



ASOM RECEIVES AWARD

The U. S. Army Airborne and Special Operations Museum (ASOM) was recently awarded the John Wesley Powell Prize for its exhibit “Task Force Ranger and Battle of Mogadishu.” Presented by the Society for History in the Federal Government at its annual conference on 24–25 April 2015, the award was one of only two given for projects completed in 2013 or 2014.

The award commemorates explorer and federal administrator John Wesley Powell, whose work demonstrated early recognition of the importance of historic preservation and historical display. Applications were accepted from any federal agency or non-governmental organization on behalf of a federal unit, or by members of the Society. Eligible projects included museum exhibits, films, CD/DVDs, websites, or multi-media displays. The criteria were: an exemplary model for future federal activity; significant value in furthering history in and of the federal government; a high level of technical expertise in the design; excellence and thoroughness of historical research; appropriate application of historical research to the exhibit or product; and innovative strategies or techniques.

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FIELD MUSEUMS

No reports received for this issue



“STEVE” ALLIE (1960-2015)

Stephen John Allie, a long-serving and distinguished member of the Army history community, died on New Year’s Day, 2015, after a fourteen-month battle with lymphoma. He was born and educated in Pontiac, Michigan. He received the Bachelor of Arts in history from the University of Missouri-Kansas City and the Master’s degree in museum studies from the University of Oklahoma.

Allie’s museum career began at the Wyandotte County Museum, followed by 26 years of service at the Frontier Army Museum at Fort Leavenworth, Kansas, where he rose from museum technician to director. Among other projects, he coordinated an exhibit, “After Lewis and Clark: The Army Explores the West,” which traveled to multiple sites during the Lewis and Clark bicentenary observances.

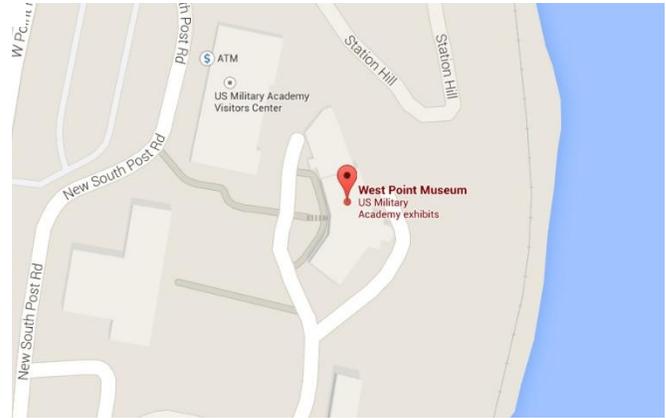
Continued on p. 3

PUTTING YOUR MUSEUM ON THE MAP

By Brian Rayca
Registrar, West Point Museum

Is your museum where you think it is? Google maps is a primary source for visitors to find your location, and with millions of properties to locate, it might not be accurately telling them where you are. Fortunately, correcting the position of your museum's pin on Google maps is simple.

- 1) In Google Maps search for your museum by name.
- 2) Under the search box another box with information about your museum will appear. If Google has driven by with a Street view car you might see a picture of your museum there along with address and opening hours.
- 3) In the lower portion of that box in grey will be two questions. "Suggest and Edit" and "Are you the Business Owner."
- 4) If you haven't already, click on "are you the Business owner" and take control of your museum's listing in Google. Don't worry; it asks if you are the authorized representative of the actual owners. This



will help you correct and edit things like your hours of operation, location, and add images of the Museum.

- 5) If you don't have that option, choose "Suggest an Edit."
 - 6) In the middle of the box that appears will be a check box for "Location - Marker is incorrectly placed on the map." Click the check box and then drag the marker to the correct location.
 - 7) Click "Submit" and you are done.
- Congratulations, you've just made it easier for visitors to find you!

AR 870-20 REWRITE FIELD TESTED

By Klydie Thomas, Certification Program Manager

Each day during the week of 5 December 2014, five Army Museum Directors were voluntarily locked away in a National Defense University (NDU) conference room to discuss and provide recommended changes to the current draft of Army Regulation (AR) 870-20. This small swath of directors included: Johnathan Bernstein, U.S. Army Air Defense Artillery Museum; R. Steven Maxham, U. S. Army Aviation Museum; Kathleen Ramsden, Tropic Lightning Museum; David Reel, West Point Museum; and Robert Smith, Fort Riley Museums. These few were tasked with the project because they represent various Army Commands (ACOMs) and they have a wide variety of experiences within and outside of the Army Museum System. Their recommendations will be incorporated into the document and presented to CMH leadership for inclusion or rejection (with justification) and then go off to the Army Publishing Directorate (APD) for formal staffing, general editing, and legal review. This puts the document at a potential January 2016 publication date. LTC Albert Tapp, Strategic Planning, CMH is now ushering the AR through all these phases.

Throughout this lengthy draft process, the most important stakeholders—Army museum staff—had not

gotten the chance to weigh in on the AR in this way. It's one thing to email a 100+ page document to someone and get comments a month later; it's an entirely different and more synergetic thing to get people together face-to-face for discussion away their normal workloads.

The result? Practical recommendations providing clarity where needed and streamlined processes so that museum personnel in the field can use the document to their best advantage while providing preservation and access to the Army's material culture. I wish all staff could get a chance to weigh in, but the process would never finish if that happened. This small percentage of directors represented the field well. They eloquently articulated their concerns and never relented on including in the AR what is most useful to Army museum employees.

Hot ticket items pertained to the receiving property/Collections Committee process, historical property definition, original non-artifact definition, funding, and gift shop proceeds. These areas were generally confusing, frustrating, not supportive, and poorly described to the field. I daresay that the group was, for the most part, pleased with the new content.

PAINTING FROM WEST POINT MUSEUM SELECTED FOR POSTAGE STAMP

An historic artwork from the West Point Museum was selected by the U.S. Postal Service for depiction on a postal stamp. The oil painting by J. André Castaigne, titled “Charge of the 22nd U.S. Colored Troops, Petersburg, VA,” appears as part of the fourth set in a five-year commemorative series for the Civil War Sesquicentennial.

Chief U.S. Postal Service Inspector Guy Cottrell dedicated the new stamp in Petersburg, just yards from the location of an underground explosion that took place 150 years ago, which created a huge depression in the earth and led to the battle being named “Battle of the Crater.” Confederates enraged by the sight of black soldiers killed many of those trapped in the crater attempting to surrender.

The soldiers shown on the Petersburg stamp were part of the 175 regiments, more than 178,000 African-American men, who made up the United States Colored Troops. They were free blacks from the north as well as escaped and freed slaves from the south. These brave men placed their lives on the line to prove they were fit to be citizens. Beyond fighting to preserve the nation they were fighting for their freedom and freedom for their families.



“The Civil War was one of the most intense chapters in our history, claiming the lives of more than 620,000 people,” said Postmaster General Patrick Donahoe. “Through events and programs held around the country, we’re helping citizens consider how their lives and their own American experience have been shaped by this period of history.”

“We are delighted and pleased to be selected by the U.S. Postal service for this honor” said David Reel, Director of the West Point Museum. In recognition of this achievement, the artwork will remain on exhibition within the American Wars Gallery of the West Point Museum, US Military Academy through December 2015.

STEVE ALLIE PASSES

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In 2010, Allie was appointed to be Director, Museum Division, of the Maneuver Center of Excellence at Fort Benning, Georgia, which is composed of the National Infantry Museum and the National Armor and Cavalry Museum. Steve also served CMH as a valued team chief for countless certification inspections. He had a reputation as a fair but tough inspector.

Steve met his wife, Christy Rolfhing, at a Civil War reenactment. They married in 1984 and both enjoyed organizing reenactment units not previously portrayed from the War of 1812, Mexican War, and Civil War. He was a member of the Knights of Columbus, the Train Collectors Association (being an American Flyer collector since childhood), the American Alliance of Museums, the American Association for State and Local History, the Frontier Army Living History Association, and the Society for Creative Anachronism.

Steve’s funeral mass and burial were in Kansas. Besides his wife Christy, he leaves behind a son, Patrick. Steve also left us a golden reputation. He



strove his entire career to be the best at his chosen profession and his legacy is seen in the museums he touched. His passion for history will live on in a scholarship program being created in his memory, for those pursuing master’s degrees in museum studies at the University of Oklahoma (Go to <http://www.gofundme.com/Steveallie> to support Steve Allie Memorial Endowment Fund by Patrick Allie).

HAILS AND FAREWELLS

Zelpha N. Anderson has joined the CMH Museum Division as Operations Officer, replacing Ginger Shaw who has assumed Michael Knapp's position as Chief of Field Museums Branch. Ms. Anderson has a bachelor's degree in financial and legal studies from Manhattanville College, a master's degree in business administration from Touro College, and a master's degree in management leadership from Webster University. Since 2011 she worked for Resource Services in the Office of the Administrative Assistant to the Secretary of the Army. Email: zelpha.n.anderson.civ@mail.mil. Phone: 202-685-2449



Alan Archambault has returned to the Army Museum System, working at the Fort Lewis Military Museum as a term employee to assist with redesign of the museum. Alan has deep knowledge of and a passion for the history of the Army in the Pacific Northwest, to which he retired from CMH a few years ago. Email: alan.h.archambault.civ@mail.mil.

Phyllis Marie Ea of the U.S. Army Museum of Hawaii resigned to undertake an administrative post at Schofield Barracks.

Linda M. Fournier of the Fort McCoy Historical Museum in Wisconsin, has announced her retirement effective 3 October 2015.

Christopher Goodrow has started as a Museum Technician at West Point Museum. Email: christopher.goodrow@usma.edu.

Myles Grant retired as the director of the Lewis Army Museum on Joint Base Lewis-McChord, capping a 29 year Army career. Myles joined the CMH team in August 2009 and was immediately faced with packing out the entire museum collection and furnishings for a complete museum remodel. He and his staff next fabricated and installed exhibits for 23,000 square feet of gallery space in the newly renovated building. He also oversaw additional major infrastructure upgrades such as the intrusion detection system, public address system, close circuit TV system, work light repair, track light replacement, front porch and balcony repairs. Prior to his assignment at CMH, Myles served

for six years as the Chief of Plans and Operations for Fort Lewis Garrison.

John G. (Gus) Keilers has been appointed as the new director of the Harbor Defense Museum in Brooklyn, New York. Born and raised in Colorado, Gus earned his bachelor's degree in U.S. history and master's in Applied History from Shippensburg University of Pennsylvania. Beginning as a summer hire at the Army Heritage and Education Center at Carlisle Barracks, he was selected for a permanent position in the archives branch in 2005. In November 2014, after briefly working at the U.S. Military Academy Library, he accepted the directorship at Fort Hamilton. Gus collects Russian and Eastern Bloc rifles and military gear. He has a one-year-old son. Phone: 718-630-4349. Email: john.g.keilers.civ@mail.mil.



Jodean Rousey Meleski, the museum specialist and later Curator of Education at the Rock Island Arsenal Museum, was presented with the Achievement Medal for Civilian Service at her farewell open house on 17 Oct 2014.

Jennifer Nielson, curator and for the past several years acting director at Fort Bliss and Old Ironsides Museums, has resigned effective 7 May 2015 to pursue other career goals.

Matthew Ocel has started as the new curator at the Airborne & Special Operations Museum. Email: matthew.d.ocel.civ@army.mil.



John T. Penman is the new director of the National Training Center and 11th Armored Cavalry Regiment

HAILS AND FAREWELLS

Museum at Fort Irwin, California. A native of Jacksonville, Florida, he received bachelor's and master's degrees in anthropology from Florida State University and did course work toward a Ph.D. at the University of Wisconsin, Madison. Penman has a four-decade long career as an archaeologist working in Florida, Oklahoma, Mississippi, Wisconsin, Illinois, Missouri, Texas, Alabama, Hawaii and Arizona. He has dozens of published articles, papers, and reports. In November 2014 he accepted the directorship at the 11th ACR Museum at Fort Irwin. Phone: 760-380-6697. Email: john.t.penman.civ@mail.mil.

Heidi K. Pierson has started as the new curator at the Lewis Army Museum at Joint Base Lewis-McChord near Tacoma, Washington. Born and raised in the Seattle area, she received her bachelor's degree from the



University of Washington and completed her M.A. in anthropology at California State University, Chico. Heidi began working for the National Park Service (NPS) in 2004 as an archaeologist at the Fort Vancouver National Historic Site (NHS) in Vancouver, Washington. The site interprets local history spanning the pre-contact era, the Hudson's Bay Company and the fur trade, and the early U.S. Army in the Pacific Northwest through WWII. During her time at the NPS, Heidi went from working as an archaeologist to serving as a museum specialist and then managing the McLoughlin House Unit of Fort Vancouver NHS in Oregon City, Oregon. She is thrilled to be back in the Puget Sound area working at the Lewis Army Museum. Phone: 253-967-7208. Email: heidi.k.pierson.civ@mail.mil.

Klydie Thomas, CMH Museum Certification Manager, has resigned to accept a position with the American Battle Monuments Commission. Phone: 703-696-6780. Email: thomask@abmc.gov.

MCDOWNEY PROMOTED

*By Scott Hamric
Director, Third Cavalry Museum*

Sherry McDowney was hired by Ceilia Stratton as a GS7 Museum Technician contractor at the 4th Infantry Division Museum at Fort Hood in 2002. Her position was made permanent in 2003.

Sherry has a B.S. in history from Fayetteville State University and is currently working on a Masters Degree in Museum Studies. Despite having only worked in the museum field at Fort Hood, she has worked in two different Army museums. When the 4th Infantry Division moved to Fort Carson, the Third Cavalry Museum "fell in" on that museum's footprint, including the staff. As a result, Sherry was required to transition to a second, unfamiliar, unit story and attendant artifact collection. In addition to responsibility for the Third Cavalry Collection, she also manages collections dealing with the Fort Hood installation story, the Tank Destroyer Corps, III Corps, and other organizations on stationed at Fort Hood.

Sherry's promotion is based on the accretion of duties associated with the collections outside of the Third Cavalry Museum mission. Ceilia Stratton was originally the Director of the 2nd Armored Division Museum here and when that unit was inactivated/



reflagged as the 4th ID, since there was no 4th ID museum prior to this, she had to create a 4th ID collection from scratch.

Ceilia had been collecting other Fort Hood-related materials because no one else was doing so, so Sherry worked with them, as well as the 4th ID collection. Due to Sherry's efforts with these other collections, she became the "institutional memory" for them when Ceilia retired.



Above, left to right, Row 4: Erik McIntyre, Nuclear Weapons Instructional Museum; Correy Twilley, Ft. Sill National Historic Site; Wade Popp, Frontier Army Museum; Scott Pelletier, Airborne & Special Operations Museum; Crysant Elliott, Frontier Army Museum; Robert Guttowsky, Army Aviation Museum; John Penman, 11th Armored Cavalry Regiment and Ft. Irwin Museum. Row 3: Lindsey Davis, Museum Support Center-Belvoir; Kevin Sullivan, Museum Support Center-Anniston; David Kenally, Army Heritage and Education Center; Timothy Frank, Arlington National Cemetery; James Kelly, Course Director; Mark Shanks, Army Transportation Museum; Row 2: Elspeth Kursh, Museum Support Center-Belvoir; Maria Forte, John F. Kennedy Special Warfare Museum; Alice Hart, General George Patton Museum of Leadership; Ashley Hartwell, Armor Museum; Allison Ramsey, Museum Support Center--Belvoir; Dave Warren-Taylor, TRADOC Museums Office; Row 1: Stephanie Vandrknyff, Basic Combat Training Museum; Kelly Jean Evans, Tropic Lightning Museum; Sherry McDowney, 3d Cavalry Museum; Joseph Frechette, Army Intelligence & Security Command. Missing: Zelpha Anderson.

BASIC MUSEUM TRAINING COURSE

*By Dr. James C. Kelly
Course Director*

The Basic Museum Training Course for 2015 was held, as last year, at the Museum Support Center at Fort Belvoir, Virginia. It was the second year that funding was centrally supplied by Career Program 61. There were 22 students: 14 from Army field museums, four from CMH, one from the TRADOC Museums Office, one from Arlington National Cemetery, and two “others.”

Dr. Charles Cureton, Chief of Museum Division, opened with an overview of the Army Museum System, followed by mission reports from the several branches of Museum Division. Chris Semancik, Chief of Collections Branch, provided an introduction to Army Material Culture. Day two was devoted exclusively to AHCAS training and discussion of artifact transaction requests and their

processing. On day three, following a tour of the exhibit “Making Army Museums Better,” the class visited the Pentagon to see and evaluate a variety of exhibits there.

Day four dealt with artifact handling and conservation, storage of art and weapons, and an afternoon practicum in making appropriate storage mounts. That evening there was an optional dinner at Mount Vernon Inn in which 28 students and CMH staff participated. Day five was a free-wielding discussion of the issues brought up in previous sessions, followed by a report on career development in Career Program 61 (including tuition opportunities) and, finally, an evaluation of the effectiveness of the course. Dr. Richard Stewart, Acting Director of CMH and Army Chief Historian, presented the certificates.



MUSEUM LIGHTING

*By Crysant G. Elliott
Collections Manager, Frontier Army Museum*

Lighting a museum can be a difficult task. One does not want to danger the collection with bulbs that put off too much IR, UV, or heat. The Museum needs light that can properly illuminate an object so that it can be viewed by the public with little difficulty, yet be safe to each type of artifact.

I know that several of us have been using LED bulbs to light our museums. The bulbs have come a long way and can now be substituted for the standard incandescent bulb or florescent. They have a good track record, as they are low IR, low UV, unless specifically designed to do so, they come in several different styles including spots and floods making them perfect for the track lighting systems.

Cost is the only drawback, but they have come down in price since they first came out. Bulbs now come in every shape, color, and size each with a different function.

I want to bring something new to everyone's attention: LED Variable Color Temperature Flexible Light Strips. The strips have both cool white and warm white LEDs so the user can choose between the colors or a mix of the two.

These strips are most commonly used for accent lighting in office buildings, kitchens, or on cars. The strips come on a roll and have an adhesive backing on them. A person can simple unroll the length needed

for a case, cut where indicated with scissors and attach the provided leads to the strip. The adhesive on the back makes it easy to peel and stick where the light is needed.

The exhibit area was large enough to walk into but due to the construction we were unable to light it from the ceiling track system because the steel case frame casts shadows on the artwork currently in the case. The solution was a twenty-three foot strip with 12 LEDs every foot. This gives the museum the ability to bath the area in a constant field of light. The rolls of LED strip, however, are approximately 16 feet, so in order to run the length of the case an additional section had to be added which then required larger power supply to be used to handle the increase in amps.

The LED strips used in conjunction with a dimmer can be adjusted between 2,500K - 6,800 K, with daylight being around 5,780K. We used a light meter and the dimmer to adjust the lights so as to not put a strain on the artwork.

The light strips are running on a 24 volt Direct Current so a power supply is needed to convert to DC. The draw of the lights is 193mA & 4.6 Watts per foot creating a cheaper operational cost to run LEDs.

Overall we are pleased with the outcome of the case lights. Our plan is to slowly make the change from the halogen bulbs to the strips in many cases.

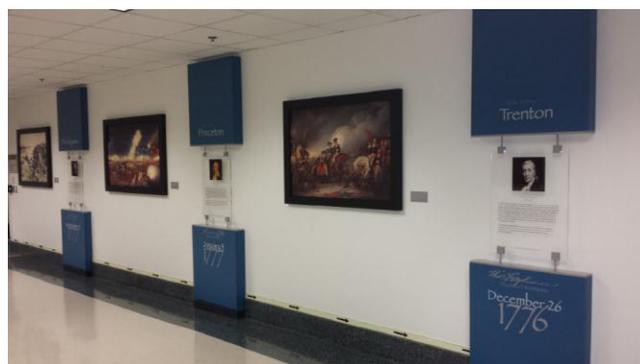
SOLDIER-SIGNERS OF THE CONSTITUTION

*By Dr. James C. Kelly
Chief, Museum Programs Branch*

In December 2014 CMH installed “Soldier-Signers of the Constitution” in corridor four of the Pentagon’s second floor. The topic is not a new. The exhibit replaces one installed at the Pentagon for the 1987 bicentenary of the Constitutional Convention. The old and new exhibits feature the 23 (out of 40) signers who also were veterans of the Revolutionary War. For some of them, their wartime experience of insufficient and intermittent support by the states led to their support of a stronger central government. A hardcover book produced in 1987 for the original exhibit is still in print and copies are available from CMH.

Although the old exhibit included extensive biographies of the soldier-signers, little was said about their wartime experiences and contributions. Consequently, the redesign describes major engagements in which these men participated and illustrates those battles with noteworthy, albeit mostly nineteenth-century works of art, there being little art generated in the United States during and immediately after the Revolution.

In the old exhibit, the soldier-signers were presented in apparently random order. In the new



in which they served, either in combat or reserves, apart from two men whose chaplain and logistical duties were not connected with any specific battles.

CMH is grateful to the repositories that allowed their portraits or battle paintings to be reproduced: Baltimore Museum of Art; Brooklyn Historical Society; Chicago Historical Society; Fort Ticonderoga; Fraunces Tavern; Georgia Museum of Art; Gibbes Art Museum; Historic New England; Independence National Historical Park; Lafayette College; Library of Virginia; National Archives; National Park Service—Cliveden; National Portrait Gallery; New-York Historical Society; New York State Office of Preservation; Philadelphia History Museum at the Atwater Kent; Society of the Cincinnati; Tennessee State Museum; United States House of Representatives; University of California—Berkeley— Art Museum; Winterthur Museum; Yale University Art Gallery.

ASOM RECEIVES AWARD

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ASOM’s display focused on the role of special operations during the Battle of Mogadishu in October 1993. According to Liz Petrella, a National Park Service representative who announced the award, the exhibit “comes alive through elements of local architecture, crumbling walls, bullet-hole-pocked buildings and first hand reports used to immerse visitors in the battle of Mogadishu. The Task Force Ranger and Battle of Mogadishu exhibit does not simply retell the battle’s story – it conveys the personal experiences of veterans and family members and shares stores of heroism and valor. The exhibits did an amazing job bring the story home, literally.”

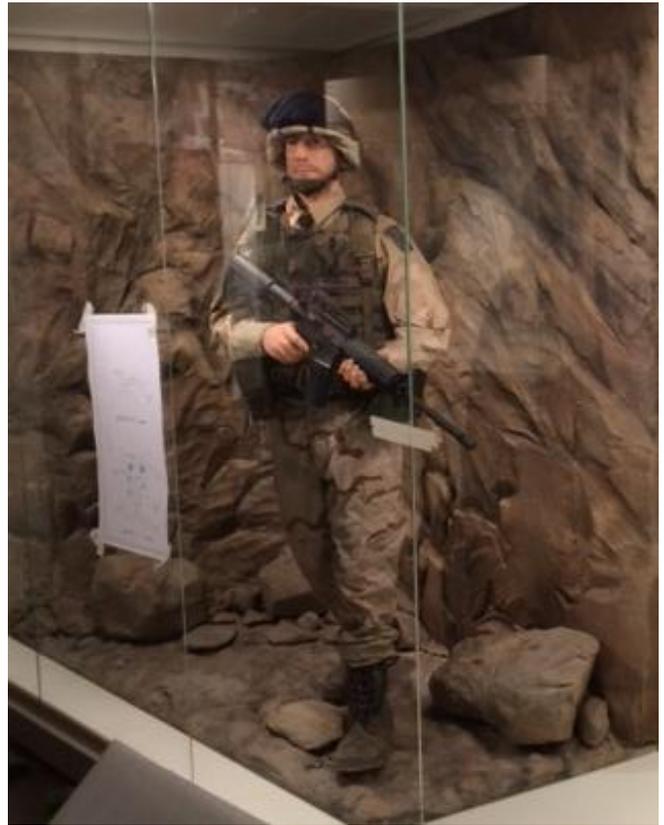
“The staff did a great job on the exhibit,” remarked ASOM director Jim Bartlinski, “and I am very proud of their accomplishment.” So is the entire Army Museum System.



Museum director Jim Bartlinski and Dr. Nicole Suarez accept the Museum’s award.

NEW EXHIBITS AT FORT DRUM

Our last issue mentioned forthcoming new exhibits at Fort Drum, New York. Many of our field museums have long struggled with inadequate resources. In the area of exhibits, however, CMH has recently been fortunate to obtain funding to replace some of our older field museum core exhibits. After a storyline submitted by museum director Kent Bolke was approved, in reality two storylines—one for the post and the other for the 10th Mountain Division that has been at Ft. Drum since 1985—CMH designer and exhibit manager John Paschal began a process that ended with a design package of more than 200 pages of design drawings. The exhibit was fabricated by Capital Exhibits of Manassas, Virginia, and installed by them under Paschal’s personal supervision. It opened on 26 April 2015. Here are a few images of the new exhibits going in.





K-RATIONS POWERED THE LIBERATION OF EUROPE

By Dieter Stenger, Curator

U. S. Army Corporal Julian H. Aull, a member of the 110th Infantry Regiment, 28th Division, came ashore at Normandy in July 1944. His division entered the hedgerow struggle north and west of St. Lô, and speedily advanced across France and into Luxembourg. Cpl. Aull was captured by the Germans in Luxembourg and held as a prisoner of war at Stalag VIB, Mühlberg, Germany, until freed by Soviet forces in April 1945. Among the artifacts that he saved was his K-ration, now part of the Army's historical collection held at the 82nd Airborne Division War Memorial Museum at Fort Bragg, NC.²

K-rations first were issued in the winter of 1941, with colored packaging appearing in 1943. The breakfast, dinner and supper provided 2,830-3,000 calories for the individual soldier. The rations in the box weighed 1.2 lbs. The box measured 7 x 4 inches and the box read: "Supper Ration Type K---Open inner bag carefully. It may be used as a waterproof container for matches, cigarettes and other items. For security, hide the empty can and wrappers so that they cannot be seen." The back label reads: "Meat: eat cold or after heating by boiling can in water, or after frying in its own fat with added biscuit crumbs. Assorted Biscuits - Bouillon add to two-thirds canteen cup of hot or cold water - Confection - Cigarettes - Chewing Gum." On the bottom: "Notice-Mosquito bites cause malaria. If you are in a malaria zone keep your shirt on and your sleeves rolled down, use mosquito repellent when out of doors between sunset and sunrise."³

The supper packet included a canned meat product, biscuits, bouillon powder, confections and gum, soluble coffee, granulated sugar, cigarettes, a can opener, and spoon. The biscuits, beverages, sugar, fruit bar, confections, gum, and spoon were



packaged in a laminated cellophane bag while the canned meat and cheese product were put in a chipboard sleeve-type box. The two units were assembled and sealed in a waxed carton enclosed in a non-waxed outer carton labeled with the K-ration design and color.⁴

In May 1942, the first million K-rations were ordered, followed by millions more. More than 105 million rations were procured by 1944—the peak year of production. By the end of the war, K-rations were eclipsed by the superior C-rations, and in 1946, an Army Food Conference recommended discontinuing the K-ration. The Quartermaster Corps Technical Committee declared it obsolete in 1948.⁵

ENDNOTES:

1. See 28th Infantry Division Headquarters, <http://pa.ng.mil/ARNG/28ID/Pages/default.aspx>.
2. The Army Almanac: A Book of Facts Concerning the Army of the United States, U.S. Government Printing Office, 1950, pp. 510-592; and DA Form 2609, Historical Property Catalog, U.S. Army Center of Military History.
- 3 DA Form 2609, Historical Property Catalog, Ration, Field, Supper Unit, U.S. Army, Cardboard, Tan/Green, Type K, US, Circa 1944, World War II, U.S. Army Center of Military History.
4. QMC Tent Spec CQD 28, "U. S. Army Fld Rat K, Assy and Pkgng," Dec 1941; CQD 28H, "Assy, Pkgng, and Pkgng, Rat, Type K, Complete," 31 Aug 1945.
5. Minutes of Quarter Masters Corps, Technical Committee Meeting No. 9, 26 May 1948.

POLICY MEMO ON SALVAGE AND REUSE

Recently, the Center of Military History released a new policy memo to help guide museum staff on securing and utilizing parts from artifacts that have been deaccessioned to send to DRMO.

1. Reference. AR 870-20 (U.S. Army Museums, Historical Artifacts, and Art) 11 Jan 1999.

2. Purpose. To provide policies and procedures for removing and utilizing components from Army artifacts designated for deaccession and turn-in.

3. Definitions. Salvage is the authorized removal of components from materiel designated for disposal. Historical integrity is the quality of an artifact's physical condition and provenance that contributes to its historical significance.

4. Securing Approval. Any alterations to Army artifacts, including the removal or addition of components, must be approved by the Chief of Military History.

a. Requests to salvage parts from deaccessioned Army artifacts will be submitted in writing to the Historical Property Section (LogCell). This request will provide an overall plan for both the removal of the desired component and the addition of that component to another artifact. This plan will include justification for the salvage action, identify the part(s) to be removed, and fully document in writing and photographs both the artifact from which the parts are to be removed and the artifacts to which the part(s) will be added. The plan will also include details about the proposed process, personnel involved, and costs.

b. The submitted plan will be reviewed by the Collections Committee and the Director, Museums Division, who will forward recommendations to the Chief of Military History for the final decision on the request.

c. The Collections Committee will ensure that the proposed addition of salvaged part(s) will not negatively impact the receiving object's historical integrity. For some artifacts, historical integrity may include wear, missing parts, or battle damage that documents its use and therefore contributes to its historical significance.

5. Removing Components. During the salvage process, only those parts specifically identified in the approved letter will be removed from the artifact designated for deaccession and disposal.

a. All components removed must be tagged and accounted for with a temporary field number and inventory until incorporated into the recipient artifact.

b. The Historical Property Section will complete the deaccession and disposal process of the original artifact once the salvage action is finished.

6. Adding Components. The reuse of salvaged parts on another artifact is considered restoration and will be accomplished only by personnel qualified to do the task.

a. A detailed record will be maintained of all work performed, including photographs to show the artifact's condition before and after the alteration. All added components must be documented as to their source and condition.

b. To be distinguishable from the original artifact, added components will be marked in an inconspicuous manner with the date of replacement.

c. The restored artifact will be authentic in color, markings, and finish.

d. All photographs, reports, and documentation created during the restoration process will be retained in the item's historical property jacket file and attached electronically to the artifact's record in AHCAS. This will allow future scholars, conservators and curators to clearly determine what was original to the artifact when it came into the Army collection and what had since been altered or added.

7. Non-artifact Components. In some instances, components from property not accessioned into the Army Historical Collection or from property "not accounted for" may be used for restoration and replacement on artifacts. Approval for usage of such components will be in accordance with paragraphs 4, 5, and 6 above.

8. Point of contact for this memorandum is Dr. Charles H. Cureton, Museum Division, 202-685-2441 or charles.h.cureton.civ@mail.mil.

The following artifacts have recently been approved by the Collections Committee for deaccession on account of poor condition. If you are looking for specific parts, please email ephriam.dickson.civ@mail.mil:

- M20 Armored Car
- M2 Half-Track, parts for

INTRODUCING THE HISTORICAL PROPERTY SECTION (LOGISTICS CELL)

The Museums Division at the Center of Military History (CMH) is divided into five working groups: the Collections Branch, the Exhibits and Programs Branch, the Field Museums Branch, Museum Operations, and the Historical Property Section (also known as the Logistics Cell). Over the next several issues, we will explore each of these groups individually in an effort to help everyone understand how these elements work together to accomplish a common goal.

The critical task of accounting for the Army Historical Collection is assigned to a small team within the Museums Division known as the Historical Property Section (HPS), also known in Army terminology as the Logistics Cell. Located at the Museum Support Center at Fort Belvoir, the HPS fulfills both the traditional function of a museum registrar office combined with the Army's property accountability function (logistics). This section is responsible for processing all accessions, transfers, loans, and deaccessions as well as maintaining the records of accountability for all historical property on the CMH property book.

The HPS is supervised and managed by Larry Campbell. Larry is a Logistics Management Specialist and he reports directly to the Chief of Museum Division, Dr. Charles Cureton. Larry supervises museum curator Maria Capozzi and museum specialist Mike Valdez, in addition to three recently hired museum specialists Elspeth Kursh, Lindsey Davis, and Allison Ramsay. Ephriam Dickson from the Field Museums Branch has also been assisting temporarily as the team works to resolve a backlog of property issues.

All objects within the Army Historical Collection are maintained on a single property book, regardless of where they are physically located. In addition to managing the daily activities of the HPS, Larry Campbell is the property book officer (PBO) for the Army Museum Collection worldwide, a role known as the Artifact Accountable Officer (AAO). While museum directors and curators sign a hand receipt as they assume daily responsibility for the historical artifacts and artwork under their care, Larry, as the AAO, is the only delegated individual within the Army Museum System who is accountable for all of the Army historical artifacts and art. This authority is delegated to the AAO by the Chief of Military History, who by regulation is required to ensure accountability of all Army historical artifacts and art. Army regulations make a clear distinction between *responsibility* and *accountability*.

The HPS depends upon several software modules contained within the Army Museum Information System

(AMIS) to keep track of the more than 550,067 artifacts, 1,052 reproductions, 1,013 "original non-artifacts" and 35,681 pieces of artwork, especially the Army Historical Collection Accountability System (AHCAS). Through this system, all property transactions are managed and recorded, creating a permanent record for the collection.

Staff from all of the Army activities that hold historical property worldwide are engaged daily with the HPS staff to bring new objects into the collection, a process known as *accessioning* during which a permanent record will be created to establish the Army's legal custody or title to these items. Part of this process requires some type of transaction form that clearly establishes the Army's ownership for that object: for a donation, this is a signed gift agreement; for transfers from other units, a signed DD Form 3161; and a receipt for purchases. While the field museums and MSC curators work hard to preserve the actual artifact, the HPS works as diligently to safeguard and ensure the Army has legal ownership of these items so that they are available for study and exhibit, now and in the future.

In addition to the accessioning process, the HPS takes care of all other legal paperwork associated with transfers between field museums, loans, and deaccessions. HPS has the mission of executing and processing loans and transfers to DOD, non-DOD Federal, State, and private museums. The HPS does not determine what will come in or go out of the collection or what objects will be placed on loan, but they are responsible for ensuring all the correct paperwork is completed and that this priceless Army heritage is accounted for.

One important aspect of their job is to conduct an inspection of field museums to ensure that the historical collection is properly accounted for, under the Army's larger program known as the Command Supply Discipline Program (CSDP). This includes ensuring the required inventories and physical security inspections are being conducted, security of all museum weapons on exhibit and in storage are per Army regulations, and that historical property jackets and bound registers are maintained for all artifacts in that museum's care.

While these museum professionals rarely have the opportunity to handle original artifacts, their job is nonetheless critical for CMH and the Army. Their diligent work helps to ensure that these artifacts are not lost, but remain available for education for generations to come.

WEAPONS ACCOUNTABILITY

Thank you to everyone for the hard work towards ensuring 100% accountability of all historical weapons. During the process, a number of questions have come up, answers for which might be helpful to everyone.

Question 1: Adding a “Small Arms” Flag

“One of my rifles is not currently flagged in AHCAS as a small arms and I believe it should be. It’s not showing up in the self-populating weapons inventories.”

AHCAS generates your quarterly and disinterested officer inventories by selecting all objects that have been flagged as “small arms.” If you have a weapon that is not appearing on these lists, you need to go in and add the missing small arms flag. Here’s how:

1. Begin by bringing up the record for that weapon in AHCAS.
2. Next, select the ADMINISTRATION tab.
3. Then, hit the “Update Restricted Fields” button located at the bottom left corner of your screen.
4. Put a check mark in the box next to “Small Arms.”
5. Hit “Submit Update” button in bottom right corner.

You should receive a message at the top of your screen that reads “Artifact data saved.” Next time you generate your inventories, this weapon will now appear on the list.

Question 2: Defining “Arms”

“I have some weapons not considered small arms such as mortars, rocket launchers and a flame thrower that are either stored in the arms room or on display. I have been inventorying these with small arms. Do these items need to be accounted for in the same manner as small arms or are they on the regular cyclic inventory every two years?”

Yes, mortars, hand-held rocket launchers and flame-throwers must be accounted for just as you would with your firearms. The flag “Small Arms” in AHCAS is admittedly confusing but it is intended to be used for all accountable weapons.

Our inventory requirement comes from Army Regulation 190-11 *Physical Security of Arms, Ammunition, and Explosives* (2013). Consult Appendix B for a list of what needs to be accounted for. In addition to firearms, we are also accountable for



mortars (up to and including 81mm), human portable rocket launchers, and flame-throwers. The physical security requirements are meant to include everything that could be individually fired with an explosive and is “portable or can be fired without special mounts or firing devices.”

All of these arms must be accounted for as required in the regulation, including the weekly count, quarterly inventory, and semi-annually disinterested officer inventory. If your rocket launchers, flame-throwers and mortars are not showing up on your AHCAS generated inventories, they have not been flagged as “Small Arms.” Please go in to AHCAS and follow the steps outlined in Question 1 to update those records so they can be properly accounted for.

Question 3. Banded Weapons

How do I account for weapons in AHCAS that are banded and only require an annual inventory? Also, the Bound Serial Number cell in AHCAS is grayed out and I’m unable to insert arms room band information. It won’t open when I hit the “Update Restricted Fields.”

For banded weapons, you need to go to the ADMINISTRATION tab for each artifact and enter the serial number of your seal into the “Bound Serial Number” cell. This will then show within AHCAS that only an annual inventory is required. Otherwise, the system will note that you have not completed your quarterly inventory.

Thank you for catching the glitch. This has been corrected and you can now edit the field.



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The *Army Museum Memo* is distributed to all activities that constitute 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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