

THE BUGLE

WINTER 2018
VOLUME 25:4

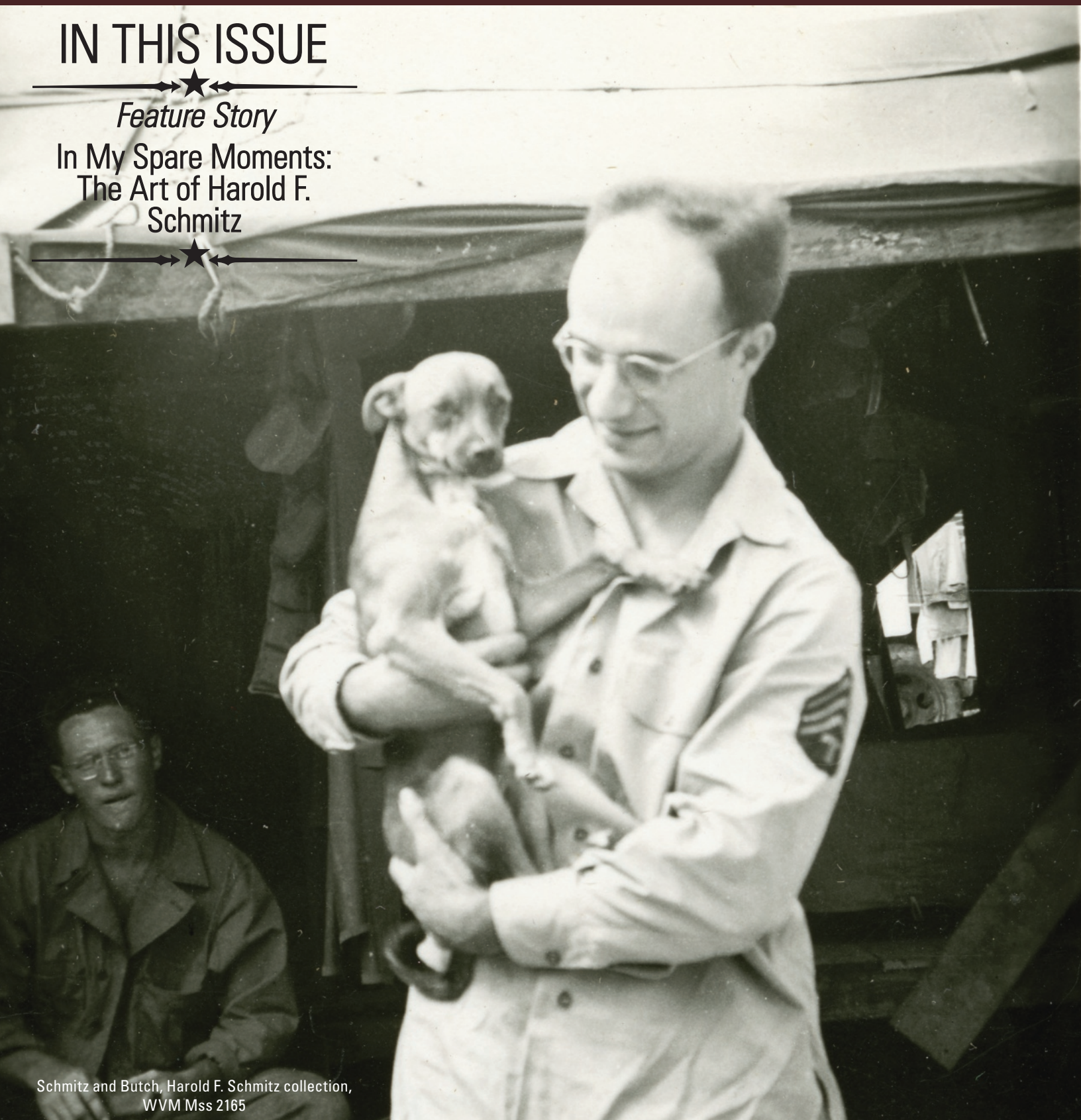
QUARTERLY PUBLICATION OF THE WISCONSIN VETERANS MUSEUM

IN THIS ISSUE

★
Feature Story

In My Spare Moments:
The Art of Harold F.
Schmitz

★



Schmitz and Butch, Harold F. Schmitz collection,
WVM Mss 2165



FROM THE DIRECTOR

It's that time of year again when we reflect upon the developments of the last twelve months and initiatives that are on the horizon. One of the things that stands out prominently is the phenomenal success of our traveling exhibits program. Our pop-up banner exhibits, including the newly developed *WWI Beyond the Trenches: Stories from the Front*, have been immensely popular, especially with smaller venues that are unable to host more ambitious exhibits. In addition to our pop-up banner offerings, we added the Civil watercolors of John Gaddis, under the curation of newly-hired Yvette Pino, herself a veteran artist. This high-level exhibit featured the framed art of a member of the 12th Wisconsin Infantry as they made their way through Missouri, Kansas, and Tennessee. It was the first WVM exhibit to travel beyond state borders, enjoying a successful run at Grinnell College, Grinnell, Iowa.

In the Fall of 2018, our collections teams completed the monumental task of moving the entire contents of the Memorial Collection to the newly constructed State Archives Preservation Facility. Every object not currently exhibited, and the vast majority of our archival holdings, are now housed at this state-of-the-art facility located off East Washington Avenue. No longer are our collections held in a flood-prone basement. Needless to say, we are thankful for that!

On the personnel front, in August we said goodbye to Erin Hoag. In November, Army veteran Erik Wright joined us as our new educator. Erik comes to us from the National Museum of the American Sailor, after having previously served at the National Atomic Testing Museum. Assisting Erik is Jennifer Bravener, formerly of the Beverly Heritage Center. Ellen Brooks, our oral historian, departed in December. Our Oral History program continues to be one of the finest in the country, much to the credit of Ms. Brooks and her well-trained cadre of volunteers. During her five-year tenure, Ellen elevated the program to a level that has attracted national attention. We hope to fill that position in early 2019.

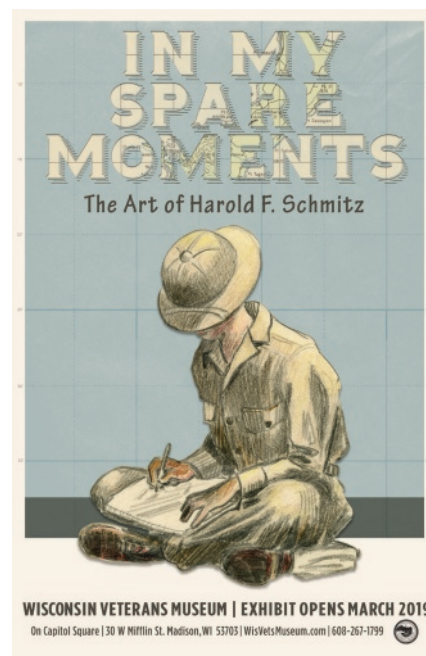
On March 14, we will open *In My Spare Moments: The Art of Harold F. Schmitz*. Curated by Yvette Pino and Kevin Hampton, this comprehensive art exhibit explores the work of Harold F. Schmitz, 955th Engineer Topographic Company (Aviation). Schmitz's amazingly competent work ranges from portraiture to landscapes and provides a window into the environment of the South Pacific. The exhibit

will run through 2019 and feature a number of public programs designed to engage visitors of all ages in a range of interactivities.

Finally, I wish to thank all of our members and friends who helped make 2018 a successful year for the Wisconsin Veterans Museum. Your continued support makes us stronger.

Happy New Year!

Michael E. Telzrow
Director



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Roberta Wells Collection, WVM Mss1776

ELLEN BROOKS

ORAL HISTORIAN



ANTON J. MILLER

Over the winter months, we are going to share the story of Anton J. Miller, an Infantry Platoon Sergeant who served with the 3rd Division during the Korean War. Originally from Dickinson, North Dakota, Miller moved to Wisconsin in 1958 and worked as a teacher in Chippewa Falls and Sun Prairie. He spent his final years at the Wisconsin Veterans Home in King where he passed away in June 2017. These stories are excerpts from the oral history interview Miller did for the Wisconsin Veterans Museum in 2003. These transcript excerpts have been lightly edited for readability.

Chapter 1

Anton J. Miller joined the North Dakota National Guard in 1950 while in high school. He was driving around with friends when they heard on the radio that their unit had been activated.

[Being activated] kind of altered things, especially in school. You were given special treatment. Miss Carmedy used to run the study hall, nobody missed study hall, and nobody made a noise in that. I mean, she was just really strict. The day before I left, I was still sitting in the school, and she came up to me and said, "Are you leaving with the Guard?" I said, "Yes." She said, "Do you have anything to do?" I said, "No." She says, "Why don't you just take off." That was [a] first for Miss Carmedy.

That day we had a big march down main street, and I was in the color guard, and the guy next to me had this huge flag, and the wind was blowing like crazy, and his staff broke, and that thing came down and hit me in the head, cracked my helmet liner, and we never missed a beat. We just kept right on. Then the day we left there were about ninety to a hundred people out there seeing us go. For some reason it was just sort of a click in my mind that this is a whole different life that I'll now enter and for some reason just that second, it burned.

[When we arrived at boot camp] there was just nothing. There was nobody there. It was a deserted

camp basically, except for headquarters. There was nothing else there. Some of the kitchens had pork chops from 1945 in there. We had a lot of cleaning up to do. And then, you know, the hurry up and wait, of course, is always there. You rush to go somewhere and then you get there and wait, and wait and wait.

Miller spent six months at Camp Rucker, Arkansas, for basic and advanced training. Be sure to read the next chapter in Miller's story on our blog at www.WisVetsMuseum.com/wvm-blog/



Anton J. Miller, taken Jan. 30, 1952, Yongchon, Korea. 48 hr. Rest. WVM Mss 855



THIS SPRING, THE WISCONSIN VETERANS MUSEUM'S NEWEST EXHIBIT WILL TRANSPORT VISITORS TO THE PACIFIC THEATER THROUGH THE ILLUSTRATIONS OF ARMY VETERAN HAROLD F. SCHMITZ. HE IS ONE OF MANY VETERANS WHO SERVED FAR FROM HOME IN THE PACIFIC. SCHMITZ'S INTEREST IN LIFE IN THE PHILIPPINES AND BEYOND WAS CAPTURED IN HIS ART. OTHER SERVICE MEMBERS, HOWEVER, DOCUMENTED THEIR EXPERIENCES BY COLLECTING THE CRAFTWORK OF NATIVE POPULATIONS. SOUVENIRS SERVED AS PERSONAL MEMENTOS AS WELL AS A TANGIBLE REMINDERS OF SERVICE OVERSEAS. THESE ITEMS, INCLUDING A COCONUT SENT DIRECTLY THROUGH THE MAIL TO WATERLOO, WISCONSIN, ARE JUST A FEW PIECES FROM THE WISCONSIN VETERANS MUSEUM COLLECTIONS ACQUIRED IN THE PACIFIC THEATER DURING WORLD WAR II.

TALKING SPIRITS CEMETERY TOURS XX

Thank you to all who were able to join us for our 20th annual Talking Spirits Cemetery Tour this fall. While still telling stories of Wisconsin in the Civil War, we also paid tribute to the 100th anniversary of the end of World War I. Though those conflicts were dramatically different, we explored the humanity behind the history and looked at the common bonds of the single generation that separated the two wars.



Ella Bennett (left) served the veteran community her entire life, a lesson she learned from her father, James Bennett (right), a veteran of the Civil War. She was known as the "Grand Old Lady of Memorial Day" and for her work in Madison with the Red Cross during WWI and the USO during WWII.



John Stock (left) emigrated from Bavaria in 1848 and served in the 4th Wisconsin Cavalry during the Civil War. His son, Hugo (right), died in France while serving in the US Army Air Service in WWI.



During WWI, Wisconsin Senator Robert "Bob" La Follette led the anti-war caucus in Congress and was an outspoken advocate for civil liberties and free speech.



On November 10, 1918, Clifton Bewick and his friend Morris Togstad were both hit by a German shell. Bewick eventually recovered from his wounds but lived with the memory of holding his friend in his arms, as Togstad died within minutes of being wounded.

IN MY SPARE MOMENTS: THE ART OF HAROLD F. SCHMITZ



YVETTE PINO

TRAVELING ART EXHIBIT COORDINATOR

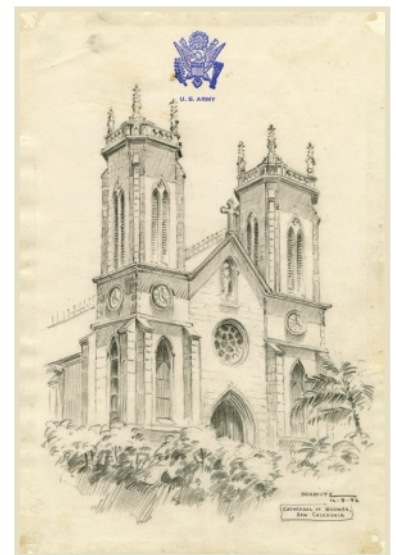
In June of 1937, a young Harold F. Schmitz graduated from the Layton School of Art in Milwaukee, Wisconsin. Fortified with an amplified education in advertising design, Harold advanced to his new career placement at Hammersmith-Kortmeyer Publishing Company. Known for their work in educational annuals and production of law briefs, H-K wasn't primed for challenging art assignments, but they still provided an ideal art department entry-level position. The job also provided a direct proxy between any employee to the company's founder and well-known Wisconsin printmaker Paul Hammersmith. Hammersmith was known for his ability to capture the nostalgic gloominess of the Wisconsin coastlines and docks with linear details and mastery of the engraved line. Harold, too, had a fascination with the mastery of line, and proved himself to be a talented draftsman from an early age. While in high school, he was hired to draw three-dimensional renderings of model homes from architectural blueprints for Ray Dwyer Architects. His drawings were published weekly in the Wisconsin State Journal and proved worthy studies for his future placement in a topographic engineer company in the US Army. Harold established himself to be a skilled observer, and he created exploratory drawings of his favorite things to look at: trees, cars, planes, and the Hollywood starlet.

These early drawings showed the usual evolution of a young artist's hand that experimented with light and shadow while relying on a defined outline of an image. Over the years he would make vast improvements, and his renderings began to reflect the disciplined layered marks of color enveloping shapes to present a three-dimensional illusion and realistic representation. He no longer held onto the reliance for the cartoon outline to define shapes; rather, he emphasized distinctions in line weight and angles, or in softness versus hard-edged marks to delineate contours and surfaces. Examining these drawings, one can almost imagine the artist mapping out the contours and using lines—thousands of lines—to

guide the eye across the image. *The Art of the Pencil*, by Sherry Wallerstein Camhy, states:

Artists have always been fascinated by the magical qualities of drawing. We draw for the pleasure of doodling, to remember what we have seen, and to explore new ideas. Drawing has been used as a way of investigating the visual world and recording discoveries. . . . In drawings, we may feel privy to the artist's initial impulses. Drawings take us behind the scenes, often putting us closer, not only to the artist's hand, but even the artist's heart.

On March 14, 2019, the Wisconsin Veterans Museum will open its newest exhibit featuring the intricate drawings of Harold F. Schmitz. One of the detailed pencil drawings was interesting at first glance, not only because it was rendered on a sheet of US Army stationery, but because it also had the words, "Cathedral at Noumea, New Caledonia," jotted directly below the artist's signature. Schmitz's drawings are so detailed, so precise, that from one Google search of "Cathedral at Noumea," we are able to see photographs of the exact locations of some of the drawings. Along with an oral history, handwritten letters, printed ephemera, and historic texts, we are able to identify a fairly precise timeline of all of Schmitz's military experiences overseas. We can identify specific periods of recreation filled with a minimal time to draw, as well as periods of time where he and his fellow topographic engineers of the 955th were consumed with the creation and updating of maps. Unknowingly, Schmitz's



Cathedral at Noumea, Harold F. Schmitz collection, WVM Mss 2165

documentation of his environment captured a historic timeline that would be experienced by thousands who fought in the Pacific.

These drawings also document a series of firsts. When entering the gallery, museum goers will see an oversized print of Harold's drawing of a lighthouse from the Noumea Harbor. This landmark would soon become an iconic "first glance" of the staging operations for troops advancing throughout the Pacific Theater of Operations. *From Fiji through the Philippines with the Thirteenth Air Force* describes the first experience of troops arriving to Noumea Harbor in WWII:

Crossing the ocean to the Pacific took weeks if travel was by ship. New personnel coming to the Thirteenth during the period that the Air Force was operating in the South Pacific, were routed through Noumea on the southwest coast of New Caledonia.

Sailing from San Francisco, the men usually spent three weeks on the water before reaching New Caledonia. As ships moved in from the sea toward the island, troupes aboard could see that New Caledonia was a land of steep, rugged mountains tumbling down to a coast of coral reefs stretching seaward under brilliant semi-tropical water.

Sailing past the lighthouse in the channel, from which flew the tricolor of Free France, ships cautiously picked their way to anchor in well protected Noumea Harbor. Most ships sailing in the South Pacific were under orders to Noumea; upon arrival, they discharged their cargos or moved toward the bases like Espiritu

Santo and Guadalcanal.

Harold Schmitz was assigned to the 955th Engineer Company, and they were attached to the newly created 13th Air Force.

In the fall of 1942, Lieutenant General Millard F. Harmon, Commanding General of the US Army Forces in the South Pacific, became increasingly conscious of the need for creating an air force in the theater in order to centralize control of the diverse and scattered Army Air Force Units which had been operating in the South Pacific. The war department authorized the establishment of the Thirteenth Air Force, which was activated on January 13, 1943.

(Wisconsin Native) Brigadier General Nathan F. Twining, relieved as General Harmon's Chief of Staff, assumed command on the same day, and immediately set up HQ at Espiritu Santo. Army Air Force units were assigned to the Thirteenth with Army, Navy, Marine, and Royal New Zealand aircraft all operating in the area. There was need, from the very beginning, for coordination. This was achieved through the principle of 'the unity of command,' which gave tactical control over an area to the preponderant armed service." (United States, and Benjamin E. Lippincott. 1948. *From Fiji through the Philippines with the Thirteenth Air Force*.)

Arriving at Noumea Harbor in the last months of 1942, the 955th would assist with the building of structures and airbases for the soon-to-be established headquarters.

The 955th was also new to its kind. The company was constituted in March 1942 and was activated in May of that year. In August of 1942, they had been redesignated as 955th Engineer Topographic Company, Aviation, and by November they landed in Noumea, New Caledonia for mapping responsibilities in the Southwest Pacific Area. Since WWI the advancement in aerial reconnaissance photography was monumental. The sheer number of photographs generated opportunities to create and update maps from previously undocumented territory at a faster rate and with an increased level of accuracy. New units were created to produce these maps in the field and advancing assault units benefitted from a new immediacy of tactical information. In his oral history, Schmitz described his astonishment of the transient nature of the operation and the use of



Lighthouse, Harold F. Schmitz collection, WVM Mss 2165



Schmitz in a Club 955, Harold F. Schmitz collection, WVM Mss 2165
off-set presses:

The guys that originated this unit had huge semi-trailers that they shipped overseas, and these templates for photographing were in one big truck, well, it was like the semis you see on the highways today. That was equipped with a big camera, and they photographed all these templates, and then from there it went to another trailer that was equipped to make plates, printing plates. The printing plates were not like in the old days when they mounted on wood blocks with copper and zinc. In this they were already establishing printing images on thin sheets of aluminum that could be wrapped around a cylinder. The third trailer was printing equipment. At that point, they were already printing maps.

Schmitz's visual timeline is not only relevant because of important dates and technological advances, but metaphorically, this timeline reflects the military experience in a multi-year deployment. At first, there is an awe, and the intrigue is fluttered by the unknown. As time goes by, the intrigue turns to the monotony of work and lack of time to think about home, to write about home, or to dream about home. Homesick thoughts are replaced with platitudes like, "Home is where you make it," and surroundings are filled with artificial links to the home front—images from magazines and snapshots of loved ones. Letters become infrequent and less sincere and any sign of homesickness turns into deflected tropes of, "I'll be home soon." Bitter rumors of being homeward bound are not believed, but are repeated anyway. Finally, when news of redeployment becomes reality, euphoric plans are made, letters are written again, but distinct personality changes

are evident. The hardened veteran seeks no desire to travel to exotic places, colorful stories become black and white, and soon the memories are packed into scrapbooks or bonfires, to be visited infrequently or never to be spoken of again. The final drawings that Schmitz created before returning home were drawn during his brief stint in the Philippines. These drawings, void of color, document the architectural ruins of a bombed-out Manila. However, while they are a stark contrast to the romantic and colorful renderings of the tropical environments in his early work, they remain true to his love of architectural structures and the study of light and shadow. Thanks to the assistance of Harold Schmitz's daughter, Linda Devitt, the Wisconsin Veterans Museum is privileged to have information about Schmitz's pre-military background as well information about his post-military life. The exhibit will feature a few drawings from his early development as well as a couple of drawings from his return from war. In one of his final letters home to his future wife Eleanor Hammersmith (the niece of famed engraver Paul Hammersmith) Schmitz jokes about a return trip to the Pacific. He states:

Ha—about flying down this way after the war—could be! When we get over this place, I'll just lean out and thumb my nose and chuckle nastily—then I'll order the pilot to turn around and head for Canada! I'd rather hunt moose than pick coconuts, any day.

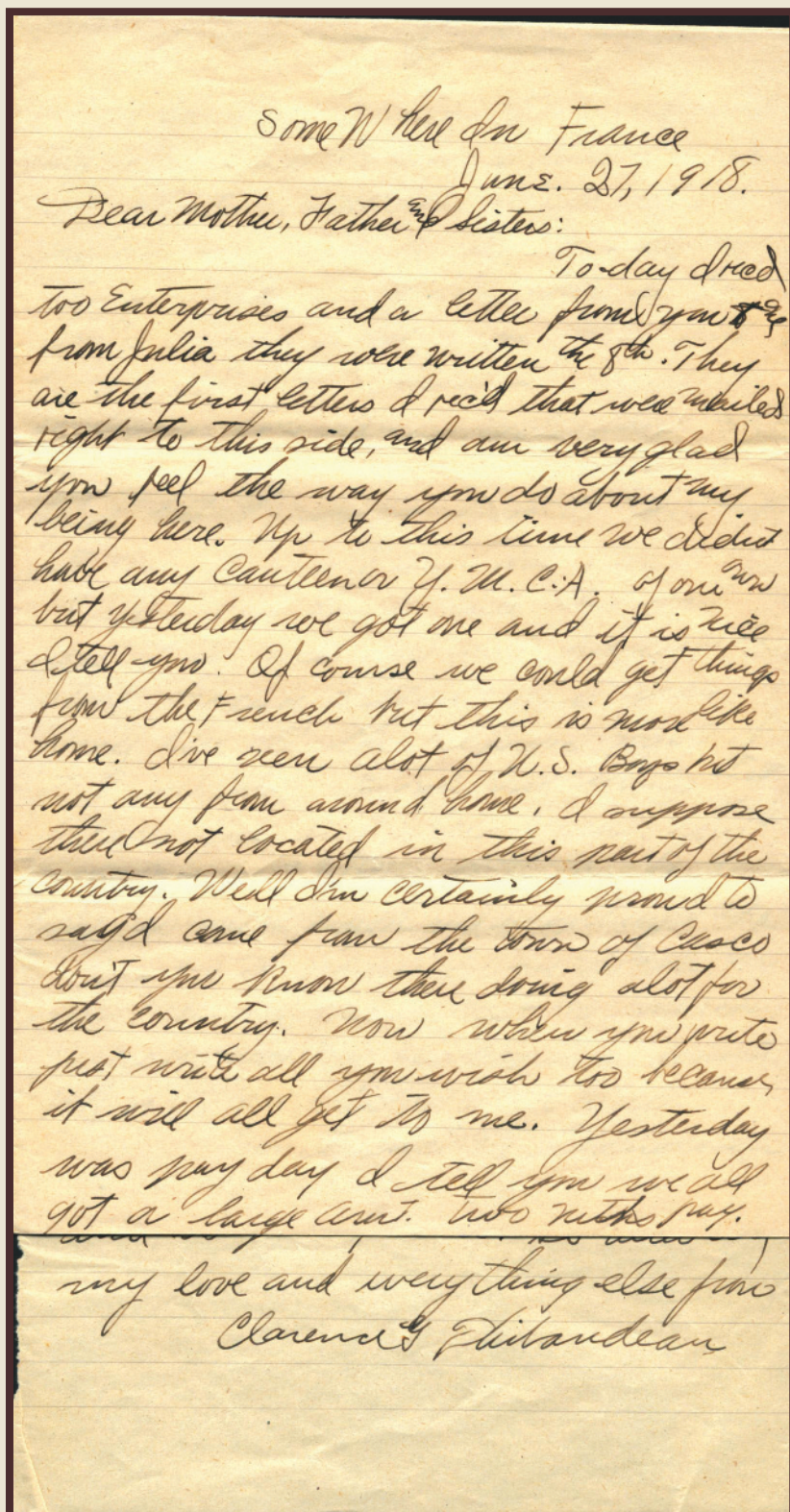
A drawing dated October 1946, one year after his return, shows a Wisconsin landscape, comparable to one of the coastal landscapes from Noumea Harbor. Similar in composition, this drawing replaces palm trees with the leafless birch exposed to the crisp fall sky and the water is a darker hue of Lake Michigan rather than the aquamarine tone of the Pacific Ocean. This drawing would seem to be the last drawing of this type in the Harold Schmitz archive. He continued to work in publishing and eventually retired as the Art Director for Northwestern Publishing Company in 1983. Although Harold Schmitz would trade in his mapping skills for layout strategies, he continued to produce colorful drawings for biblical storybooks and never lost his observational need to draw in his spare moments. The exhibit will run for a year and will be transformed into a traveling exhibit at the end of its run. For more information about this exhibit or about any of our traveling art exhibits, please contact Yvette Pino at Yvette.pino@dva.wisconsin.gov.

RUSSELL HORTON

REFERENCE ARCHIVIST



LEGACIES OF WORLD



Thibaudeau wrote to his family on June 27, 1918, less than one month before he was killed in action. About two-thirds of the way through the letter, he wrote, "Well I'm certainly proud to say I came from the town of Casco - don't you know there [sic] doing a lot for the country."

Clarence G. Thibaudeau was born on March 27, 1894 in Kewaunee County and worked on his family's farm in Casco. He was drafted on November 18, 1917, at the age of 23. After initially training with Company A, 340th Infantry Regiment, he deployed to Europe in May 1918 with Company G, 59th Infantry Regiment of the 4th Division. During the battle of Chateau Thierry on July 18, 1918, Corporal Thibaudeau was mortally wounded and became the first Casco resident to die in the war. He was initially buried in France, but in 1921 his remains were returned to the United States and reinterred at the Catholic cemetery in Casco. The American Legion post in Casco, Post 319, was named the Thibaudeau Post after him.

The American Legion traces its roots back to World War I. Following the Great War, American soldiers held meetings in occupied Germany, Paris, and finally St. Louis to create a veterans' organization on par with the Grand Army of the Republic and United Spanish War Veterans. Congress chartered the American Legion in September 1919, and the first National Convention was held in Minneapolis in November 1919.

In Wisconsin, things also moved quickly. A Department of Wisconsin Convention was held in Milwaukee in late August/early September 1919 and elected John C. Davis of Milwaukee as the first Department Commander. Posts instantly sprang up all over the state, and by June 1920 there were almost 300 posts totaling 23,000 members. Today, there are over 400 posts with over 40,000 members.

The meeting in St. Louis decided that American Legion posts should not be named after living people. Many posts forming around the state and country decided to name themselves after the first person from their community to die in World War I, like Clarence Thibaudeau.

As time passed and the United States participated in more wars, names were often added to commemorate subsequent local men and women who lost their lives while serving



WAR I: THE AMERICAN LEGION

their country. For instance, following World War II, the Casco post added Drossart to its name to commemorate another local, Perry Drossart, who served in the Navy and was lost at sea in August 1942. The post is now named Thibaudeau-Drossart. But very often, the first part of a Legion post name dates back one hundred years to World War I.

The Wisconsin Veterans Museum has compiled service records for all 122,000 Wisconsin men and women who served during World War I, including those who died during their service. These records contain information about their dates of service, the units in which they served, the date of their deployment to Europe, the battles and campaigns in which they participated, and, if applicable, the date of their death. Some records provide more specific details and even burial information.

WVM also has an extensive military history library and other unique resources for learning more about Wisconsin veterans and American military history in general. Because of this, we are able to help American Legion Post members, local historians, or interested community members learn more about the men and women after whom their posts are named.

Below: Compiled service record for Thibaudeau

Upper Right: Thibaudeau in uniform before he deployed for service in France.

Lower Right: Thibaudeau's draft card.



REGISTRATION CERTIFICATE.

To whom it may concern, Greetings:

THESE PRESENTS ATTEST

That in accordance with the proclamation of the President of the United States, and in compliance with law,

Clarence H. Thibaudeau (Name) South Haven (City or P. O.)

South Haven (City, town, or post office) Wis (State or country)

has submitted himself to registration and has by me been duly registered this 5 day of June, 1917.

Frank H. [Signature] (Signature)

No. 22

(This number must correspond with that on the Registration Card.)

Thibaudeau, Clarence G. 2,024,233 *White *Caucasian 6

(Surname) (Christian name) (Army serial number)

Residence: RFD #6 Kewaunee Kewaunee WISCONSIN

(Street and house number) (Town or city) (County) (State)

*Enlistment INDUCTION *Inducted at Kewaunee, Wis on Nov 18 1917

Place of birth: Kewaunee, Wis Age or date of birth: 23 6/18 years

Organizations served in, with dates of assignments and transfers: Co A 340 Inf to Feb 25/18

Co G 59 Inf to death:

Grades, with date of appointment: Pvt, Corp May 1/18

Engagements: South of Marne

Served overseas from May 5/18 to death from 1 to 1

Killed in action July 18/18

Other wounds or injuries received in action: None (If none, so state)

Person notified of death: Oswald Thibaudeau (Name) Father (Degree of relationship)

R.F.D. #6 (City, town, or post office) Kewaunee (City, town, or post office) Wis (State or country)

Remarks: Form No. 724-S. A. G. O. *Strike out words not applicable. † Dates of departure from and arrival in the U.S.

Please contact us at reference.desk@dva.wisconsin.gov to start your search!

THIS SEASON AT THE WISCONSIN VETERANS MUSEUM

PROGRAM LOCATION IS THE WISCONSIN VETERANS MUSEUM, 30 WEST MIFFLIN STREET, MADISON, WI UNLESS OTHERWISE SPECIFIED



MESS NIGHT AT THE MUSEUM: CORRESPONDENCE AS A CANVAS

Thursday, January 24, 5:30 — 8:00 p.m.

From Civil War letters to an envelope made from military-issued tape, artists have found unique ways to communicate back home. Traveling Art Exhibit Coordinator Yvette Pino will share examples of original drawings on stationery and the stories that accompany them from the museum's vast collection of military correspondence.

WARRIOR BOOK CLUB

Wednesday, January 30, 7:00 — 8:30 p.m.

Join us at the Museum as we explore the world of military literature and engage in thought-provoking dialogue. Each month features a new author and a new perspective. The books are free and registration is required.

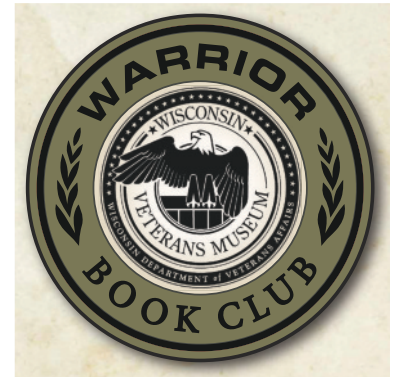
February 27

March 27

April 24

May 29

Register by email at: visitor.curator@dva.wisconsin.gov or 608-274-7663.



COCKTAILS AT THE MUSEUM: DRINK AND DRAW

Thursday, February 14, 6:30 — 8:00 p.m.

What better way to learn about the Traveling Art Exhibits than through drawing? No artistic experience is necessary for this fun evening of drawing and cocktails. As we talk about veteran artists, participants will sketch objects and photos from our collection. Experienced artists can join us and draw at your own pace with limited guidance.

April 11

June 13

DISTINGUISHED LECTURE: REMEMBERING WORLD WAR II SEVENTY-FIVE YEARS LATER

Thursday, March 7, 7:00 — 8:30 p.m.

Dr. Carol Gluck will present a lecture on remembering WWII based on her forthcoming book, *Past Obsessions: World War Two in History and Memory*. Dr. Gluck specializes in modern Japan, from the late nineteenth century to the present, international relations, World War II, and history-writing and public memory in Asia and the West.



★ VISIT WWW.WISVETSMUSEUM.COM/EVENTS FOR 2019 MUSEUM PROGRAMS ★

SAVE THE DATES

MAR. 14
THURSDAY

IN MY SPARE MOMENTS: THE ART OF HAROLD F. SCHMITZ

March 14, 5:00 – 7:30 p.m. | *VIP RECEPTION & EXHIBIT OPENING*

Join us as we celebrate the 103rd birthday of Harold F. Schmitz by opening our new temporary exhibit *In My Spare Moments: The Art of Harold F. Schmitz*.

APRIL 25
THURSDAY

MESS NIGHT AT THE MUSEUM

April 25, 5:30 – 8:00 p.m.

UW-Madison Professor Emeritus of Civil Engineering, Alan P. Vonderohe, will discuss the evolution of mapmaking from WWII to present day. Focusing on ground and aerial based components, Dr. Vonderohe will illuminate the experience of WWII cartographers like Harold F. Schmitz.

MAY 9
THURSDAY

COCKTAILS AT THE MUSEUM: TRIVIA NIGHT

May 9, 6:30 – 8:00 p.m.

Come to the Museum and test your trivia knowledge! Teams will work together to answer trivia questions or they can "call a curator" for help. This event is free and anyone is welcome to participate. Happy hour starts at 6:30 p.m., with trivia to follow at 7:00 p.m.

SUMMER
JUNE-JULY

SUMMER CAMP AT THE MUSEUM

Calling all students completing grades 3 – 8! Summer Camps at the Museum will feature weekly themes through a wide range of activities and field trips.

Monday – Friday, 9 a.m. – 3 p.m. | \$225/Members & \$250/Non-Members | Bring your own lunch & snacks

June 17-21 | June 24-28 | July 15-19 | July 22-26

Summer Camp registration opens February 1st!

PROGRAM LOCATION IS THE WISCONSIN VETERANS MUSEUM, UNLESS OTHERWISE SPECIFIED
FOR DETAILED EVENT INFORMATION VISIT:

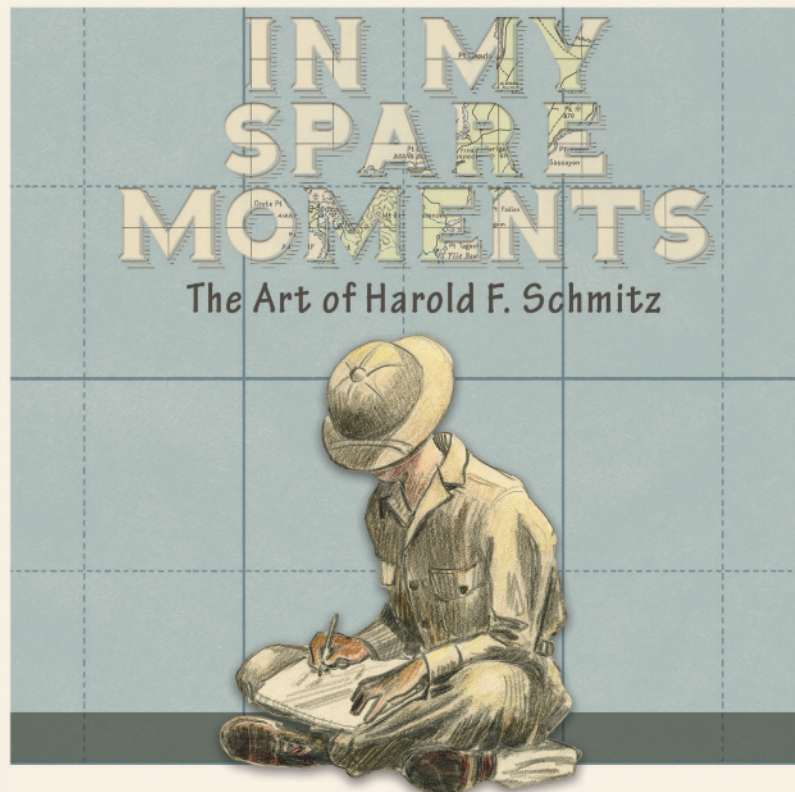
WWW.WISVETSMUSEUM.COM/EVENTS

THANK YOU COLLECTION DONORS!

A most sincere thank you to all who donated to our collections from September through December 7, 2018. Thank you for your generosity and support of the Wisconsin Veterans Museum.

BELLINGER, EVA
CLARK, MICHAEL
CORNELIUS, STEVEN
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FRITZ, JEAN B.
GALEWSKI, KATHRYN
HAGER, STEVEN & KATHY
HOELTER, CATHERINE BRENN
HOWE, SANDRA E.
JACKSON, ROBERT
KLIMPEL, DON
KORN, WILLIAM J.
LOCKE, LARRY
MERGENER, SALLY
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SPAETH, LARRY
VAN VALKENBERG, PHIL
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KATHLEEN
WAIDELICH, ANN
WESTBROOK, KELLI F.
WILEY, ROBERT
WYNGAARD, CYNTHIA
ZIMMERMAN, CATHERINE



WISCONSIN VETERANS MUSEUM | EXHIBIT OPENS MARCH 2019

On Capitol Square | 30 W Mifflin St. Madison, WI 53703 | WisVetsMuseum.com | 608-267-1799

JENNIFER CARLSON

EXECUTIVE DIRECTOR



MAKING YOUR MUSEUM STRONGER

Moving into a new year, we pause for a moment to say thank you to all who have contributed to making your museum even stronger this year! Your support provides the Wisconsin Veterans Museum staff the creative flexibility to produce new programs and exhibits that tell the stories of our Wisconsin veterans. One such exhibit is the upcoming *In My Spare Moments: The Art of Harold F. Schmitz*, which is curated by Yvette Pino and opens in March of 2019.

We extend a big thank you to the following sponsors for your support of *In My Spare Moments: The Art of Harold F. Schmitz*.

Silver Star Sponsors - \$2,500+

Linda Schmitz Devitt

The Hamilton Roddis Foundation

Bronze Star Sponsors - \$500+

American Family Insurance Military & Veteran Business Resource Group

*Edgewood College Military & Veteran Services
Hometown Painting*

WAVE – Wisconsin Association of Veteran Employers

If you are interested in becoming a sponsor, please call (608) 261-0536 or email Jennifer.carlson@wvmfoundation.com.

HONOR ROLL

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The mission of the Wisconsin Veterans Museum is to commemorate, acknowledge, and affirm the role of Wisconsin veterans in America's military past and present.



THE BUGLE

The Bugle is published quarterly through the support of the Wisconsin Veterans Museum Foundation for our members and friends. The Wisconsin Veterans Museum Foundation provides funds for the support of artifact acquisition, exhibit production, and the development of educational programs.

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