

THE/LE BULLETIN



Presidential Comments

I do not have colon cancer. I know because I took a test and it came back negative.

But what if I did have colon cancer? Or any form of cancer? Or COVID-19? Or I was hit by a bus? Or I decided that it was time for me to retire suddenly? What would be the effect on the Canadian military museum community be if I left the Canadian military museum community?

Rest assured, fellow members of OMMC, that my departure would have virtually no negative impact on OMMC. Deep grief from all of you I'm sure, but OMMC would do quite well without me. Our governance system allows for a smooth transfer of what little authority our President has to his or her successor. The President is merely the first among equals and has no life or death power over the organization.

Having said that, those of you who have been with us long enough know that our existing governance system, as good as it is, has certain weaknesses that can be exploited if someone is of such a mind. The best defence against this is a more empowered and accountable Board of Directors and a much more aware and engaged general membership. With these objectives in mind your Board of Directors has created a Governance Committee. This committee has embarked on an ambitious program of revamping our somewhat dated regulations and policies. These changes will hopefully result not only in a governance structure that will be the envy of our peers but also a seismic shift in the way we view ourselves and a heightened desire to ensure our survival.

My departure from the museum that I am proud to work at could be more severe and negative. I am sure that someone would step into the breach. I hope...eventually...

I have to admit that our museum suffers from a syndrome that probably affects a lot of small regimental museums; a curator who does not have the time to do everything that he would like to/should do, a too-small a staff of dedicated volunteers and an administrative infrastructure not designed to assist in a smooth transition of curatorial authority. Probably the biggest stumbling block to such a transition is a curator who is too busy with the day-to-day running of the museum that he does not have the time to develop proper SOPs, too busy putting out museum bush fires to properly plan for the future.

All of this sounds good but these are excuses, not reasons. Let's face it, I'm trying to rationalize an old man's fear of facing his own mortality. If I'm going to live forever there is no need for me to plan for my replacement.

We may be a small mom-and-pop museum but I have to start practicing what I have been preaching for years; professionalism is not based on paid salaries or square footage, it's based on an attitude and a desire to do what's best for the collection of which we are merely the stewards.

Merry Christmas. Don't let the COVID bug bite.

Léon

La version française sur la page suivante...

Commentaires du président

Je n'ai pas de cancer du côlon. Je le sais parce que j'ai fait un test et il est revenu négatif.

Mais que faire si j'avais un cancer du côlon? Ou autre forme de cancer? Ou COVID-19? Ou j'ai été heurté par un bus? Ou j'ai décidé qu'il était temps pour moi de prendre ma retraite soudainement? Quel serait l'effet sur la communauté des musées militaires canadiens si je quittais la communauté des musées militaires canadiens?

Soyez assurés, collègues membres de l'OMMC, que mon départ n'aurait pratiquement aucun impact négatif sur l'OMMC. Chagrin profond de vous tous, j'en suis sûr, mais l'OMMC ferait très bien sans moi. Notre système de gouvernance permet un transfert en douceur du peu d'autorité que notre président a à son successeur. Le président est simplement le premier parmi ses égaux et n'a aucun pouvoir de vie ou de mort sur l'organisation.

Cela dit, ceux d'entre vous qui sont avec nous depuis assez longtemps savent que notre système de gouvernance actuel, aussi bon soit-il, présente certaines faiblesses qui peuvent être exploitées si quelqu'un en a envie. La meilleure défense contre cela est un conseil d'administration ayant plus habilité et plus responsable et des membres en général beaucoup plus conscients et engagés. Avec ces objectifs à l'esprit, votre conseil d'administration a créé un comité de gouvernance. Ce comité s'est lancé dans un ambitieux programme de refonte de nos règlements et politiques quelque peu désuets. Nous espérons que ces changements se traduiront non seulement par une structure de gouvernance qui fera l'envie de nos pairs, mais aussi un changement sismique dans la façon dont nous nous percevons et un désir accru d'assurer notre survie.

Mon départ du Musée dans lequel je suis fier de travailler pourrait être plus sévère et négatif. Je suis sûr que quelqu'un prendrait ma place. J'espère... finalement...

Je dois admettre que notre musée souffre d'un syndrome qui affecte probablement beaucoup de petits musées régimentaires; un conservateur qui n'a pas le temps de faire tout ce qu'il aimerait / devrait faire, un personnel trop restreint de bénévoles dévoués et une infrastructure administrative non conçue pour aider à une transition en douceur de l'autorité de conservation. La plus grande pierre d'achoppement à une telle transition est probablement un conservateur trop occupé par la gestion quotidienne du musée qu'il n'a pas le temps de développer des SOP appropriées, trop occupé à éteindre les feux de brousse du musée pour bien planifier l'avenir.

Tout cela sonne bien, mais ce sont des excuses et non des raisons. Regardons les choses en face, j'essaie de rationaliser la peur d'un vieil homme d'affronter sa propre mortalité. Si je vais vivre éternellement, je n'ai pas besoin de planifier mon remplacement.

Nous sommes peut-être un petit musée du coin, mais je dois commencer à pratiquer ce que je prêche depuis des années; le professionnalisme ne se fonde pas sur des salaires payés ou sur une superficie en pieds carrés, mais sur une attitude et un désir de faire ce qu'il y a de mieux pour la collection dont nous ne sommes que les gardiens.

Joyeux Noël. Ne laissez pas la bête COVID vous mordre.

Léon

Editor's Note/Note de l'editrice

Any phrases in this and future editions that are underlined are hyperlinks to additional online content. We encourage readers to explore these sites, but are not responsible for the content of any external organizations.

Toutes les phrases dans cette édition et dans la futur soulignées sont des hyperliens vers du contenu en ligne supplémentaire. Nous encourageons les lecteurs à explorer ces sites, mais ne sommes pas responsables du contenu des organisations externes.

OMMC 2021 Museum Studies Program Update

By Anne Lindsay-MacLeod, OMMC Vice-President and 2021 Course Director

Planning for the 2021 Course is a challenge to say the least. We all wish COVID would have disappeared this summer, but it hasn't, and all indications are that it will be with us for some time – regardless of the development of vaccines.

The Board of Directors has approved the week of 13 – 19 June 2021 for the Course, which is tentatively booked for Mt. Allison University in New Brunswick.

I write 'tentatively', because in case of continued COVID restrictions, we are also planning for a virtual Course. For those of you unfamiliar with virtual courses, they can take various formats, including the use of

Zoom and webinars. We are considering making use of "bubbles" in that specific museums host a lecture or presentation with local museum representatives in attendance, and the presentation is simultaneously broadcast to the rest of the membership. This format will still allow some networking at the local level and the ever-valuable learning opportunities with the ability to ask questions, while not requiring members to travel by air. Early in the new year we will be emailing a survey to determine the best virtual meeting/conferencing platform for members given the wide distribution of the membership and their comfort with the technology available for them. We are also aware of some of the difficulties around DND systems and security, so we will be addressing that as well.

Thankfully the Course Committee did a great deal of work in preparation for the 2020 course, all of which will be resurrected for 2021 (regardless of format and location). Members can look forward to presentations on the preservation of Colours, involving your community, identifying art mediums and the preservation of photographs along with the usual presentations from DHH and NPF.

We all missed the Course this year, reconnecting with our friends and learning some great stuff. Like all of you, the Committee and Board of Directors are hoping that we will get COVID under control and the vaccines are successful so that our lives can get back to normal and we can all raise a toast together at the next OMMC!

If you have any questions, concerns or ideas for the Course, please feel free to email me at annie.lindsay50@yahoo.ca. In the meantime, stay safe, wear your mask and remember, this won't last forever!

Wishing all you and your families a very Merry Christmas and a Happy New Year!



OMMC Course photograph, Edmonton, 2019

She Also Served: Jewish Canadian Servicewomen in the Second World War

By Jennifer Eiserman, Faculty of Art, University of Calgary

During the Second World War 17,000 Jews were enlisted in the Canadian Armed Forces proudly serving their country despite Canada's "none is too many" Jewish immigration policy. Of these 17,000, at least 279 were women. To highlight the contributions of these Jewish servicewomen and to combat the lack of public awareness of their participation in WW II, this call for submissions seeks proposals for original 2D digitally generated artworks that tell the story of these Jewish Canadian military personnel.



Alex Dworkin Canadian Jewish Archives

These works will be printed on banners that will be hung throughout the existing exhibitions and galleries at The Military Museums, Calgary, during Jewish Heritage Month, May 2021. In addition to the physical exhibition, artworks will also be virtually circulated on the project website.

Canadian artists who self-identify as Jewish and as women, are invited to submit proposals for 2D digital artwork, inspired by the stories of these women. Source material is available on website [She Also Serves](#).

Please submit a maximum 500-word proposal for an original 2D digital artwork (created, for example, using photoshop, digital photography, digital collages, etc.) for a vertical banner measuring 75 cm x 165 cm. A link to your website, or a pdf including 10 examples of

previous work and a curriculum vitae, must accompany the submission. Please note, digital copies of drawings, paintings or other non-digitally generated works will not be considered.

Ten artists will be invited to create works based on the proposals submitted. Criteria for evaluation include: clarity of theme, quality of research supporting proposal, creativity, visual presentation, and quality of supporting documents. Jurors are: Dr. Jennifer Eiserman, Associate Professor, Department of Art, University of Calgary; Sandra Lipton, Adjunct Librarian, University of Calgary; Dick Avern Canadian Forces Artist; and David Bercuson, Department of History, University of Calgary.

Selected artists will receive a contract indicating that each artist retains copyright and will be paid a CARFAC group exhibition fee of \$395.

Submissions are due December 31, 2020. Artists will be notified by January 22, 2021 regarding the jury's decision. Artists invited to participate will be asked to send .tiff files of completed pieces by April 1, 2021. Please send submissions and any questions to: Jennifer Eiserman, canadianjewishservicewomen@gmail.com

Valour Canada Update

By Aaron Curtis, Valour Canada

Valour Canada has had a busy autumn. Our two summer student employees have returned to their studies, albeit remotely, and we have added another staff member to help us reach our fund development goals. The Character of Canadian Military History program is on hold until the virus is more contained. In the meantime, the Ship-to-Shore program (RCN, CBE, CLaS) has begun its second school year and we have started a new partnership with Field of Crosses.

Field of Crosses and Valour Canada

Valour Canada and Calgary's Field of Crosses have partnered to educate Calgarians and Albertans about the sacrifices made by their men and women while defending our values and freedom. To learn more about Field of Crosses, please visit their [website](#). The two organizations will be creating a series of 5 educational vignettes that tell the story of an individual's experience in the armed forces. The stories of John Pattison, Albert Mountain Horse, Ian Bazalgette, Charles E. Dawson, and Nichola Goddard will be shared, with each vignette being accompanied by a learning resource. In addition, a Service of Remembrance documentary with commentary that describes the different parts of the ceremony, and their respective meanings, will be created. Once completed, these short videos will be available on our [YouTube channel](#).



Valour Canada History & Heritage Scholarship 2021: January Launch

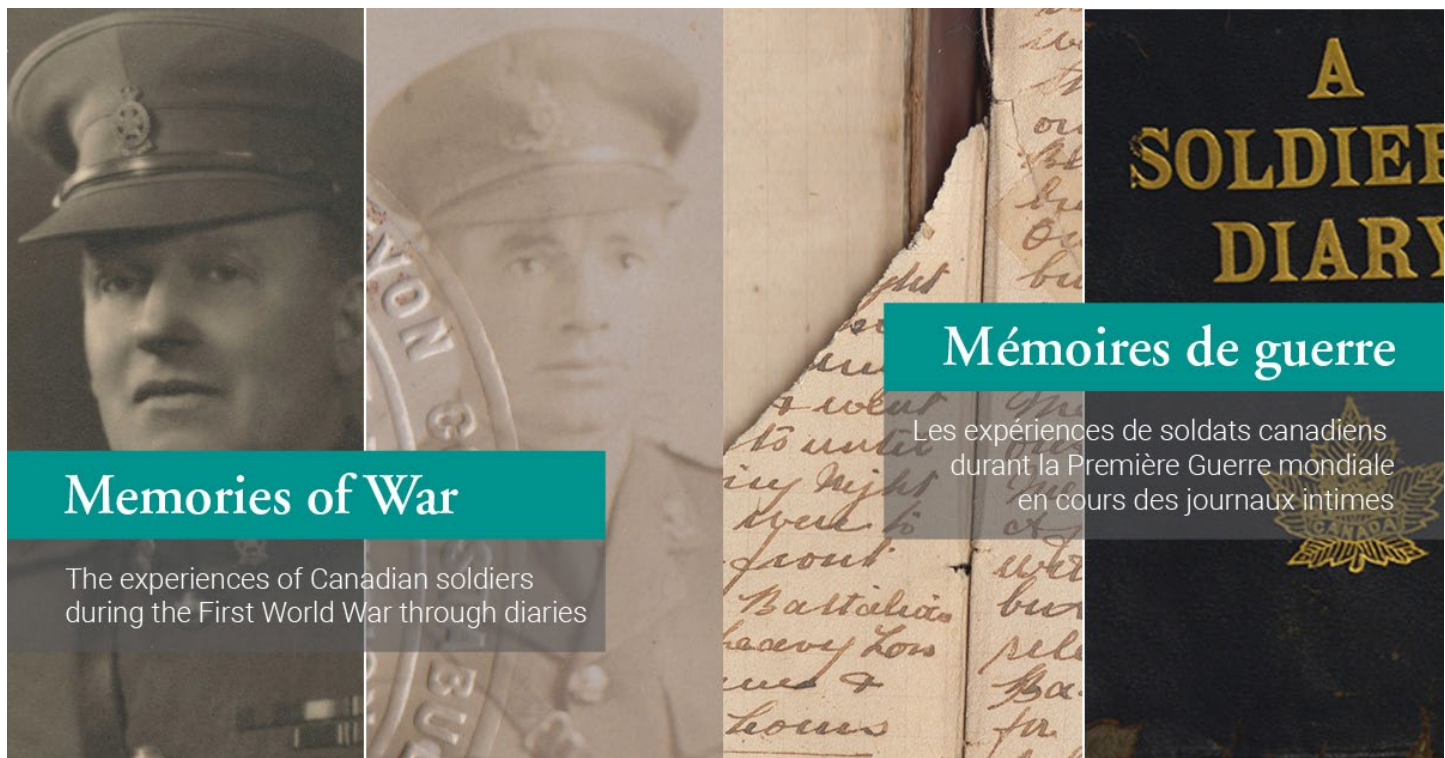
The aim of Valour Canada's History and Heritage Scholarship (VCHHS) is to support Canadian high-school students in their college or university pursuits by providing an engaging, thought-provoking, and memorable scholarship contest. As we move into the new year, be sure to watch for the launch of the 2021 iteration of the VCHHS contest. Eligible entrants will have almost 6 months to create the best essay and video response to a provided question. The first-place winner will be awarded \$1,500; second place will receive \$750. Visit our [scholarship page](#) for the rules and regulations.

To help us continue educating young Canadians about Canada's military history, please consider becoming a member or making a donation. Connect with us at: contact@valourcanada.ca



A Digital Shift: *Memories of War*, An Online Educational Resource

By Zachary Mitchell, Canadian Centre for the Great War



The COVID-19 pandemic has caused a significant shift in museums across the country and we at the Canadian Centre for the Great War (CCGW) were not exempt from these changes. Perhaps nowhere was this more obvious than in the dramatic shifts in our educational program. Traditionally, the fall is the peak of our in-person workshop program which has our team visit high schools across Montreal. Unsurprisingly, this was not possible for fall 2020. Instead, we looked to create an accessible, digital resource that could be used in-class or at home as needs dictated. The result was *Memories of War*, a four part, bilingual, online resource which we launched on October 19th.

Each part of *Memories of War* follows a different soldier of the Canadian Expeditionary Force and uses entries from their wartime diaries to illuminate aspects of the First World War. The first, “Leaving for War”, explores the training process at Valcartier and the trans-Atlantic transit of Sergeant William Reid Duncan of the 14th Battalion. The second, “Living in the Trenches”, highlights the squalid conditions endured by soldiers on the front as told by Gunner Richard Walter Rayner. The third, “Battlefields in Depth”, recounts the experiences of Private George Palmer at the Battle of Vimy Ridge, covering the hardships of battle, battlefield medicine, and prisoner taking. Finally, the fourth, “In the Hospital”, brings the oft-forgotten Salonika front to the fore as told by Sergeant Herbert Harvey Jones of the No. 5 Canadian General Hospital. Alongside the exhibitions, workbooks are available to help educators and students get the most out of this resource.

Unsurprisingly given the short time span and steep learning curve, this shift in our programming was not without growing pains. As the first such online exhibition hosted on the Centre’s own website it was quite the learning experience for our team! Nevertheless, we look to it as a resource which has paved the way for future digital exhibitions. Given that the COVID-19 pandemic will persist well into 2021, it is a necessary adaptation for our work in the short-term. Looking further beyond to the post-COVID landscape, digital projects will continue to broaden our outreach and will be an integral part of the work of all museums.

The Dr. Gregg Collection at the RCA Museum

By Andrew Oakden, Royal Canadian Artillery Museum

In 1986, Dr. Gregg donated hundreds of artifacts to the Royal Canadian Artillery (RCA) Museum, including 40 excellent examples of Canadian-inspired Second World War vehicles and guns. Dr. Gregg was a self-confessed history nut, a former professor and a veterinarian. Dr. Gregg started collecting in the mid-1970s and by the mid-1980s had amassed a massive collection of Second World War vehicles. His collection includes dozens of significant examples of Canadian-inspired or -manufactured vehicles. He collected the artifacts from farmyards across Southern Ontario, from scrap dealers, and from Denmark.

In 1985, he looked for a museum or institution that would safeguard the entire collection. He graciously donated his entire collection to the RCA Museum in 1986. Our curatorial records from the time period are bursting with files on the Gregg Collection. At the time, the Base Commanders and the RCA Museum Committee set the wheels in motion to make this transfer possible. Due to the immense size of the collection, this was a very difficult and complicated transfer.

Moving this huge collection from southern Ontario to Shilo, Manitoba, was a massive undertaking. Ultimately, the military shipped these vehicles and guns by rail.



The collection aboard rail cars

Included in the collection were vehicles, armoured personnel carriers, maintenance manuals, and hundreds of parts and memorabilia. It is a significant, world-class artifact collection. In April 1986, the Canadian Cultural Properties Board confirmed the Gregg Collection as a cultural property which, in part, restricted the entire collection from being exported. The collection is certainly of national importance and worthy of this designation. Back in 1986, Dr. Gregg said: "These pieces are dramatic symbols of Canada's 'coming of age' both politically and militarily."

One of the great artifacts in the collection is the Crerar Caravan. General H. D. G. "Harry" Crerar, Commander of the First Army from March 1944, used this caravan during the European Campaign. The caravan includes his sleeping quarters and an office area. General Crerar received important

guests in the caravan. Reputed guests include General Eisenhower, General Montgomery, George VI and Winston Churchill.

We understand and appreciate Dr. Gregg's vision and commitment to Canadian history. He came to us because he trusted that the Canadian military and our museum would guard, restore, display and keep the collection together. It's a collection that could fill most museums and we house most of it in our M101 storage facilities or on display at the museum. Dr. Gregg passed away in 2000. We certainly thank him for this amazing donation.

One of our objectives at the museum is to tell the story of the Canadian military during the Second World War. This world-class collection helps us do that. This acquisition greatly improved our collection of military vehicles from that era, and our Second World War displays contain Gregg Collection artifacts. This collection simplifies the process of making exhibits, due to the sheer number of excellent examples. We are proud to have this collection and we will continue to showcase it in our museum exhibits and outreach events.

The Rising Sun: A Unique Military Flag Display

By HCol Dale Watts, CD and Maj (Ret'd) Ervin Gerbrandt, CD
38 Service Battalion, 38th Canadian Brigade, 3rd Division

Currently, there are 23 artifact display cabinets in the 38 Service Battalion Combat Service Support (CSS) Museum which is located in two sub-divided rooms in 105-year-old Minto Armouries in Winnipeg. One cabinet is not like the others.

The display that stands out, because it does not quite fit in, is a small Japanese military display. This display cabinet started with the inclusion of artifacts collected by the CSS Museum founder, Honorary Colonel Ken Langridge, who served in Burma (now Myanmar) during the Second World War as a British Army soldier.

Among other artifacts, an original newspaper announces Japan's surrender in a large headline, following the 1945 atomic bombings of Hiroshima and Nagasaki. A copy of Japan's surrender declaration hangs near the Japanese display cabinet.

The Hiroshima bombing leads to an explanation of two cabinet artifacts: the "rising sun" ceremonial flag and the Kure Railway Station flag—the yosegaki hinomaru.

The rising sun has been a traditional national symbol of Japan for centuries. This became the flag of the Imperial Japanese Army and Navy up to 1945. However, it is a poignant reminder to many of Japanese troop atrocities during the Second World War and it is not well-received.



Display case with yosegaki-hinomaru flag

The yosegaki hinomaru flag is one of the CSS Museum's prized possessions and featured stories. Known as "good luck" flags, they were traditional, signed, sometimes with messages, gifts to deployed servicemen, most notably during the Second World War. The word "hinomaru" translates to "sun's circle", the central part of the flag. The word "yosegaki" means "collection of writing." Together they mean "collection of writing around the red sun".

The yosegaki-hinomaru flag displayed in the CSS Museum is unusual. The story of the flag's origin and journey to the CSS Museum is almost serendipitous.

In 1946, Sgt Jack Beresford, Royal Engineers, was posted to Kure, Japan. His role was to remove dangerous goods from a designated area. When his work was finished, the workers and interpreters at the Kure railway station signed the station flag and presented it to him. This particular flag had flown over the Kure station, 14.9 miles from Hiroshima, on 06 August 1945, the day the atomic bomb was dropped!

Sgt Beresford took the signed flag and a "rising sun" ceremonial flag home to England. He moved to Canada, brought the flags with him, and gave them to his daughter in 1986, about two years before he passed. A CSS Museum Board member became aware of the flags' existence through his son-in-law, Sgt. Beresford's grandson.

In 2014, the family agreed to donate the flags to the CSS Museum in time for the Battalion's 50th Anniversary in 2015 with the caveat that the flags and accompanying photos be displayed.

The flags and photos are among the most treasured artifacts in the museum.

The FK16 Wingham Gun

By WO (Ret'd) Jack Moloughney, Matross Detachment

The Matross Detachment is a group of volunteers dedicated to the preservation and restoration of Canadian war memorials, primarily artillery, for the benefit of the veterans' groups by supporting the organizations in the restoration and enhancement of their artifacts for exhibition. This year we gave a hand to the Royal Canadian Legion in Wingham, Ontario.



On 1 July, 2018, the gun (Krupp version made by MAGIRUS 1917) outside Wingham Legion (Branch 180) was recovered and brought to Garrison Petawawa where it was worked on by volunteers from the Matross Detachment, 2 Royal Canadian Horse Artillery (RCHA) and 2 Service Battalion. In February 2019, as Matross Detachment was restoring FK16 wheels for the Fort St-Jean museum at Tony Walsh's forge, we decided to rebuild four wheels instead of two, and we then completed the wheels.

Due to military tasking/commitments/COVID, the gun itself wasn't worked on for over a year and a half, then on 1 Sept, a chance opened up to move the gun off-Base to be worked on. Within six weeks, the gun was sandblasted, painted with a primer, the wheels were resealed and mounted, and then the gun brought back to Pembroke where the bore was cleared.

Both ends of the bore had plates welded in, trails were repaired, support bar for the shields, metal flap between the trails made and welded, and spikes for the wheels were fabricated. Finally, a second coat of paint, seats were made, then the gun was delivered back to the legion in Wingham.

We maximized the return trip by bringing back a sack of charcoal for our blacksmith, and COVID obliges we promise to socialize when the situation allows.

Job well done by all involved!



Le canon FK16 de Wingham

Par l'Adj (retraité) Jack Moloughney, Détachement Matross

Le détachement de Matross est un groupe de bénévoles voués à la préservation et à la restauration des monuments commémoratifs de guerre canadiens, principalement l'artillerie, au profit des groupes d'anciens combattants. En soutenant les organisations dans la restauration et la mise en valeur de leurs artefacts à des fins d'exposition nous atteignons cet objectif, cette année, nous avons donné un coup de main à la Légion royale canadienne de Wingham, Ontario.

Le 1er juillet 2018, le canon (version Krupp fabriquée par MAGIRUS 1917) à l'extérieur de la légion de Wingham (branche 180) a été récupéré et amené à la garnison Petawawa où il a été restauré par des volontaires du détachement de Matross, du 2 Royal Canadian Horse Artillery (RCHA) et du 2 Bataillon des Service. En février 2019, alors que le détachement de Matross restaurait les roues FK16 pour le musée du Fort St-Jean à la forge de Tony Walsh, nous avons décidé de reconstruire quatre roues au lieu de deux.

En raison de tâches / engagements militaires / COVID, le canon lui-même a été mis de côté pendant plus d'un an et demi, puis le 1er septembre, une opportunité s'est ouverte pour déplacer le canon hors de la base pour le restaurer. Au cours des six semaines, le canon a été sablé, peint avec un apprêt et les roues ont été stabilisées et montées, puis le canon a été ramené à Pembroke où le tube fut dégagé.

Par la suite, des plaques ont été soudées aux deux extrémités du tube, la monoflèche a été réparée, une barre de support pour les boucliers ajoutée, un rabat métallique dur la flèche confectionné et soudé finalement des goupilles de verrouillage d'essieu ont été forgées. Pour terminer, une deuxième couche de peinture, des sièges confectionnés, puis livraison à la légion de Wingham.

Nous avons maximisé le voyage de retour en rapportant un sac de charbon de bois pour notre forgeron et COVID oblige nous nous promettons de socialiser lorsque la situation le permettra.

Travail bien fait par tous les participants!





Members of 1st Battalion, Princess Patricia's Canadian Light Infantry, conduct a range during exercise PATRICIA STRIKE at 3rd Canadian Division Forces Base Edmonton Detachment Wainwright training area on November 19, 2020. Photo: Corporal Djalma Vuong-De Ramos

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Des membres du 1er Bataillon, Princess Patricia's Canadian Light Infantry, participent à un exercice de tir dans le cadre de l'exercice PATRICIA STRIKE, dans le secteur d'entraînement du détachement Wainwright, à la Base de soutien de la 3e Division du Canada Edmonton, le 19 novembre 2020. Photo : Caporal Djalma Vuong-De Ramos

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