth director of the WAC in 1957 and President John F. Kennedy reappointed her in 1961. Milligan was a trailblazer for women; she advocated for increased responsibilities, more equitable service credits and benefits, and ultimately, integration of black women into the WAC. When Milligan married Elmer Rasmuson, a widower and chairman of the National Bank of Alaska, Rasmuson announced her retirement. After serving 20 years in the U.S. Army, COL Rasmuson moved to Alaska in 1962 and embarked on a new life of public service through leadership roles, philanthropy, and the Rasmuson family’s foundation. She remained actively involved in her civic and veteran activities and in her philanthropy until her death in 2012 at 101 years old.

“The Rasmuson Foundation donation is a perfect example of how many of us have been indirectly influenced by the U.S. Army,” acknowledged MG John P. Herrling (USA-Ret.), Campaign Executive Director. “The Foundation’s contribution to the National Army Museum will ensure the stories of service, strategies, and innovation are preserved and shared with generations to come.”

Visit [www.Rasmuson.org](http://www.Rasmuson.org) to learn more about Rasmuson Foundation.



COL Mary Louise Milligan Rasmuson,  
U.S. Army Photo.

# Exhibit Design Team Recreates Sled for “Noble Train of Artillery”

by Harris Andrews, Artifact Historian,  
National Museum of the U.S. Army Project Office

*Editor's note:* In our March 2013 issue we provided a Museum Spotlight on the Knox Trail Diorama, an exhibit illustrating the logistical ingenuity of Washington's Continental Army. In this article, Mr. Andrews recounts the story of the “Noble Train of Artillery” and explains the historical research that led to fabricating the sledge used to transport the diorama's 6-pounder field cannon.

A wintery diorama in the *Fighting for the Nation Gallery* designed to inform visitors of the creation of the United States Army first artillery corps will feature a British, mid-18th century bronze 6-pounder field cannon ready for transport on a wooden hauling sledge (sled).

In November 1775, Continental Army commander George Washington commissioned Boston bookseller-turned-gunner Henry Knox to transport 59 artillery pieces captured at Fort Ticonderoga, N.Y. by militiamen under Ethan Alan and Benedict Arnold to the Continental Army besieging Boston.

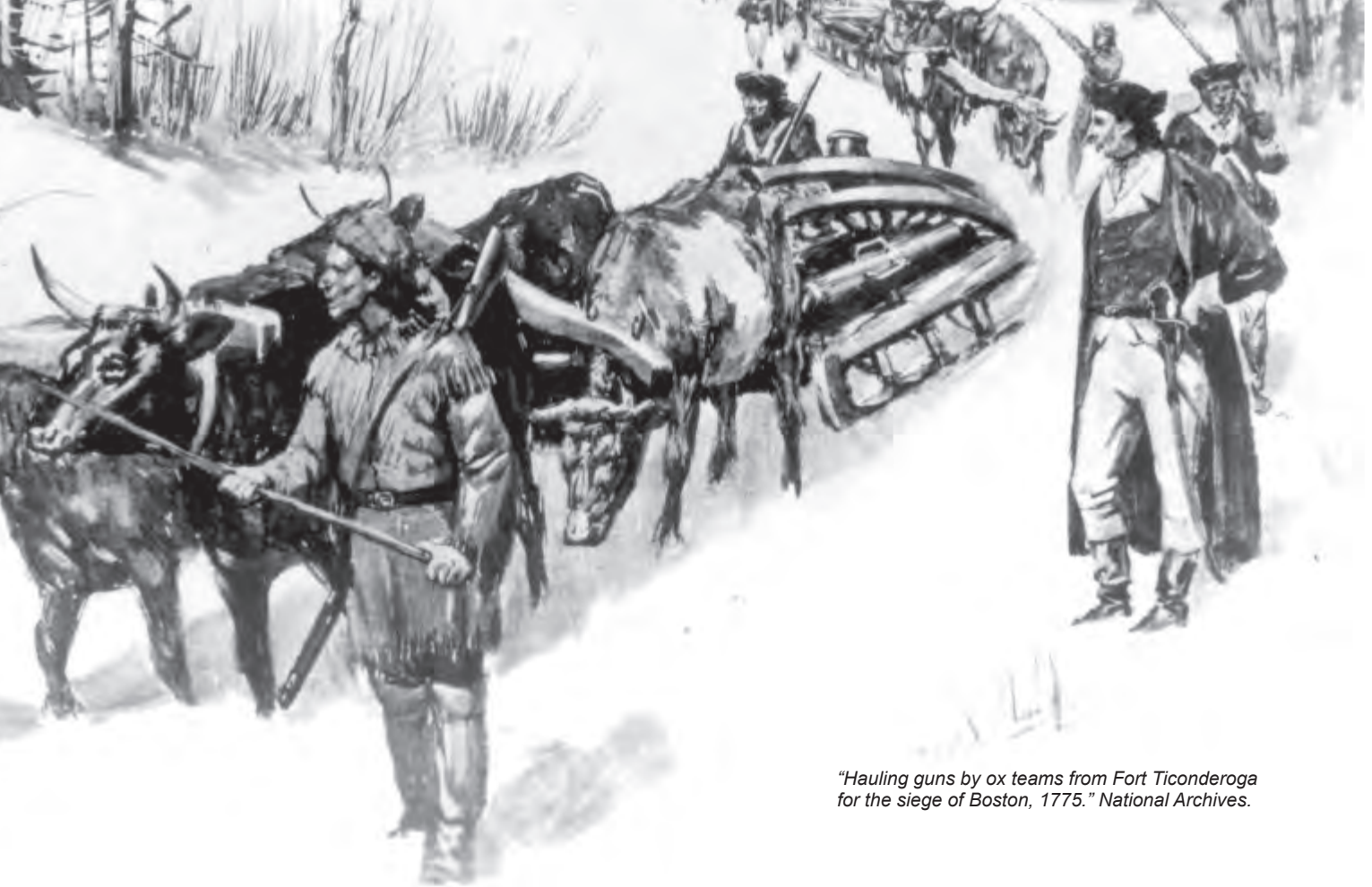
Transporting 60 tons of cannons and mortars across 300 miles of icy terrain and frozen waterways proved to be a monumental and daring mission. Popular sources record that Knox selected wooden sledges or “sleds” to transport a mix of heavy bronze and iron cannon and mortars by road on ox-drawn sledges from the foot of Lake George, down the Hudson River, and over the frozen Berkshire Mountains of Massachusetts to Boston.

Knox's diary entry for December 12, 1775, indicates that he initially ordered Stillwater militia commander Captain George Palmer to “purchase or get made immediately 40 good strong sleds that will each be able to carry a long cannon clear from dragging on the ground.” By using sleds, Knox could avoid the cost of hiring expensive freight wagons that were in short supply in northern New York. Sleds would have been in common use by farmers in upstate New York and New

England for rock clearance, timber hauling, and winter market use. Also, sleds would enable Knox to avoid waiting for the roads to clear of winter ice and late spring mud.

Knox initially reported his tentative plan to General Washington, “I have had made forty-two exceedingly strong sleds & have provided eighty yoke of oxen to drag them as far as Springfield where I shall get fresh cattle to carry them to camp. I hope in 16 or 17 days to be able to present your Excellency a noble train of artillery.”





*"Hauling guns by ox teams from Fort Ticonderoga for the siege of Boston, 1775." National Archives.*

Despite a few delays and Knox's change in plans to use horses as well as oxen and locally procured farm sleds, the guns arrived in Boston in mid-January 1776, forcing the British to evacuate Boston in mid-March and ending their eight-year occupation. The arrival of the "Noble Train of Artillery" marked the beginning of the Continental Army's artillery corps.

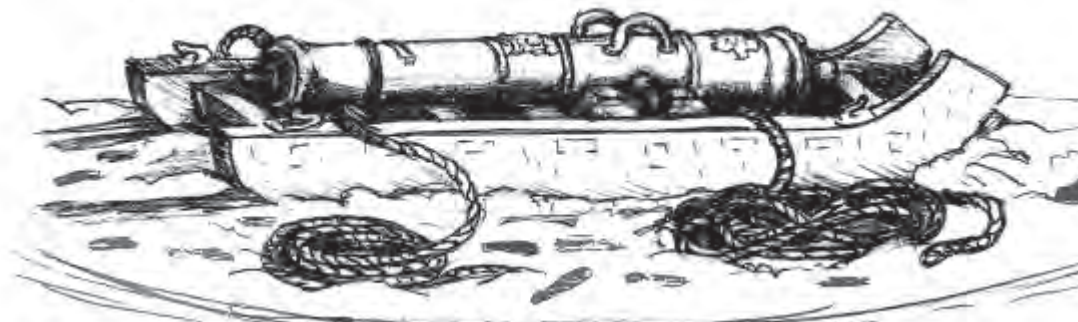
Fabricating this exhibit proved especially challenging. While a 6-pounder cannon artifact was readily available, unfortunately for the Museum designers and researchers, mid-18<sup>th</sup> century agricultural sleds were not the kind of artifact that survived. Hardnosed Yankee farmers and timbermen attached little sentimental value to these simple, functional conveyances and tended to use them until they wore out. A search through historical societies

and local museums revealed no surviving sleds earlier than the late 19<sup>th</sup> century. Further research in artwork revealed no images of 18<sup>th</sup> century farm sleds.

To recreate the sled, a decision was made to assume that the sledges would have followed a common practice design based on carriage making and timber framing traditions of the time. The sledge pattern selected for the tableau and illustrated here was based on an image of a model in use in Lower Canada during the 1830s, while incorporating details from 18<sup>th</sup> century sleds used to move cargo on the quays at seaports. Also consulted were diagrams of Northern European "gun sleds." Construction details were taken from mid-19<sup>th</sup> century photographs of New England logging and rock sleds.



*Conceptual exhibit rendering and sled sketch.*



# Calendar Blends History, Art, Soldiers' Stories

The general motif established in earlier editions of the annual calendar remains popular among recipients and will be repeated in the *National Museum of the United States Army 2014 Calendar*.

“Our 2014 calendar will be patterned after earlier editions, with Soldier artwork being used each month to illustrate a particular event in Army annals, and photos of Soldiers whose service histories indicate they were or are in some way associated with the event,” said Jenna Truax, Army Historical Foundation’s (AHF’s) Direct Marketing Coordinator.

Truax said that the 14 pieces of artwork covering the period from World War I to the ongoing Global War on Terrorism were selected from approximately 16,000 Soldier-artist paintings and sketches maintained in the Office of the Chief of Military History’s Army Art Collection.

“The 104 Soldiers whose photos appear throughout the calendar are considered worthy proxies for all Soldiers associated with the event being featured each month,” Truax explained. “They were selected from over 97,000 men and women currently enrolled in the Foundation’s *Registry of the American Soldier* that eventually will be enshrined in the Museum.”

The introductory pages of the calendar will preview some of the stories that will appear on the indoor pylons of the *Soldiers’ Stories Gallery*, including those of SGT Curtis G. Culin III and CPT Kimberly N. Hampton.

Culin was personally commended by Eisenhower and awarded the Legion of Merit for his ingenuity; he invented the Rhino plow, which fit on the front of a tank and cut through the hedgerows surrounding the Normandy beachhead. He later lost a leg to a land mine in the Huertgen Forest but survived the war.



Jenna Truax evaluates Army artwork for use in the calendar.



Hampton, a helicopter pilot with the 82<sup>nd</sup> Airborne Division, deployed to Iraq in 2003 in command of an air cavalry troop with eight aircraft and 30 Soldiers. She was the Army’s first female aviator to die when her OH-58 Kiowa aircraft was downed by enemy ground fire in Fallujah.

“These are the kinds of stories that

will resonate throughout the Museum—stories of ordinary men and women who have done extraordinary things for their fellow Soldiers, their Army, and the nation,” notes AHF’s Executive Director BG Creighton W. Abrams, Jr. (USA-Ret.) in the introduction to the 2014 calendar. “These personal accounts will offer Museum visitors an invaluable perspective on how much our country owes to its Soldiers and its Army.”

Founding Sponsors can expect to receive their copy of the *National Museum of the United States Army 2014 Calendar* in late October or early November.

# Bricks, Ornaments Great Holiday Gift Ideas



It's that time of year when some start to think of gift ideas for that special someone, or that hard-to-buy-for someone. The Army Historical Foundation can help with two unique gift ideas!

The Army Museum Brick Program offers a one-of-a-kind gift for any Soldier or supporter of the U.S. Army and ensures they will be honored at the National Army Museum through this lasting tribute. The personalized bricks will be in place for the Museum's grand opening and will line the *Path of Remembrance* leading visitors to the Museum's main entrance.

The Mesabi black granite bricks are available in two sizes, a standard 4 x 8 inches for \$250 and a larger 8 x 8 inches for \$500. Brick replicas and keepsake certificates are available for presentation and personal display.

Allow 8-12 weeks for the production and delivery of brick replicas. Need it faster? Call 855-ARMY-BRX for information on gift certificates and expedited delivery times. Visit [www.armyhistory.org/bricks](http://www.armyhistory.org/bricks) for complete information on the Army Brick Program.

The fifth in our series of ornaments depicting Soldier images in Army history features a piece from the Army Art Collection by H. Charles McBarron, a noted 20<sup>th</sup> Century artist and student of history. "Previous ornaments have featured scenes from the Revolutionary War, Civil War, World War I, and World War II," noted Beth Schultz Seaman, Director of Grassroots Development. "Our series continues chronologically this year by featuring Soldier images of the Korean War, which ended sixty years ago with the signing of an armistice."

The front of the ornament frames a watercolor painting, *The American Soldier 1950*, depicting 2<sup>nd</sup> Infantry Division (Indianhead) Soldiers. The Soldiers in this painting are wearing summer combat uniforms that had been supplied to U.S. Army forces in the Pacific theater at the end of World War II. The



*Gift certificates are available for a truly one-of-a-kind gift!*

Soldiers in the foreground are armed with a Browning Automatic Rifle (right) and an M1 Garand rifle (left). Pictured in the background are a machine-gun motor carriage and an M26 Pershing tank.

The National Museum of the United States Army logo appears on the reverse with a historical inscription found at the Korean War Veterans Memorial, "Our nation honors her sons and daughters who answered the call to defend a country they never knew and a people they never met."

This attractive collectible is made by U.S. craftsmen from solid brass and finished in 24 karat gold, measuring about 2 ½ inches wide and 3 ½ inches high. Each ornament is assembled by hand and packaged in a gift box with an enclosure card detailing its design.

The cost for the 2013 ornament is \$16.00. A limited supply of ornaments from previous years is also available if you would like to purchase the complete series. Order on-line through the Army Museum Store at [www.armyhistory.org/store](http://www.armyhistory.org/store) or by calling (800) 506-2672. *Note: The full cost of commemorative bricks inlaid at the Museum is tax deductible.*

# Reflections

## An Up Front Look at LIFE's Wartime Coverage

Wars are forever imprinted on the minds of those who fight them. Those on the home front, though, are left to rely on far less evidential sources to understand and appreciate what Soldiers in conflict endure.

Every week during three of America's wars—World War II, Korea, and Vietnam—*LIFE* magazine was one such source. In clear prose and sharply focused photos, the magazine provided the public with coverage of all that encompassed the Soldier's wartime experiences—fear, courage, boredom, loneliness, heartbreak, and humor. Even *LIFE*'s covers, like those shown here, were designed to provide “up front” coverage of what being a Soldier was all about.



April 19, 1943



November 22, 1943



July 31, 1950



July 2, 1951



June 12, 1964



February 11, 1966

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