



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

FEDEX CONTRIBUTES \$1 MILLION TO MUSEUM

FedEx Corporation recently announced a \$1 million grant to the National Museum of the United States Army to sponsor the only existing reproduction of Orville and Wilbur Wright's 1908 *Wright Flyer*, which will be a featured exhibit in the Museum's *Army and Society Gallery*.

"FedEx Express operates the largest commercial air cargo fleet in the world, and we honor and respect the great and unique contributions of the U.S. Army in the development of aviation from its earliest days to the present," said Frederick W. Smith, chairman, president and CEO of FedEx Corporation. "It's vital that the American people know the role the U.S. Army has played in the development of manned aviation and in their lives."

"The 1908 *Wright Flyer* is an exact reproduction and was considered an essential artifact by Museum staff," acknowledged MG John P. Herrling (USA-Ret.), Executive Director of the Museum's capital campaign. "FedEx is a company comprised of many veterans including their CEO, Mr. Smith, and through this sponsorship, FedEx will help demonstrate important science lessons for students and tell the story of how the Army influenced the development of manned flight."

The Wright brothers were having difficulty interesting investors in their

flying inventions in 1908. At the same time, the Army was looking to acquire a flying machine that with two people on board (one pilot and one passenger) could fly for at least an hour at a minimum speed of 40 miles per hour.

The Wright brothers provided one of three bids the Army accepted and Orville Wright was the only one to bring a plane to Fort Myer, Va. for Army test flights. On September 3, 1908, Orville's test flight astounded Army personnel and the public. When the test flights were completed, the Wright brothers sold the Army its first airplane. The contract totaled \$30,000: \$25,000 for the airplane and a promised \$5,000 bonus for exceeding the minimum speed requirement of 40 miles-per-hour — the age of military flight had dawned.

"This is just one of the stories of how the U.S. Army helped change America," said former Army Chief of Staff GEN George W. Casey, Jr. (USA-Ret.). "The *Army and Society Gallery* will be full of stories of how the Army pioneered ideas and innovations that have benefited American society. The FedEx-sponsored 1908 *Wright Flyer* will deliver an engaging and educational visitor experience."



This exact reproduction of the 1908 Wright Flyer will be showcased in the National Museum of the United States Army.



MUSEUM BRICKS PAVING THE WAY



Supporters of the National Museum of the United States Army's Brick Program are swiftly paving the way for Army history. In less than a year since The Army Historical Foundation (AHF) launched the Army Brick Program, more than 2,500 supporters have purchased over 2,700 personalized Army Museum bricks.

These commemorative bricks will be inlaid along the *Path of Remembrance* leading visitors from the parking area to the Museum's main entrance and will be a prominent tribute to the Soldiers whose names are engraved, according to Kerri Kline, AHF's Director of Donor Initiatives and Museum Relations.

Kline explained that reviewing the brick orders and inscriptions has become a meaningful part of her job as she is a personal witness to honoring the memory of a Soldier. "I review each inscription carefully," said Kline. "I know that every brick holds special meaning for the purchaser and the Soldier, unit, or organization being honored."

One order which caught Kline's attention was an inscription by Shirley McGrath for a Continental Army private. As part of McGrath's Daughters of the American Revolution genealogical research, she identified D. Locard Luce as her patriot ancestor. Although McGrath has several relatives who have served in the U.S. Army from the Revolutionary War to today, she decided to honor Luce with a personalized brick. "Luce always intrigued me because he

was in the Continental Army versus a militia," said McGrath.

According to McGrath, Luce served with the New York line, participating in all the east coast battles and ending up at the Battle of Yorktown. "I think he must have been very patriotic to intentionally travel from New Jersey to Manhattan to sign up for the New York line and fight for seven years while not making much money, if any."

McGrath added that the National Army Museum brings her interest in genealogy and history full circle. "I want to honor those who fought to get this country on its feet...and I hope my brick may also prompt someone to wonder, 'why is a Revolutionary War private

here?' sparking an interest to learn more about the founding of our nation and the story of Private Luce."

COL Patrick D. Allen (USAR-Ret.) honored his father, MAJ Robert J. Allen (USAR-Ret.) with an Army Museum brick. MAJ Allen, who passed away in 2003, has a unique inscription as it recognizes his five years in the U.S. Marine Corps in addition to his 15 years in the U.S. Army. Allen also purchased a miniature brick replica as a keepsake for his mother, Anne. "It's a very sweet memorial," commented Anne Allen, "It is very comfortable to see, have, and live with, because it is not overwhelming. It provides a pleasant memory of all our years together."

COL Allen added that the replica brick provides the best representation of the original and "has touched my mother's heart because she can see it, touch it, and more readily conceive of what the full-scale brick [will] appear like at the Museum's *Path of Remembrance*."

For more information on the Army Brick Program, visit armyhistory.org or call (855) ARMY-BRX.



Above: Image of the Army Museum Brick ordered by Shirley McGrath to honor her patriot ancestor, PVT Luce.

Left: A family photo of Anne and Robert Allen on their wedding day in 1943 with an image of the brick replica their son, COL Patrick Allen (USAR-Ret.), presented his mother.

Cold War Gallery: Korean War Exhibit

The Korean War and the Vietnam War exhibit areas in the Museum’s *Cold War* gallery will share a joint entryway featuring introductory panels informing visitors of the differences between conventional and unconventional war and providing a framework for understanding and contrasting these two conflicts.

Along the left-hand wall leading to the Korean War exhibit, visitors will find an undulating mural of large, dramatic images, including Soldiers marching along the bleak, snowy ridge of a mountain in Korea. Below the mural will be a chronological story of the war, which uses a series of maps to dramatize the shifting control of territory. The first segment of this display area is home to the “Early Involvement” exhibit which features the story of the brief, ill-fated battle waged by *Task Force Smith*, a lightly armed battalion-size force comprised of the first U.S. ground forces to engage the North Koreans. The *Task Force Smith* defenders were quickly overwhelmed and this battle now stands as a bitter reminder of the importance of Army readiness.

Moving through the “Course of War” exhibit section, visitors will learn that Soldiers continued to fight bravely for months even after it became known that cease-fire negotiations were underway. Further into the exhibit area an Army M38A1 Jeep, the simple and durably built workhorse that was a transportation staple during the war, stands ready for visitor inspection. The scene portrays an advanced patrol from the 7th Infantry Division along the Manchurian border near Hyesanjin, North Korea, on the Yalu River in November 1950.

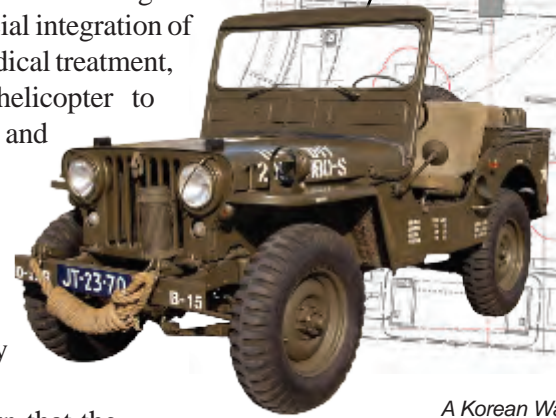
Nearby, an intimate alcove will host a small screen showing videos about the course of the Korean conflict, the stakes involved, and the crucial changes the war brought to the Army. Ambient sound of a frigid wind blows as the story of the “forgotten war” unfolds. Blizzard-like video further enhances an appreciation for Soldiers who fought in Korea.

Along the right-hand wall leading to the Korean War exhibit, The “Conventional War” section will educate visitors on the purpose of the conventional warfare fought during the

Korean War. The goal of conventional warfare is to weaken or destroy the opponent’s military force, and is generally waged by two or more states in open confrontation with little or no reliance on guerilla warfare. Each force is well defined and uses weapons that primarily target the opposite army.

The “Army Developments” section further along this exhibit area invites visitors to explore a range of developments during the Korean War, including the racial integration of the Army and advances in medical treatment, including the use of the helicopter to evacuate wounded Soldiers and the advent of mobile army surgical hospitals (MASH), resulting in countless lives saved because emergency surgery was closer to those critically wounded on the front lines.

Finally, visitors will learn that the Army’s role in Korea did not end with the cease-fire. Americans have remained in Korea for more than 60 years, with U.S. troops facing a hostile North Korea and protecting the fortified demilitarized zone between north and south. The exhibit concludes with a Soldiers’ Stories interactive station where visitors can hear the first-hand accounts of Soldiers who fought in Korea and who helped shape the history of the Army.



A Korean War-era M38A1 Jeep.



In recognition of support for the National Museum of the United States Army, certain exhibits or artifacts described in this article may be named in honor of or in memory of the donor or an honoree.

SPONSORSHIP OPPORTUNITIES:

- Korean War Exhibit Area- \$2,000,000**
- Early Involvement Exhibit Section- \$350,000**
- Course of War Exhibit Section- \$350,000**
- Conventional War Exhibit Section- \$500,000**
- M38A1 Jeep- \$500,000**
- Army Developments Exhibit Section- \$250,000**
- Soldiers’ Stories Interactive Station- \$150,000**



Design renderings courtesy of Eisterhold Associates Inc.

Capital Campaign Gains Momentum \$76 Million Raised to Date

For the Campaign for the National Museum of the United States Army, 2013 proved to be a good year for fundraising.

“The significant increase in last year’s contributions to the Museum occurred because we expanded our focus, made some key staffing changes, further enhanced our successful direct mail program, launched the Brick Program that exceeded its first year goal, and were finally armed with nearly completed designs for the building and exhibits,” reported BG Creighton W. Abrams, Jr. (USA-Ret.), The Army Historical Foundation’s Executive Director.

Million dollar commitments from The Coca-Cola Foundation, Northrop Grumman, FedEx Corporation, and Sikorsky Aircraft/United Technologies Company, combined with a \$500,000 gift from Rasmuson Foundation, other generous corporate gifts, and \$3.1 million from over 55,000 Museum Founding Sponsors—totaled \$10 million in 2013.

With \$76 million raised to date in cash and pledges, the Foundation is much closer to breaking ground in 2015 and beginning construction on this long-overdue tribute to the Army and its Soldiers.

Abrams pointed out that when David S. Lewis, former Director of Corporate Giving at

the Foundation, took over as Chief Development Officer in 2013, Lewis saw the opportunity to broaden the focus of the fundraising efforts.

“As sequestration and the end of the wars in Iraq and Afghanistan began to impact the defense industry, we had a chance to approach non-defense industries and more foundations, which led to major commitments from the Coca-Cola and Rasmuson foundations and the FedEx Corporation. We anticipate additional support from similar organizations in 2014,” Lewis predicted.

“We also benefitted from the assistance of our Board of Directors,” Lewis continued. “Board members have not only made personal commitments; many of them have also played vital roles in opening doors to corporate leaders. This has enabled us to reach contacts that otherwise would have been difficult, if not impossible, to make. The establishment of a seasoned Campaign Development Committee (see sidebar) has formalized this Board effort.”

Along with Lewis’s move to Chief Development Officer, staffing changes included the addition of Melissa Thompson as Senior Director of Development and David Cotter as Director of Major Gifts. Thompson has an extensive background in fundraising at

The Museum’s Capital Campaign team gained new momentum and success in 2013. Seated from left to right, Emily George, Andy Scott, Rachel Hartmann, David Lewis, Melissa Thompson, Abe Abrams, and David Cotter.



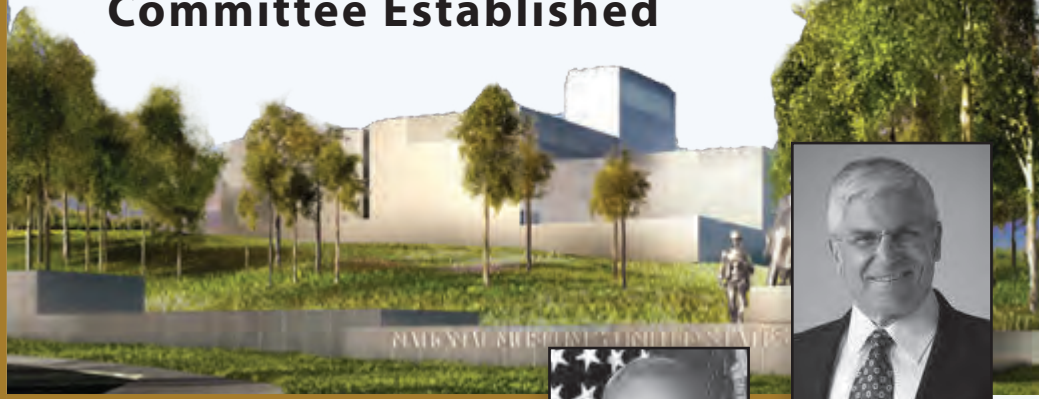
Momentum Date

organizations including the College of William and Mary, The Citadel, the Historic Annapolis Foundation, and National Public Radio. Cotter also has prior experience in the field, including service as a fundraising consultant with CCS. Both Thompson and Cotter hold Certified Fundraising Executive certifications. They join Rachel Hartmann, Senior Director of Major and Planned Gifts, and Abe Abrams, Director of Corporate Giving and Stewardship, who have worked at the Foundation for seven and three years, respectively.

“This team—along with Nick Reynolds and Emily George, who provide research and other assistance, and consultant Andy Scott—brings a lot of experience and enthusiasm to the Campaign,” said Lewis. “We indeed had a good 2013, and the energy is continuing to build. With every commitment, we move closer to making this Museum a reality. This year is a pivotal one, and we look forward to continuing to build on current momentum,” Lewis concluded.



New Campaign Development Committee Established



With the Capital Campaign for the National Museum of the United States Army’s 2014 fundraising goal set at \$20 million, Army Historical Foundation President GEN William W. Hartzog (USA-Ret.) is relying on the newly established Campaign Development Committee to provide guidance and counsel on revenue-generating plans and helping the campaign’s fundraising team implement successful development strategies for 2014 and beyond.

“This year—2014—is a critical year for fundraising, and I’m mainly looking to this specially constituted group headed by The Honorable Tom White to review and evaluate the campaign’s strategic objectives and recommend adjustments wherever necessary,” said Hartzog.

In addition to former Secretary of the Army White (2001-2003), the committee includes GEN George W. Casey, Jr. (USA-Ret.), 36th Army Chief of Sta (2007-2011); LTG Theodore Stroup, (USA-Ret.), Association of the United States Army’s recently retired VP for Education and Managing Director of the Institute of Land Warfare; J. Stanley Lenox, III, Desert Shield/Desert Storm veteran and Immediate Past President of the Texas Capital Area Chapter of the Association of the United States Army; Jordan Tannenbaum, Chief Development Officer of the United States Holocaust Memorial Museum; and MG Neal Creighton (USA-Ret.), who spearheaded the Capital Campaign for the National World War I Museum in Kansas City and also served as the National Army Museum’s first Capital Campaign Executive Director.

David S. Lewis, the Capital Campaign’s Chief Development Officer, welcomed Hartzog’s committee appointments. He explained that members are a mix from the Foundation’s Board of Directors and experienced fundraising volunteers who will work to sustain the campaign momentum during a critical and dynamic 2014-2015 period.

“We are driving our fundraising with the near-term goal of breaking ground in 2015,” Lewis said. “To do that we need to raise an additional \$40 million—\$20 million this year and \$20 million in 2015—to add to the \$76 million already raised. That will trigger \$25 million in Congressionally authorized military construction funds reserved for infrastructure development and groundbreaking.”

Above: Rendering is courtesy of Skidmore, Owings & Merrill LLP.



White



Casey



Stroup



Lenox



Tannenbaum



Creighton

The 1851 Shako – Distinctive Yet Despised

By Ephriam D. Dickson III

National Museum of the United States Army Project Office

The U.S. Army uniform has changed dramatically since its inception more than two hundred years ago, following military styles of other countries as well as general clothing trends in civilian life. Among the unusual headgear once worn by enlisted Soldiers was the distinctive 1851-pattern shako or cap, a rare example of which will be on display at the National Museum of the U.S. Army.

After nearly two decades of the same basic uniform, a board of officers was called to Washington, D.C. in January 1851 to review and recommend a new uniform for the U.S. Army. Looking to France as their model, the board proposed a radical departure from the Army's earlier design, abandoning coat tails for the dark blue wool frockcoat. Army headgear was simplified, with this single cap to serve both for parade dress and for practical fatigue wear by the addition or removal of a colored pompon. Standing more than 7 inches tall, the hat bore a distinctive colored band denoting the Soldier's service, as in the example shown here, with blue for infantry. While regimental numbers were worn on the collar of the uniform coat, the Soldier's company was identified by the large brass letter on the front face of the cap. This design was altered slightly in 1854 when the color band was replaced by a simple welting in the service color, but otherwise, the 1851 cap remained the official army headgear for both officers and enlisted Soldiers for the next several years.

Soldiers in the field, however, soon complained about the impracticality of this "tar bucket" cap and began to remove the stiffening to allow the shape to collapse, much to their officers' chagrin. The design also received some ridicule in the public press. One contemporary cartoon portrayed St. Peter at the gates

of heaven turning away an approaching Army officer. "You can't enter here in *that* cap, old fellow," he explained. But, the officer countered, "It's in strict accordance with the regulations, sir!" The vocal critique of the 1851-pattern cap reflected the Army's long struggle to create uniforms that displayed the country's growing ambition as a world power while at the same time satisfying the practical needs of military field service, all within the tight financial constraints imposed by Congress.

Finally in 1858, the much-despised cap was replaced. Infantry Soldiers, for example, were again issued two distinctive pieces of uniform headgear: a black felt hat with an ostrich feather for dress parade and the wool forage cap, sometimes referred to as a kepi, for field service. The Civil War soon burned these into the collective memory of the American public. But as exhibits at the National Museum of the U.S. Army will one day document, today's Army attire is the result of a long series of changes, reflecting various social trends, experimentation, and input from the men and women in uniform.



An example of the 1851-pattern cap for an enlisted infantry Soldier. Courtesy Center of Military History, Museum Support Center.

In this rare 1858 photograph, enlisted Soldiers of the Tenth U.S. Infantry march near present-day Fort Bridger, Wyoming, wearing the hated cap in the field. Note that some Soldiers have removed the stiffening within the cap, allowing it to collapse its tall profile. Courtesy of the Utah State Historical Society.



Veterans' Hall Welcomes New Sponsors

The National Museum of the United States Army's Veterans' Hall Program welcomed 10 new sponsors of the Veterans' Hall in 2013.

The Veterans' Hall Program is especially designed to recognize the support of major veterans' and military service organizations and also provide smaller, local chapters of Veterans Service Organizations, reunion groups and other service organizations the opportunity for permanent recognition at one of eight giving levels ranging from \$2,500 to \$500,000.

According to Beth Schultz Seaman, Director of Grassroots Development, the Veterans' Hall will be the perfect location for veterans and their families to gather for an event, host a reunion, or just to share war stories and reconnect with long lost friends.

The Veterans' Hall also will showcase artwork, artifacts, the interactive *Registry of the American Soldier*, and will host a variety of educational outreach initiatives including presentations, demonstrations, and lecture series.

Bronze Oak Leaf Cluster level = \$10,000

196th Light Infantry Brigade Association

Silver Service Star level = \$5,000

45th Infantry Division Association

Bronze Service Star level = \$2,000

75th Division Association

American Legion Post 308 – Orleans, Mass.

Battle of the Bulge Historical Foundation

Veterans of Foreign Wars Post 9503 – Bayville, N.J.

Adjutant General Corps Regimental Association – Potomac Chapter

AOWCGWA- Fort Myer Thrift Shop

Veterans of Foreign Wars Post 1811 – Manassas Park, Va.

Second Indianhead Division Association – Second To None

Vernon J. Baker American Legion Post 241 – Spokane Valley, Wash.



For more information, visit armyhistory.org, or contact Beth Schultz Seaman at (703) 879-0006 or Beth.Schultz@armyhistory.org.

Conceptual rendering of Veterans' Hall Donor Wall courtesy of Eisterhold Associates Inc.

Save the Date

April 4, 2014

The 1814 Society Annual Event

This special weekend for 1814 Society members begins with a cocktail reception in Washington, DC, on the historic grounds of President Lincoln's Cottage. The evening's program will feature presentations updating members on the Museum project. Prior to the reception, there will be an optional guided "behind-the-scenes" tour of the cottage. Members are invited to continue their weekend by attending the April 5-6 historic tour of The Overland Campaign, also known as Grant's Overland Campaign, and the Wilderness Campaign; a series of battles fought in Virginia during May and June of 1864 during the Civil War.

For more information about membership or these events, please refer to armyhistory.org or call (703) 522-7901.



Cher Ami - Winged Warrior



During World War I, U.S. combat commanders usually transmitted messages by wire to report friendly and enemy locations, request critical resupply, or call for help in dire circumstances. Whenever it was impossible to string comms wire over a broad expanse of the battlefield, commanders relied instead on carrier pigeons to relay messages.

With America's entry in the war in 1917, about 600 of these carrier pigeons were provided to the U.S. Army Signal Corps by British bird breeders. The pigeons were trained by American Soldiers and accompanied unit Signal Corps personnel into battle. Whenever a commander needed to relay information that couldn't be sent by wire, he'd write his message on a scrap of paper and give it to the signalman who'd insert it into a lightweight canister attached to the carrier pigeon's leg.

Once released, the pigeon would return to his homing coop behind American lines. A bell or buzzer would sound when he landed in his coop to signal a message had arrived. A Signal Corps member in the rear area would then relay the message to the intended recipient either by telegraph, field phone, or personal messenger.

Records indicate that during the Meuse-Argonne Offensive that finally ended the war, 442 pigeons were used to deliver hundreds of messages in

the Verdun area. One pigeon known among troops as "The Mocker" flew 52 missions before being wounded by enemy fire. The most renowned World War I carrier pigeon, however, was a registered Black Check Cock pigeon named *Cher Ami* ("Dear Friend").

Cher Ami was credited with delivering a dozen critical messages from the front lines during the campaign, the most important occurring on October 4, 1918. The day before, a 500-man battalion of the U.S. 77th Division was operating alongside French forces. The battalion, commanded by Major Charles Whittlesey, had become isolated and was pinned down in a hillside depression. Surrounded by the enemy, scores of Whittlesey's men were killed or wounded. Whittlesey released several pigeons that first day to relay the foreboding situation to higher headquarters.

The following day, American artillery fired hundreds of protective rounds into what were thought to be enemy positions. Unfortunately, many of the rounds impacted near friendly troops, threatening to wipe out what remained of the battalion. Whittlesey released his last pigeon—*Cher Ami*, who carried the following message: "We are along the road parallel to 276.4. Our own artillery is dropping a barrage directly on us. For heaven's sake, stop it."

Although *Cher Ami* was blinded in one eye, shot through the breastbone, and suffered a nearly severed leg from enemy fire during flight, Whittlesey's message got through and the shelling stopped. By the time Allied troops reached the Americans, only 194 members of Whittlesey's "Lost Battalion" remained unscathed.

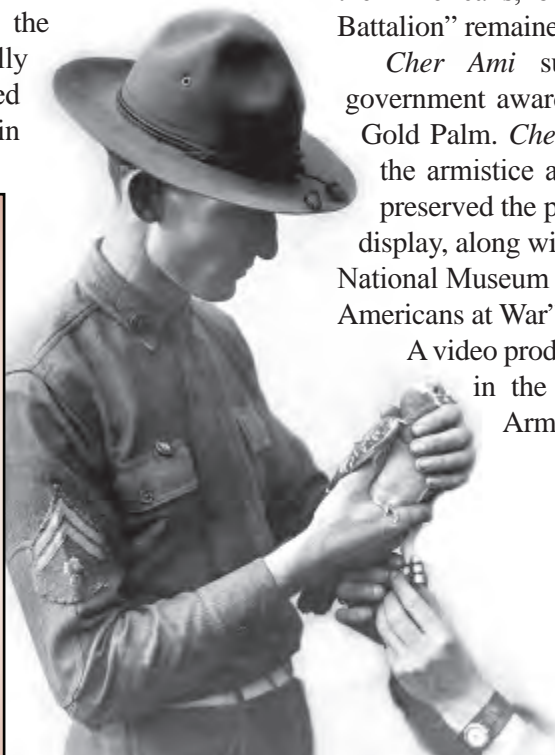
Cher Ami survived all wounds, and the French government awarded the pigeon the Croix de Guerre with Gold Palm. *Cher Ami* was sent to the United States after the armistice and died on June 13, 1919. A taxidermist preserved the pigeon's one-legged body, which is now on display, along with the Croix de Guerre, at the Smithsonian National Museum of American History's "Price of Freedom: Americans at War" exhibit.

A video production of *Cher Ami*'s story will be featured in the National Museum of the United States Army's *Experiential Learning Center*.

Above: Cher Ami's one-legged body is on display at the Smithsonian National Museum of American History's "Price of Freedom: Americans at War" exhibit in Washington, D.C.

Cher Ami was one of 600 pigeons donated during World War I to the U.S. Army by pigeon fanciers in Great Britain.

U.S. Army photos.



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