

**TREASURING THE TRADITION:  
The Story of the Military Museums**  
by Jeff Keshen and David Bercuson

ISBN 978-1-77385-059-7

**THIS BOOK IS AN OPEN ACCESS E-BOOK.** It is an electronic version of a book that can be purchased in physical form through any bookseller or on-line retailer, or from our distributors. Please support this open access publication by requesting that your university purchase a print copy of this book, or by purchasing a copy yourself. If you have any questions, please contact us at [ucpress@ucalgary.ca](mailto:ucpress@ucalgary.ca)

**Cover Art:** The artwork on the cover of this book is not open access and falls under traditional copyright provisions; it cannot be reproduced in any way without written permission of the artists and their agents. The cover can be displayed as a complete cover image for the purposes of publicizing this work, but the artwork cannot be extracted from the context of the cover of this specific work without breaching the artist's copyright.

**COPYRIGHT NOTICE:** This open-access work is published under a Creative Commons licence. This means that you are free to copy, distribute, display or perform the work as long as you clearly attribute the work to its authors and publisher, that you do not use this work for any commercial gain in any form, and that you in no way alter, transform, or build on the work outside of its use in normal academic scholarship without our express permission. If you want to reuse or distribute the work, you must inform its new audience of the licence terms of this work. For more information, see details of the Creative Commons licence at: <http://creativecommons.org/licenses/by-nc-nd/4.0/>

**UNDER THE CREATIVE COMMONS LICENCE YOU MAY:**

- read and store this document free of charge;
- distribute it for personal use free of charge;
- print sections of the work for personal use;
- read or perform parts of the work in a context where no financial transactions take place.

**UNDER THE CREATIVE COMMONS LICENCE YOU MAY NOT:**

- gain financially from the work in any way;
- sell the work or seek monies in relation to the distribution of the work;
- use the work in any commercial activity of any kind;
- profit a third party indirectly via use or distribution of the work;
- distribute in or through a commercial body (with the exception of academic usage within educational institutions such as schools and universities);
- reproduce, distribute, or store the cover image outside of its function as a cover of this work;
- alter or build on the work outside of normal academic scholarship.



**Acknowledgement:** We acknowledge the wording around open access used by Australian publisher, **re.press**, and thank them for giving us permission to adapt their wording to our policy <http://www.re-press.org>

# 5

---

## COMING TOGETHER

The success of the Museum of the Regiments and the constant demand to place more exhibits in it soon prompted many key figures to think about expanding the facility. One of the principal drivers was Honorary Colonel Fred Mannix. He also pushed for strategic alignment with the University of Calgary to create a major research library located at both the University and the Museum, an archives, and an art gallery in the original gym of the old school. He knew that many regimental libraries in the United Kingdom were being closed for lack of space and finance. He began by hiring former Calgary Highlander Jeffery Williams, author of the Governor General's prize winning biography *Byng of Vimy*, to search out some of these collections with a view to having them shipped to Calgary and housed in the Museum's library despite its shortage of space.

In 2000, Brigadier-General Bob Millar left his post as Deputy Commander of Land Forces Western Area to rejoin civilian life. Millar had served as Commanding Officer of the King's Own Calgary Regiment and, before that, as a tanker in Germany with the 8th Canadian Hussars (Princess Louise's), the Royal Canadian Dragoons, and Lord Strathcona's Horse (Royal Canadians). Now he went to work in the private sector in Calgary, but it was not long before the CMMS sought to recruit him to their organization. By this time the Calgary contingent had already worked out a handshake agreement with the Canadian War Museum in Ottawa to join the national campaign for the expansion of the War Museum there. Millar eventually became a key part of a three-way partnership between the Museum of the

Regiments, the Naval Museum of Alberta Society, and the Friends of the Canadian War Museum in Ottawa. In Calgary an anonymous donor had already come forth with an offer for a very large gift on the condition that the new museum contain an art gallery, primarily for Canadian war art housed as part of the Beaverbrook War Art collection in Ottawa, some of which could be loaned.

From this partnership between the Canadian War Museum and the museums in Calgary, the Sharing Our Military Heritage Foundation was born on 3 May 2001. Money collected in Alberta would be split equally between the campaigns to fund a new national museum and an expanded local museum. Once enough money was raised for the national facility—with Alberta's target being \$1.5 million, based on its share of the national GDP, which it achieved—all proceeds raised in Alberta would stay in the province to support expansion of the Calgary facility. The Canadian War Museum was opened in Ottawa on 6 May 2005.

Funds were needed not only for enlarging but also for upgrading the Museum of the Regiments, as only half of its space had proper environmental controls to preserve the artifacts. The anonymous donor pushed for expansion of the library; through an earlier gift to the University of Calgary, he had secured the university's agreement to place a librarian at the Museum of the Regiments on a part-time basis to organize its collection and help plan for future growth. The University of Calgary was an eager partner from the start, not only for an expanded library but also for an art gallery, as it was noted that the Canadian War Museum was able to display only a small portion of its collection.

By 2001, amalgamation was being advanced by those running the Museum of the Regiments and the directors of the Naval Museum of Alberta Society. The Naval Museum needed more space, and its directors worried that the number of visitors to their facility seemed to have peaked at about five thousand per year, while the Museum of the Regiments was attracting about ten times that number. By 2003, the Naval Society made clear its intent to form a partnership with the Museum of the Regiments to establish a larger facility. Their plan was also to retain the existing site at Tecumseh for storage and to build items for display, such as models of navy ships.

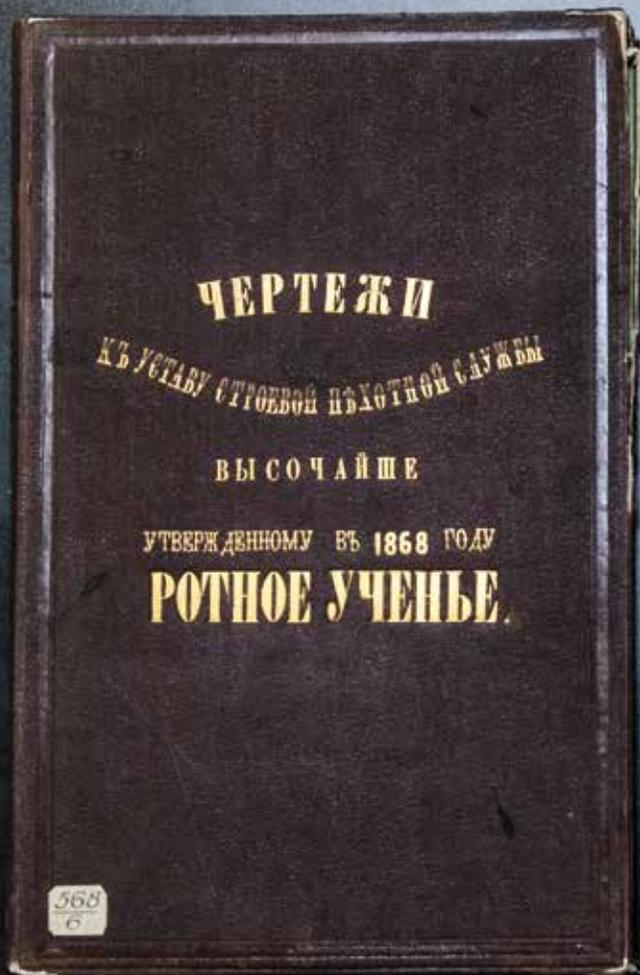
The emerging broader plan was to create a new tri-service museum and, as such, to also include the Air Force. Alberta's part in the history of military aviation was substantial, but little known. The province had furnished comparatively large



(LEFT)  
 The Listening Post was the trench journal of the 7th Canadian Infantry Battalion. This issue, from December 1915, marks the war's second Christmas in the field. Collection of The Military Museums Library and Archives.



(RIGHT)  
 "A clean up in the front line trenches." This photograph from Major-General Sir David Watson's albums likely shows members of the 46th Battalion in June 1917. Collection of The Military Museums Library and Archives.



(ABOVE)

The Chicksands Collection forms the basis for The Military Museums Library and Archives' repository of rare books. The collection includes uncommon items like these Russian infantry drills from 1868. Collection of The Military Museums Library and Archives.



(OPPOSITE)

Objects excavated from the remains of Canol pipeline Pump Station #5. The Canol pipeline supplied petroleum for the Alaska Highway and the Northwest Staging Route. Collection of the Army Museum of Alberta.

PHOTO: JULIE VINCENT PHOTOGRAPHY

numbers of recruits for the Royal Flying Corps in the First World War, including the air ace, Wilfrid R. “Wop” May. During the Second World War, Edmonton’s Blatchford Field became the world’s busiest airport: it helped supply those working on the construction of the Alaska Highway and Canol Pipeline, and served as the starting point for the Northwest Staging Route, a corridor that involved a series of airstrips in northern British Columbia and Alaska through which some seven thousand aircraft were transferred to the Soviet Union as part of the American Lend Lease program. Alberta was also home to twenty-three British Commonwealth Air Training Plan bases and schools, six of which were located in Calgary. More recently, the Cold Lake air base in the province’s north served as a key NATO and NORAD location during the Cold War and as a pilot training centre for CF-18s, including for United Nations missions in Bosnia, Haiti, and Iraq.

The Calgary-based Air Museum of Canada was founded in 1960, but consisted of a modest collection of former privately owned, and primarily civilian, aircraft. Disbanded in 1971, its aircraft were transferred to the municipal government and stored in the city’s planetarium. Four years later, the Aero Space Museum Association of Calgary was established and soon after was registered as a non-profit charitable organization. In 1985, the Aero Space Museum of Calgary (now called The Hangar Flight Museum) opened in the former Bullock Helicopter Hangar located at the south end of the Calgary International Airport. It was a modest facility that sketched the general history of aviation in Canada. It contained several civilian and military aircraft, including a Second World War Lancaster bomber (not flyable) and a Canadian built Cold War CF-100 all-weather jet interceptor. But the Aero Space Museum insisted it was not a military facility and would not join a new tri-service museum. Thus the Air Force veterans negotiated space for themselves in the planned new facility. Don Smith, a well-known museum designer, worked with the veterans to produce a space that would tell the history of the RCAF from its beginnings to the post-Cold War era, with an emphasis on activities in Alberta.

The Air Force Museum built its artifact collection from the ground up, but even in its infancy, donors appeared with significant contributions.



PHOTO: JULIE VINCENT PHOTOGRAPHY



Joyce Lally, daughter of Conrad T. Lally, a pilot in the Royal Flying Corps and later mayor of Wainright, approached the Air Force Museum Society with her father's photograph albums, medals, and papers. Sydney Shulemson did the same with his own materials, including his flying clothing and personal papers. In Shulemson's case, he was a pioneer of air-to-ground rocketry as well as Canada's most highly decorated Jewish serviceman. The significance of both donations laid the foundations of the Air Force Museum's currently superb collection of Canadian military aviation artifacts. But since the Museum's initial holdings were limited, the development of the interior gallery relied much on images and storyboards to tell Canada's Air Force story. It also featured two immersive theatre experiences. The first theatre was based on the Nissen briefing huts used at air bases in England during the Second World War and features two custom films about No. 6 Group's role in Bomber Command. The second theatre was based on the interior of a Hercules aircraft, complete with salvaged Hercules webbing and instrument panels, and features films about Canada's Air Force today.

The first aircraft acquired was a CF-5 which rises from a plinth on the east side of Crowchild Trail. The jet was acquired in 2005 from the federal government's Crown Assets Corporation, and brought by truck in three sections to Calgary where it was pieced together and painted as it was when operational during the mid-1980s. It was mounted on two steel pipes extending from the aircraft's exhaust. The problem was that being fully exposed to Calgary winters and the grime thrown up from passing vehicles on Crowchild Trail, the aircraft and its plinth were in constant need of repainting and refurbishment.

Eventually the museum obtained three other Cold War aircraft: a Canadair Sabre, a CF-104, and a CF-18. Refurbished and repainted and with their engines removed, they were placed in flexible-walled structures outside the main building. Today, Calgary has a fairly large collection of former military aircraft in two locations, one at the airport in The Hangar Flight Museum and the other at The Military Museums.

By the end of the 1990s, the campaign to expand the museum was gaining steam. A survey of major Calgary businesses showed that some 30 per cent indicated they would consider donating to such an initiative. The aim was to double the display area, add significantly to the library and archives, construct an art gallery large enough to house major exhibitions, and provide an educational centre for

(OPPOSITE)  
CF-5 116707 on podium in  
the south-west corner of the  
museum grounds.



visiting school children where they could engage in hands-on interactive learning. Proponents stressed the importance of properly recognizing Alberta's military contributions, particularly in the two World Wars where the province's volunteers for military service was proportionately among the highest in Canada.

A larger and more high profile facility was also presented as helping to improve poor knowledge of history, especially about Canada's military past. A 2002 Environics survey showed that less than one-third of Canadian youth described the country's history as interesting, and according to an Ipsos Reid poll taken the same year, only about the same number of Canadians had any name recognition of Arthur Currie, widely considered among historians and military experts as the finest general the country ever produced. Yet, at the same time, the campaign to expand the museum benefitted from a resurgence of interest in military affairs, sparked and fuelled by the growing number of commemorations to mark key battles and events, starting with the fifty-year anniversaries of D-Day and VE Day in 1994 and 1995. Also, Canadian troops were making growing contributions to United Nations peacekeeping and peacemaking operations, such as in the Balkans where they courageously stood their ground in September 1993 against Croat forces seeking to attack Serb civilians and paramilitaries in the Medak Pocket. The 9/11 terrorist attack that facilitated Canada's extensive involvement in Afghanistan, starting December 2001 with Joint Task Force 2, added appreciation of the country's military forces and the need to properly catalogue and commemorate their histories.

Proponents predicted that a larger facility would increase museum attendance that remained flat throughout the 1990s. The federal government's decision in 1995 to close CFB Calgary and move its operations to CFB Edmonton sparked widespread concern that this would include the museum. Property used by the military was slated for transfer to the Canada Land Company to govern its sale for residential and commercial purposes. A petition signed by more than eighty-two hundred Calgarians organized by Jo Repp, a former member of the Canadian Women's Army Corps, demanded the museum stay at its current location. Municipal officials backed her campaign, especially with rumours that the Department of National Defence, as a cost-saving measure, was seeking to shed responsibility for the museum because it was drawing \$560,000 annually from its budget. Soon, there came assurances from the federal government that the museum, including its financial support from National Defence, would remain protected. Ultimately,

(OPPOSITE)

The CF-18 Hornet on display in the eastern hangar of the Cold War Exhibit is the 2009 Demo Aircraft from airshows across the country. It is painted in the commemorative Canadian Centennial of Flight colours and lists the names of 100 influential Canadians in aviation around the fuselage.

the final closure of CFB Calgary in 2001 had a much different effect, bringing more residential housing to the area and, as such, a potentially larger local museum audience.

A major step forward occurred in 1999 with the establishment of a Military Library and Archives Advisory Board. With a \$1 million gift from the Calgary-based Carthy Foundation, the CMMS and the University of Calgary established a partnership, also involving the University of Calgary's Centre for Military and Strategic Studies, nationally known for advancing graduate-level analysis in military, peace, and security issues. With new money for collections development and the hiring of a librarian, within a few years the library was reaching capacity with more than seventy-five hundred books and some five hundred metres of archival records. The museum also became part of a network of military libraries enabling it to borrow material from places that included West Point and the Imperial War Museum. Eventually, the University supplied the staff to run the library and designed a system by which all books in the Museum library were made available to students on the main campus via a continuous transit service and by listing museum titles in the main library computer catalogue.

In May 2002, representatives from the Sharing Our Military Heritage campaign approached several retired Calgary Air Force officers. They were asked to champion the transfer of the Aero Space Museum collection dealing with the history of air force operations into a tri-service facility. The result, a couple of months later, was the creation of the Air Force Museum Society of Alberta whose mission was to "tell the Air Force story, both in terms of the involvement of Canadians from earlier times in Britain's Flying Corps through to later developments with the Royal Canadian Air Force." In 2003, the provincial government officially recognized the Society, which also acquired from the federal government a registered charitable status to help it raise money and move into a new facility.

By the end of 2003, the Canadian War Museum, the Museum of the Regiments, and the Naval Museum of Alberta had raised some \$3.3 million towards creating a new facility. The next year, there came an agreement in principle that both the Navy and Air Force museums would unite with the Museum of the Regiments. Architects and other consultants were hired to draw up a detailed plan, including how to best use expanded space, the logistics of moving collections to a new site, and setting a timeline for completion.



In 2005, Queen Elizabeth II again visited the museum, adding to the sense of anticipation that something big would soon happen. Among the large crowd greeting the Queen was Helen Kozicky, who had served with the Canadian Women's Army Corps in England in the Second World War. The Queen approached Kozicky and briefly spoke to her admiringly about the growth of the museum after Helen shared a photo showing the two of them meeting when the Queen opened the same facility fifteen years earlier. On 3 June 2006, the visit of another Royal, the Countess of Wessex, became the occasion to turn sod and lay the cornerstone of what was officially to be called The Military Museums. Brian Brake, who then spearheaded the Museum's fundraising efforts, and who had a twenty-seven-year

Her Majesty the Queen and Prince Philip visiting the Museum in 2005.

The Countess of Wessex, Sophie Rhys-Jones, present for the sod turning for the museum expansion in 2006, poses with veterans and museum supporters standing and seated around her. The woman in the red uniform in the front row is Helen Kozicky, a veteran of the Canadian Women's Army Corps.

military career, said "it has been a long and difficult road to get to where we are," but now he and the many others who had championed this project could take great satisfaction from the fact that "the military's role in the growth of Canada as a nation ... [will] be captured and preserved for the next generation of Canadians."

Construction soon commenced even though funding had not yet reached its target. To build public support, excitement, and anticipation, and to underline the remarkable educational potential of an expanded museum, artifact displays



were established at places that included the Calgary Stampede, Spruce Meadows Equestrian Centre, trade shows, and at teacher conventions.

As with the creation of the Museum of the Regiments, governments ultimately provided the lion's share of the funding. Ottawa would contribute \$9 million, the provincial government \$7.6 million, and the municipal government just over half a million dollars. However, with an estimated price tag of \$26 million, some \$9 million had to be raised from other sources.

Several foundations and corporations, particularly major oil companies and banks, provided gifts of \$50,000 or more. Individuals contributed over 30% of total funding in 2007. Casino and bingo nights raised some \$200,000 annually. Significant money was also obtained through commemorative dinners, such as in May 2006 with Prime Minister Stephen Harper as the featured speaker.

One of the more successful fundraising initiatives involved the creation of a massive mural mosaic. Sponsored by the Bank of Montreal, this striking visual art display, placed in the museum's atrium, remains one of the first things visitors see when entering the building. The well-known Edmonton mural artist Louis Lavoie was hired to paint two hundred and forty one-square-foot panels. Pre-approved images cost \$1,000 to sponsor; special requests relating to Alberta's military history ranged from \$2,500 for a thematic topic to \$4,000 for an individual portrait. Princess Patricia's Canadian Light Infantry paid \$2,500 for a panel depicting the Battle of Kapyong, where its members fought in the Korean conflict, while the South Alberta Light Horse paid \$4,000 to include a panel dedicated to PPCLI Captain Nicola Goddard, who, in 2006, became Canada's first female soldier killed in action in Afghanistan. The list of contributors was impressive and wide-ranging. It included the city's Sikh Businesspersons and Professional Club and the Calgary Motor Dealers Association that sponsored two \$2,500 panels to "build a strong sense of freedom, responsibility and commitment in present and future generations." Viewed from a distance, the entire mural formed a large superimposed representation of a Second World War Canadian soldier, sailor, and airman.

The museum would ultimately double in size to one hundred and seven thousand square feet; only the Canadian War Museum in Ottawa is bigger. A striking new two-storey exhibit hall housed the air force and naval collections. The Alberta Gallery (which later became the Army Museum of Alberta), covering general military history involving Albertans, was enlarged to present artifacts from recent

The *Mural of Honour* by Louis Lavoie on the northern side of the Queen Elizabeth II Atrium in the Museum.



Please Do Not Touch the Mural Mosaic



Veuillez ne pas toucher à l'oeuvre

(OPPOSITE)

An overview of the main gallery  
at the Naval Museum of Alberta.

peacekeeping operations, particularly in Bosnia with respect to Canada's leadership in the removal of mines, and from its thirteen years of military participation in Afghanistan. The Founders' Gallery was inaugurated as a temporary gallery for art and heritage exhibits, a high-tech Discovery Centre was created—where visitors could engage in computer battle simulations—as was a multipurpose classroom, a larger library and archives, and more office and storage space. The remodelled museum became a hub for community events that could now take place in a grand, inspiring setting, namely in new space containing vintage military vehicles, large naval guns, and aircraft.

The CMMS managed the expansion's construction and financing along with Defence Construction Canada. Its goals were ambitious, aiming to get funding in place, shovels into the ground, artifacts set up, and doors open to the public by the end of 2007.

On 6 August 2007 the Naval Museum of Alberta lowered its Ensign at HMCS *Tecumseh* and closed its doors to the public. Cleaning and packing began in earnest, and by the end of September final arrangements were being made for the move. At the end of October its three naval aircraft were transported to their new home. However, delays resulted from material and labour shortages and extreme cold weather. Fabricating cabinets appropriate for the naval collection proved more challenging than predicted. These hiccups put back moves of large-bore naval mounting guns and an anti-aircraft gun until February 2008. Positioning the artifacts and developing exhibit storylines took until October. On 16 October 2008, the 20th anniversary of the opening of the original naval museum, the Honourable Norman Kwong, Lieutenant-Governor of Alberta, presided at the official opening of the new and magnificent naval exhibit consisting of large guns, aircraft, uniforms, weapons, ship models, and a periscope connecting two floors of artifact displays.

On 8 May 2009, the anniversary of VE Day, and a month before the official opening of The Military Museums, the Air Force display was completed. It was filled with photos, hundreds of well-built models of different aircraft flown by the RCAF, two small movie theatres, and reproduced nose cone art from Second World War bombers. Other unique features included a replica of a Nissen hut where visitors saw ghostly projections representing a bomber crew being briefed before a raid on Nazi Germany, and a mock-up of a C-130 cargo bay that transported supplies on UN peacekeeping and peacemaking operations.



A Whitehead Torpedo on exhibit at the Naval Museum of Alberta.



The former W. A. Howard Library became The Military Museums Library and Archives, under the management of the University of Calgary through a partnership established in 2000, expanding over the years to hold more than 20,000 volumes. Also through the guidance of the University's Libraries and Cultural Resources, the old school's gymnasium became the Founders' Gallery for temporary art and history exhibitions. Reflecting this close relationship, including the university-funded art curator at the Founders' Gallery, the Vice Provost of Libraries and Cultural Resources was given authority over the library, archives, and gallery in 2009.

It took nearly three decades for those who tirelessly worked to establish a major military museum in Calgary to fully realize their dreams. It all came together on 6 June 2009 when the Countess of Wessex, who had announced the creation of the expanded facility three years earlier, returned to officially open the doors to the new tri-service facility. Upon entering, visitors encountered an enormous digital display detailing the wide array of individuals, organizations, and private sector sources whose generous funding made this possible.

**GRAND OPENING**  
SUNDAY 7 JUNE 2009

THE MILITARY MUSEUMS

The Military Museums has completed its expansion and renovation! Our 107,000 square foot complex now houses seven museum galleries representing Canada's navy, army, and air force. This is also home to a new strategic studies library and archives, a computerized decision maze, and the Founders' Gallery, which hosts temporary art and heritage exhibitions.

CELEBRATE THIS SPECIAL OCCASION WITH US! FREE ADMISSION, PRIZES, TOURS, HISTORICAL ACTORS, PRESENTATIONS, SPECIAL EXHIBITS, AND MORE!

Sunday 7 June 2009  
9:30 AM - 4 PM

The Military Museums  
4520 Crowchild Trail SW  
Calgary Alberta

themilitarymuseums.ca

Poster advertising the grand opening of The Military Museums in June 2009.



## BULLET-DAMAGED ARTIFACTS

(ABOVE)

First World War German belt buckle taken as a battlefield souvenir by Canadian William McLaren. McLaren was wearing this when he was later shot (as seen by the bullet hole in it). He was wounded, but it saved his life. Ironically, the German inscription "Gott Mit Uns" translates to "God is with us."

(BELOW)

First World War German helmet excavated from the Vimy battlefield. Note the shrapnel holes in the helmet. This attests to the ferocity of the battle. Collection of the Army Museum of Alberta



(ABOVE)

Bullet hole in a message pad which belonged to Lieutenant-Colonel F.O.H. Eaton while serving with the Grenadier Guards during the Great War. Lieutenant-Colonel Eaton served in the Guards on several occasions when they were located on the right flank of the 10th Battalion. Collection of the Calgary Highlanders Museum and Archives.



(BELOW)

Corporal E.E. Daniels, a PPCLI Original, was wounded three times in the First World War. On 15 September 1916, he was hit by a sniper while going over the top; the bullet passed through his left arm and then glanced over this cigarette case in his trouser pocket. Collection of PPCLI Museum and Archives.



## PRISONERS OF WAR

The Military Museums collectively has one of the largest collections of Second World War prisoner of war material in Canada. This is not surprising, considering that Alberta housed approximately 25,000 of the nearly 34,000 German prisoners of war held in Canada. There were two very large camps in Lethbridge (originally Ozada camp) and Medicine Hat, as well as smaller ones at Wainwright and in Kananaskis Country. Most of the prisoners were from the Afrika Corps, were captured during the Battle of Britain, or were submariners. Some were also civilian internees with ties to the Axis countries. They were treated well in the camps (so well that approximately 6,000 returned to settle in Canada after the war), but boredom was an ongoing problem. Many of them volunteered to work outside the camps in logging operations, construction, or agricultural work to stay occupied. Barrier Dam in Kananaskis Country was one of their building projects. One of the ways prisoners passed the time was by making crafts in various forms—textiles, woodwork, painting, and more. These are all represented in the collection, along with uniforms, camp equipment, cartoons, newsletters, oral histories and other material from both the prisoners and the guards. The Naval Museum of Alberta has a very important collection from the first prisoners held in Alberta. These were the crew of the German merchantman *MS Weser*, captured by Canada's *HMCS Prince Robert* in 1940 off the Pacific coast of Mexico. The collection includes the *Weser's* flag and crest.

Shirt issued to German prisoners of war in Canada. The red dot was an aiming point for guards in the event that a prisoner tried to escape. These durable denim work shirts were made as a set with caps and trousers by the Great Western Garment Company in Edmonton. Collection of the Army Museum of Alberta.



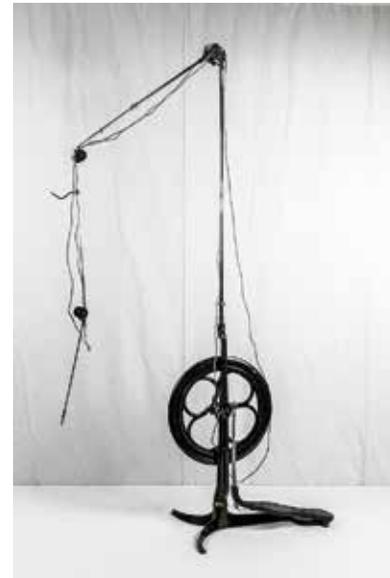
PHOTOS: JULIE VINCENT PHOTOGRAPHY

(RIGHT)

The 'Kananaskis Record', essentially a humorous colouring book, was created by Otto Ellmaurer, a civilian internee at Prisoner of War Camp 130 in Kananaskis Country. Note the figure on the bed is wearing the POW uniform depicted on the facing page. The Military Museums Library and Archives, Kananaskis/Seebe POW collection.

(BELOW)

Folding dentist chair (left) and foot pump drill (right) used by Captain William Branch, a dentist who traveled around Alberta treating patients at the various prisoner of war camps. Both folded into a single suitcase for ease of transport. Collection of the Army Museum of Alberta.



PHOTOS: JULIE VINCENT PHOTOGRAPHY



Representatives of the Tsuu T'ina Nation stand alongside Sheila Serup, executive director of The Military Museums

Foundation, at a ceremony for National Indigenous Peoples Day in 2017.