It's Wednesday, October 28. In today's issue: Día de los Muertos; women, voting, and drinking; re-imagining historic posters; historic site seasonal hours; expedition archeology; 1920s Wayne hospital radio station; swabbing the decks of the USS Missouri.

Virtual Día de los Muertos Nov. 1
Experience the excitement and discover the meaning of El Día de los Muertos, (the Day of the Dead), virtually. The 2020 Day of the Dead will be celebrated in Lincoln with ofrendas (traditional memorial displays) at the Nebraska History Museum and Bennett Martin Public Library.

We’re asking you to participate in this year’s ofrenda by providing a story of a passed loved one you wish to remember. Keep reading.

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**Don’t let women vote if you want to keep drinking!**
If you let women vote, will they take away your beer? There was a time when many Nebraska men feared their wives and daughters would do just that.

Traditional-minded men feared that politically active women would drive them to drink—and then prevent them from drinking. Nebraska’s brewers, distillers, and saloon owners financially supported anti-suffrage efforts in order to stop Prohibition in Nebraska. Keep reading.

History Nebraska and Nebraska Arts Council invite artists to re-imagine historic posters

Nebraska has a long history of circulating posters encouraging social action, particularly during years of intense change. Recognizing that 2020 is also a year of change, History Nebraska, in partnership with the Nebraska Arts Council, invited ten Nebraska artists to continue this tradition.

Using historic posters from History Nebraska’s collection as inspiration, artists created their own posters to address today’s themes, including (but not limited to) COVID-19, economic hardship, equality, racial injustice, and voter
participation.

Each poster is available for sale at the Nebraska History Museum in Lincoln for $35. A portion of each sale goes directly to the artists. Visit today and support Nebraska artists! View the posters.

Seasonal hours at our historic sites

November 1 marks the changing of the season at several of our historic sites. The Fort Robinson History Center and Senator George Norris State Historic Site will be closed until April 1.

Chimney Rock National Historic Site will remain open Fridays and Saturdays 9 to 4 during this period.

Neligh Mill State Historic Site closed for the season October 19 and reopens April 1.

The Nebraska History Museum in Lincoln remains open Tue-Fri, 10 to 4.

The History Nebraska Reference Room is open Fridays, 9 to 4. Check out our online resources or contact us with research requests. Learn more.

Nebraska Archeological Expeditions of...Expeditions
It’s not surprising that archeologists find evidence of long-term settlements, but do they ever find remains of expeditions? How could people moving from place to place leave an “archeological signature”?

Finding traces of expeditions is not easy, but it does happen. State Archeologist Rob Bozell looks at three expeditions in Nebraska: Den Pedro de Villasur (1720); Grand Duke Alexis buffalo hunt (1872); and the Long Expedition and Engineer Cantonment (1819-1820).

The detective work involves uncovering traces of temporary buildings, understanding that rivers aren’t necessarily where they used to be, and asking if Chief Spotted Tail lost an earring at Camp Alexis. Keep reading.
Wayne's first hospital had its own radio station

Dr. A. S. Lutgen was a modern, twentieth-century kind of guy. Wayne had no hospital when he moved there in 1910, so he opened one in a house. In the 1920s Lutgen became interested in the new technology of radio, so he started his own radio station on the hospital grounds. Every evening the station went on the air at 6:30 and broadcast "until they ran out of talent." The station even broadcast a Wayne State football game, but this required runners carrying messages between the stadium and the station. Keep reading.

History Nebraska's Ford Center swabs the decks of the USS *Missouri*
OK, it's only a model, but it belonged to former President Harry Truman.

After his presidency ended, Truman kept regular office hours at the Truman Library in Liberty, Missouri. When Truman received this handmade model in 1957, he displayed it in his office. In addition to bearing the name of Truman's home state, the battleship *Missouri* is where the US received the formal surrender of Japan at the end of World War II. The model clearly meant a lot to Truman.

But it was in rough shape when it arrived at the Gerald R. Ford Center in Omaha. *Keep reading.*
Above, it was the night before a crucial Big Six football game in Lincoln.

Did you know that Hallmark began in Nebraska as the Hall Brothers bookstore in Norfolk?

Columbus entrepreneur Walt Behlen’s crazy-looking metal building withstood a nuclear blast.

The self-driving tractor. Nebraska cartoonist Herb Spencer saw it coming in 1928.
With masks removed briefly for this photo, History Nebraska board members Bryan Zimmer, Kim Elder, Lance Bristol, and former state senator John Nelson accept awards for their service. All four are term-limited after serving two three-year terms on our Board of Trustees. Thank you for all your work!
Complete articles:

Virtual Dia de los Muertos 2020

When:
Sunday, November 1, 2020 - 1:00pm
Where:
Nebraska History Museum

Click to RSVP

On November 1st experience the excitement and discover the meaning of El Dia de los Muertos, (the Day of the Dead), virtually. The 2020 Day of the Dead will be celebrated with ofrendas (traditional memorial displays) in two downtown locations: Nebraska History Museum 131 Centennial Mall North (15th and P Streets) and Bennett Martin Public Library, 136 S 14th Street (14th and N Streets).

The public is asked to participate in this year's ofrenda by providing a story of a passed loved one they wish to remember.
Virtual experiences include storytelling, mariachi music, traditional Mexican folkloric dance, musical performances, t-shirt designs, art making, and more. Admission to all performances and activities at this family-oriented event is free for everyone! Event activities and performances can be viewed on History Nebraska’s website: history.nebraska.gov

The event starts at 1:00 pm with welcome remarks and an explanation of the meaning of Dia de los Muertos. A link to the event will be posted soon.

Event partner organizations include: Downtown Lincoln Association, El Centro de las Americas, Nebraska History Museum, Lincoln Children’s Museum, Lincoln City Libraries, Lincoln Commission on Human Rights, Lux Center for the Arts, Mourning Hope Grief Center, Nebraska Folklife, Nebraska Latino American Commission, and UNL Mexican American Student Association (MASA.)

Support is provided by El Centro de las Americas, Nebraska Arts Council, The Jesusita and Santos Courage and Fortitude Fund and ALLO Communications. Promotional materials are courtesy of Downtown Lincoln Association and Eagle Printing.

**List of Activities and Performances:**

Ofrendas on view at:

Nebraska History Museum, 131 Centennial Mall North

Bennett Martin Public Library: 136 S 14th Street
All of the following content will be available before 1:00 pm on Nov 1 at History Nebraska’s website: history.nebraska.gov

**Performances:**

Nebraska History Museum: musical performance by: Daniel Martinez

Nebraska Folklife Network: Mexican traditional music from Mariachi Zapata of Omaha and Grupo Folklórico Sangre Azteca dancers. Performances sponsored by ALLO Communications of Lincoln

Activity videos can be viewed online: history.nebraska.gov

**Activities:**

Lux Center for the Arts: artist-led t-shirt design and drawing or stencil lessons for kids, teens and adults

Mourning Hope Grief Center: craft making activity and storytelling

Lincoln Children’s Museum: Day of the Dead themed ‘boredom buster’ series

Bennett Martin Public Library: crafts and storytelling

UNL Mexican American Student Association (MASA) Ofrendas, entertainment and education
El 1 de noviembre vive la emoción y descubre el significado de El Día de los Muertos, de forma virtual. El Día de los Muertos 2020 se celebrará con ofrendas (exhibiciones conmemorativas tradicionales) en dos lugares del centro: Museo de Historia de Nebraska 131 Centennial Mall North (calles 15 y P) y Biblioteca Pública Bennett Martin, 136 S 14th Street (calles 14 y N).

Se pide al público que participe en la ofrenda de este año proporcionando una historia de un ser querido fallecido que desean recordar.

Las experiencias virtuales incluyen narración de cuentos, música de mariachi, danza folclórica tradicional mexicana, presentaciones musicales, diseños de camisetas, creación de arte y más. ¡La entrada a todas las actuaciones y actividades de este evento familiar es gratuita para todos! Las actividades y actuaciones del evento se pueden ver en el sitio web de History Nebraska: history.nebraska.gov

El evento comienza a la 1:00 pm con palabras de bienvenida y una explicación del significado del Día de los Muertos.

Las organizaciones asociadas al evento incluyen: Downtown Lincoln Association, El Centro de las Américas, Nebraska History Museum, Lincoln Children's Museum, Lincoln City Libraries, Lincoln Commission on Human Rights, Lux Center for the Arts, Mourning Hope Grief Center, Nebraska Folklife, Nebraska Latino American Comisión, y la Asociación de Estudiantes México Americanos de la UNL (MASA.)

El Centro de las Américas, Nebraska Arts Council, The Jesusita and Santos Courage and Fortitude Fund y ALLO Communications brindan apoyo. Los materiales promocionados son cortesía de Downtown Lincoln Association y Eagle Printing.

**Lista de Actividades y Actos:**

Ofrendas abiertas al Público:
Nebraska History Museum, 131 Centennial Mall North

Bennett Martin Public Library: 136 S 14th Street

El siguiente contenido estará disponible antes de la 1:00 pm del 1 de noviembre en el sitio web de History Nebraska: history.nebraska.gov

**Actuaciones:**

Museo de Historia de Nebraska: actuación musical de: Daniel Martinez

Nebraska Folklife Network: Música tradicional mexicana de los bailarines Mariachi Zapata de Omaha y Grupo Folklórico Sangre Azteca. Actuaciones patrocinadas por ALLO Communications de Lincoln

Los videos de actividades se pueden ver en línea: history.nebraska.gov

**Actividades:**

Lux Center for the Arts: diseño de camisetas dirigidas por artistas y lecciones de dibujo o estarcido para niños, adolescentes y adultos

Mourning Hope Grief Center: actividad de creación de manualidades y narración de historias

Museo de los Niños de Lincoln: Serie "destructora del aburrimiento" con el tema del Día de los Muertos

Biblioteca pública Bennett Martin: manualidades y narración

UNL Asociación de Estudiantes Mexicoamericanos (MASA) Ofrendas, entretenimiento y educación
Don’t Let Women Vote If You Want to Keep Drinking

By David L. Bristow, Editor

If you let women vote, will they take away your beer? There was a time when many Nebraska men feared their wives and daughters would do just that.
Nebraska ratified the 19th Amendment in 1919, granting women the right to vote. The Amendment took effect in 1920 after it was ratified by the required three-fourths of the states.

By then American suffragists had been campaigning for women’s voting rights for more than 70 years. Nebraska Territory’s first legislative session in 1855 included a pro-suffrage speech by Amelia Bloomer. Many Nebraskans took up the cause over the decades.

Letting women vote was controversial for a lot of reasons. Even many women opposed it. Some feared it would upset traditional gender roles, or believed that women were unsuited for the rough-and-tumble of politics. Women were seen as a civilizing and moral influence on men. Would that status be lost if women became involved in the dirty dealing of partisan politics?

Photo: Before a women’s suffrage parade in Blair, July 11, 1914. History Nebraska RG1073-4

Top illustration: From The Woman Citizen, Feb. 8, 1919.
Meanwhile, many women were involved in both the suffrage and temperance movements. Temperance advocates argued that America’s high level of alcohol consumption subjected women to needless poverty and domestic violence. By the late 19th century, temperance groups favored prohibiting alcohol entirely.

Traditional-minded men feared that politically active women would drive them to drink—and then prevent them from drinking. Nebraska’s brewers, distillers, and saloon owners financially supported anti-suffrage efforts in order to stop Prohibition in Nebraska.

US entry into World War I in 1917 helped shift public opinion. German immigrants made up nearly a quarter of Nebraska’s population, and most were strong opponents of both suffrage and prohibition. German immigrants had founded big Nebraska breweries such as Metz, Krug, Storz, Fremont Brewing Co., and others. Wartime paranoia threw suspicion on all things German.

A 1917 limited-suffrage law allowed Nebraska women to vote in some local elections—or would have, if it hadn’t been tied up in court. Anti-suffragists used Nebraska’s referendum law to challenge it. They gathered enough petition signatures to suspend the law until a statewide referendum.

Suffragists suspected fraud. More than 18,000 of the 30,000 signatures had been gathered in Omaha. The river city had long been notorious as a “wide-open” town full of saloons, and it was ruled behind the scenes by crime boss Tom Dennison.

The Nebraska Woman Suffrage Association demanded to see the petitions and, sure enough, found whole pages of signatures signed in the same hand, or listing fake addresses, or signed with the names of dead men. It was never clear exactly who was behind the fraud, but suffragists were certain that “liquor interests” played a role.

But it was almost a moot point by the time the women won their court case in June 1919. The 19th Amendment was on its way to becoming part of the US Constitution.
By then Nebraska’s statewide Prohibition law was already in effect and the 18th Amendment (federal Prohibition) had been ratified.

Prohibition came first, in other words. You couldn’t blame women voters for it. The 18th Amendment was repealed in 1933, and Nebraskans voted to repeal statewide Prohibition the following year. By that time most people thought Prohibition had been a mistake—but they took for granted that women voters should have a say in the matter.

Photo: Wilber, Nebraska, May 1, 1918. History Nebraska RG813-0-40

This article first appeared in the October 2019 issue of NEBRASKAl and magazine.
The exhibit *Votes for Women: Nebraska’s Suffrage Story* is at the Nebraska History Museum in Lincoln through May 31, 2021.

The book *Votes for Women: The 19th Amendment in Nebraska* was published by History Nebraska and is available for online purchase via University of Nebraska Press.
History Nebraska and Nebraska Arts Council invite artists to re-imagine historic posters

Nebraska has a long history of circulating posters encouraging social action, particularly during years of intense change. Recognizing that 2020 is also a year of change, History Nebraska (HN), in partnership with the Nebraska Arts Council (NAC), invited ten Nebraska artists to continue this tradition.

Using historic posters from History Nebraska’s collection as inspiration, artists created their own posters to address today’s themes, including (but not limited to) COVID-19, economic hardship, equality, racial injustice, and voter participation. Below, you will find their posters and descriptions of their work.
Each poster is available for sale at the Nebraska History Museum in Lincoln for $35. A portion of each sale goes directly to the artists. Visit today and support Nebraska artists!
Notion of a Nation

We Now Get to Build

TO SERVE OUR COUNTRY
VOTE
Celebrating 100 years
Women's Right to Vote
REGISTER
and
VOTE
Jacob Candia

www.jacobcandia.com

Jacob Candia is a graphic designer based in Omaha, Nebraska focusing on branding, print and art direction. He graduated with a BASA in Studio Art (Graphic Design Concentration) in 2020. His practice centers on producing expressive, focused and distinct work for cultural sectors.

Statement

This work serves as a call of attention to minorities in the United States of America to vote in the 2020 presidential election. The short phrase “The minority vote counts” makes the message clear. I feel today more than ever, it is vital that whoever is elected to assume leadership, nationally and locally, accurately reflects what the people want. I do not believe that is what has been happening. Voter turnout matters. Minority votes matter.
Nick Clark

www.nicholasclarkart.com

Nick Clark is a post-digital pop genre painter living and working in Omaha, Nebraska. He has exhibited around the US, operated an art commission business, worked for Bemis Center of Contemporary Arts, Joslyn Art Museum, Kent Bellows Studio, League of Human Dignity, and as a CAD technician. Clark's 2020 exhibitions are Two Trick Pony at Project Project and Above/Below at Amplify Arts’ Generator Space. These experiences, in addition to a BFA from University of Nebraska at Omaha, have solidified his place as an artist and familiar member of the Omaha community.

Statement

The Covid-19 pandemic has defined 2020 and years to come, so I have designed a poster which immortalizes the daily activities that recently became our new normal. The images depict four scenes: a friendly person wearing a mask, hand-washing, e-learning from home, and virtual visits with at-risk family and friends. I wanted to emphasize the greater community’s health because a pandemic is not solved with a handful of individual efforts. Rather, an overwhelming amount of people must sacrifice, stay vigilant, and come together. We need to remind ourselves to be conscientious to one another, especially the vulnerable, and practice compassion daily.
I'm a country girl from Gering, Nebraska. I graduated from Concordia University of Nebraska with a degree BA in English and a minor in Art in 2016. I've been a teacher, janitor, data technician and more. I am a well-rounded individual with a firm work ethic. Challenges are aspects where I seek self-development. In college, I was a 13-
time All-American scholar athlete while maintaining a 3.7 GPA. At the time, I also held three part-time jobs. People describe me as flexible and easy-going. I am not a stranger to grueling tasks which will help me become a self-published author someday. I am already a published poet appearing in the National Creativity Series of 2009 and Mango The Magazine Edition III.

Statement

Art is not just about art. It is a steppingstone for shaping intellect. Art is an evolutionary process that can be channeled into daily life. By exploring that avenue of thought you are exploring your potential & growth. This exploration also challenges people around you because they see what you are doing and what you are becoming. This also brings me to believe that art is my responsibility to share and interpret. The people who choose to be a part of the movement that art induces chose to live forward.

This life is not for everyone. Living forward is not bountiful in comfort. In fact, it thrives in the discomfort because change and truth do not come with comfort. Comfortable is the happiness we strive to achieve. However, one cannot stay there or know the difference without the intermittent inevitabilities. And to do so is to risk ecstasy. I believe this because even my contentment now will not be my contentment in years to come just because I cannot relive a moment. I can only use what I have presently and the most valuable of these tools being my knowledge. Art is thinking, knowing and pushing bounds of what we see. The people that are up to this life are using bending and molding the fabrics around them to be adventurous; as an artist must be to succeed. This success is not measured only in worldly outwards appearance. It is being in tune with truth in the self. This comprehension is most likely the most essential and the reasoning of why we began the search in the first place.

Art can be easily everything that we are and hope to be. For me it has never been just about paint or drawing. Those are the skills and tools I use to express. Art is metaphysical in its comprehension. It is like a feeling or a touch, and for me, loaded
with meaning. I hope it sparks ideas to a better life. Art will never give me enough. Most likely because I want to believe, I know a little bit more than I actually do.

**Ben Darling**

Ben Darling is active/lives in Nebraska. He is known for Plein air painting. Longtime Sidney, Nebraska resident, he captures the essence of the central Great Plains from its subtleties to its drama in his small- to large-scale oil paintings. Darling primarily paints in plein air, a method that allows him to retain a sense of immediacy while evoking a feeling of quiet contemplation throughout his realistic works.

**Statement**

In 2019 I became aware that the 100th anniversary of the 19th Amendment was approaching. By Spring of 2020 I decided I would do some posters/block prints to not only celebrate the occasion but encourage younger potential voters I know to register and vote. The image used for this poster is one that recalls the spirit of graphic design from 100 odd years ago.

When creating posters, the main intent should be to cause a change of state of equilibrium in the viewer. Whether to encourage a sense of peace or sound a call to action. I strove for clarity of message, but am happy with the artistic content, the drawing and layout that I achieved in the original block prints. The images are from 11 x 17 blocks of linoleum.

With the visual overload of life today, the black and white linear form draws attention to itself by its simplicity and ease of accessibility. The introduction of a single color serves as a means of drawing the viewer into the content of this image. More colors would, I feel, detract from the message.
TO SERVE OUR COUNTRY
VOTE
Celebrating 100 years
Women’s Right to Vote
REGISTER
and
VOTE
Originally from Manchester, England, Sophie Newell attended Edinburgh College of Art in Scotland and graduated with a BFA in Visual Communication. She has exhibited both in the US and UK, including at MERZ (Sanquhar, Scotland), Michael Phipps Gallery (Omaha, NE), Foothills Art Center (Golden, CO), and Salina Art Center (Salina, KS). Newell has created illustrations for clients such as the Washington Post, Nebraska Quarterly, and Marriott Hotels. She has lived in Omaha since 2014 and is the studio coordinator for Joslyn Art Museum’s Kent Bellows Mentoring Program.

**Statement**

One of the recurring themes that I think a lot about is community. I believe people are stronger, happier, and more resilient when we come together and work to support each other rather than focusing solely on our individual needs. Events in
2020 have made me acutely aware of the need for strong community in regards to public health and social justice. It angers me to see resources such as libraries, parks, and arts organizations undervalued and underfunded so that money can instead be diverted to luxury condos or an armored police vehicle. This year we’ve seen more of a focus on this issue, specifically the scrutiny over police expenditure and our inefficient reliance on law enforcement to fix problems that are complex and deeply rooted in poverty, mental health, and social injustice.

With this poster I hope to remind people of the importance of supporting our community organizations, institutions, and resources that help and provide for us all. Taking inspiration from a poster in History Nebraska’s collection titled United We Win, I chose to depict three people surrounded by imagery representing education, healthcare, food access, and libraries. The layer of flowers represents growth, nurture, and coexistence.

I replicated some of the design elements common to posters from the 1930s and 40s including halftone photographs and a limited color palette, similar to designs produced by screen printing. When sketching ideas for this project I initially wanted to also include a bold typeface like those from the past, but found that when paired with my design it felt too forceful and impersonal. Instead I settled on handwritten text to emphasize the human element and literal hands-on nature of organizing and growing our communities.

Ilaamen Pelshaw

www.ilaamen.com

I am a Latina artist, immigrated from Guatemala to Omaha NE. I create art that is colorful, warm and happy just like my heritage.

I’m a visual artist and work mainly with acrylic paint, graphite and digital media.

My pieces overlap themes and touch emotions by using common elements like animals, food, people and everyday objects. Geometric shapes and contrasting colors are reoccurring elements in my pieces.
My pieces often refer to pop and mass culture and are a celebration of the beauty of daily things and aesthetic as a whole.

My art has graphic aspects due to my background in graphic design and illustration.

**Statement**

This piece was inspired by a poster originally created during World War II entitled “United We Win.” This modern retake, created during the 100th year of women’s suffrage, is designed to honor the fact that our Flag waves over all ethnicities, despite our differences.
Daniel Reneau

www.Instagram.com/Danny.reneau

Danny Reneau grew up in Kansas fascinated with newspaper comic strips as well as comic book art. His love of Bill Watterson, Jim Lee, and the Art Nouveau and Art Deco movements influence his work still today. His art attempts to capture the same energy as those beautiful Sunday strips on a much bigger canvas, highlighting the beautiful aspects of nature and pop culture that surround him.

Danny received his degree in Video Production from the Art Institute of Seattle, and moved to Lincoln Nebraska in 2011. After years working in the non-profit sector, Danny rekindled his love for art in Nebraska. He began creating promotional material and gig posters for local bands out of Omaha and Lincoln, eventually branching out into work with The Girl Scouts of Nebraska, teaching and collaborating on art projects for fundraisers. He also began creating play bills and posters for local theater productions. In 2019, Danny illustrated his first children's book, “The Magic of Winter” with an Iowa based author. His work has since been shown in galleries around Lincoln. His passion for charitable and non-profit work has led him to raise money through his art for multiple organizations including the
Lincoln Arts Council, Spirit of Nebraska, The Lincoln Children’s Zoo, and The International Association of Suicide prevention. Danny enjoys spending time in nature with his wife and three sons, walking the trails at Pioneers Park or strolling around town on First Fridays, looking for inspiration among other artists, galleries and live music.

Danny also enjoys sharing his love of football and 90’s rock music with his sons, whether they are in the mood for it or not.

Statement

When reflecting on 2020 as a whole, the word “essential” keeps coming to mind. What is essential? It’s a big question that asks us to think beyond the base human needs of food, shelter and water. When confronted with a global pandemic and the need to shelter in place, the question, “what is essential?” takes center stage. My piece focuses on us, right here in Nebraska.

Corn and wheat represent the essential workers right within our communities. The farmers working in the fields to feed us, the doctors and nurses risking their lives to save us. The cashiers and retail employee’s risking their safety to supply access to needed items.

The school teachers juggling the challenges of safety during a global pandemic while also educating those that hold our future. These people are essential to a functioning society. The economic disparity on display regarding jobs deemed “essential” and those that are not is an issue we are forced to confront.

Within the outline of our state we see a raised fist, the longtime symbol of the oppressed. I chose the color gray to represent the idea that both black and white people within our community must stand together to address these inequalities. The color also indicates age. The fist can be seen in photos from our history, grainy black and white images dot our past, reminding us that this fight is not new and it continues to this day. Within the wrinkles of the knuckles the year 2020 can be seen. The need to address both systemic racism, as well as personal underlying
bias, is essential to growth as a human striving to be better, as well as a community striving to bring opportunity and stability to ourselves and our neighbors. The flowers represent the spiritual and personal growth each person must work towards. This growth is delicate but beautiful.

The red fields against a blue and white sunburst horizon should lend a feeling of Americana. Growth, compassion, equality and change should be at the heart of the American experience. These ideas, along with the struggles of the oppressed, are not new and are woven within the fabric of our country. To deny one but not the other is a disservice to what we stand for as we continue this great experiment we call “The United States of America”.

Growth leads to compassion. Compassion yearns for equality. Equality requires change. For me, these are the ideas that define the word “essential.”

Bill Shaffer

www.facebook.com/Nebraska-Posters-144565802986301

I was born and raised in Omaha and have lived in Nebraska my entire life except for some punk rock years in Seattle in the ‘70s and ‘80s. I earned a MFA degree from the University of Nebraska- Lincoln in 2004 and worked as an Adjunct Professor there for fourteen years. Prior to this I was a graphic designer and illustrator in advertising and newspaper publications, including the Lincoln Journal Star. When I’m not making art for shows, I have been working on a series of posters for many years, highlighting several of Nebraska’s most unique spots. For more information on these, visit my Facebook page, “Nebraska Posters.”

Statement

For this work, I gave some thought to the deeply personal work of our healthcare workers. For most of us this pandemic has meant staying home more and taking some precautions, but we rarely see the souls that are suffering its most dire effects. For the workers that voluntarily put themselves on the front lines of this
fight every single day, they deserve every bit of praise, respect, empathy, and love we can show them. They are, in every sense of the word, truly heroes.
Bart Vargas

www.bartvargas.com

Bart Vargas is a multi-disciplinary Artist and Educator from Bellevue, Nebraska. Vargas earned his Bachelor of Fine Art from the University of Nebraska at Omaha, and his Master of Fine Art at the University of Minnesota-Twin Cities. He creates playful, and thought-provoking objects and images that strive to act as artifacts and evidence of the early 21st century. Vargas has exhibited nationally and internationally, and his work can be found in many collections throughout the United States, Europe, Asia, and Australia. His works have also been featured in many publications including Sculpture Magazine, New American Paintings, and HGTV Magazine.

Statement

For my History Nebraska Poster submissions, I wanted my artwork to be playful and approachable, while seriously addressing the global pandemic we are collectively facing. That is why I chose to make an image of the pronghorn which have symbolized Western Nebraska to me ever since I was a child. I also chose to have them wear a common face mask, encouraging the simple, everyday practice that we can all use to protect one another from the transmission and spread of Covid-19. Masking for ourselves, our families, and “MASKING FOR A FRIEND”.

Katharen Wiese

www.katwiese.com

Katharen Wiese (b. 1995, Lincoln, Nebraska) is an artist, curator and a community arts organizer living and working in the historic Everett Neighborhood of Lincoln, NE. She holds a B.F.A. in Studio Art from The University of Nebraska at Lincoln (2018). Her work has been featured in group exhibitions across the state including Kiechel Fine Art (2020), Lux Center for the Arts (2020), Tugboat Gallery (2019), the Prairie Arts Center (2017), and many more. Her work is a part of Nebraska History
Museum collection as well as the Thomas P. Coleman print collection at the Sheldon Museum of Art. She was a 2018 nominee for the University of Nebraska Vreeland Howard Award and a four time award winner of the Kimmel Harding Scholarship for Emerging Arts (2014-2018). Wiese has curated art shows across the state for the past four years with emphasis on sharing the work of artists of color.

*Statement*

2020 is a year that feels like it is embodied by questions: when will it end, how many more lives lost, what does the future hold? It feels like whatever illusion of control we had has been dissolved by smoke filled skies, senseless deaths, and uncertainty. So often when I think of posters I think of propaganda and not empathy. Propaganda assumes the best thing the artist could do is give advice. The truth is, like many of you, I am not sure the best course of action. The reality is we are grieving on a global scale, and perhaps in the unity of our shared mourning we might find hope.
Historic Poster Examples

(save)
1. wheat
   use more corn
2. meat
   use more fish & beans
3. fats
   use just enough
4. sugar
   use syrups
and serve
the cause of freedom
U.S. Food Administration

(Serve Above Self)

(Medical Department
United States Army)
IS YOUR TRIP NECESSARY?

NEEDLESS TRAVEL interferes with the War Effort

VOTES FOR WOMEN 1915
Keep 'em Smiling
with LETTERS
FROM FOLKS AND FRIENDS!

Write TODAY and OFTEN

VETERANS OF FOREIGN WARS of U.S.
Nebraska Archeological Expeditions of.... Expeditions

by Rob Bozell, History Nebraska, State Archeologist

In addition to a world-wide pandemic, social justice protests, murder hornets, western wildfires, and coin shortages, 2020 is also the 300th anniversary of the 1720 Pedro de Villasur Expedition and the 200th anniversary of the 1819-20 Stephen Long Expedition. Many other important historic expeditions have crossed portions of Nebraska including those of: Lewis and Clark, Zebulon Pike, the Mallet Brothers, Étienne Bourgmont, G.K. Warren, John C. Frémont, and Prince Maximilian and Karl Bodmer.

By their very nature, ‘expeditions’ do not stay in any one place for extended periods of time and leave scant archeological signatures. Scholars have had greater success in identifying places that expeditions visited like Native American earthlodge villages and major geologic landmarks and also at identifying forts and other facilities that developed as a result of expeditions. Attempts to discover sites specifically associated with major Nebraska expeditions have met with limited success. Let’s look at a sample of three archeological research projects designed to discover remnants of expeditions.

The Villasur Expedition

Don Pedro de Villasur’s 1720 journey into central Nebraska from the Southwest ended in disaster for the party when they were attacked by a combined force of Pawnee and Oto warriors in league with the French (Steinke 2012). According to archival documents, the battle occurred where the Loup River empties into the Platte River near present-day Columbus. A remarkable depiction of the fight is illustrated in a painting placed on stitched-together hides and a beautiful replica of it was produced by History Nebraska and is presently on display at the Nebraska History Museum (https://history.nebraska.gov/visit/villasur-massacre-hide-painting-reproduction). While vague accounts about the discovery of Villasur-related Spanish objects have been offered, none of it is definitive (Bryan 2020; Hill et al. 2015). Attempts to find the battlefield also have come up short-handed but not
for lack of trying. The best treatment of these efforts is by Ben Bilgri (Bilgri 2012). Bilgri carefully explains how shifting river channels has almost certainly scoured away the site. The Loup-Platte confluence is now about two miles from where it was 300 years ago.

Replica of hide-painting depicting the 1720 Villasur massacre (History Nebraska).
Depiction of the modern and probable 1720 Loup-Platte confluence which are over two miles apart (Bilgri 2012:119).

**Camp Alexis and Buffalo Hunt Diplomacy**

In January of 1872, Russian Grand Duke Alexis was treated to a United States-sponsored buffalo hunt in Hayes County, Nebraska. The royal affair was hosted by Major General Philip Sheridan and participants included iconic western figures such as Brule Chief Spotted Tail, Lt. Colonel George Armstrong Custer, and William F. (“Buffalo Bill”) Cody. Due in large measure to the efforts of Hayes County citizens, the campsite location associated with the imperial hunt was well known when esteemed military archeologists Douglas Scott and Peter Bleed planned an investigation (Scott et al. 2013).
In 2008 and 2009, Scott, Bleed, and teams of University of Nebraska-Lincoln archeology students mapped the site and recovered artifacts related to the several day camp which was located along the upper reaches of Red Willow Creek—a Republican River tributary. Recovered objects related to the royal hunt include several Native American tools and a silver earring dangle similar to ones known to have been worn by Spotted Tail. Military and civilian items found include buttons, nails, buckles, horse equipment, tin cans, ceramics, cartridges, and bullets. Careful analysis of historic photographs and the present landscape also enabled the identification of specific locations including where the Duke's tent was pitched. The history and archeological investigation of the Camp Alexis event is a wonderful example of historic period archeology and microhistory.

University of Nebraska-Lincoln archeology team plotting finds at Camp Alexis in 2008 (Scott et al. 2013:113)
1872 views of Grand Duke Alexis’s tent and dining tent overlaid on modern landscape (Scott et al. 2013:147).
The Long Expedition and Engineer Cantonment

The 1819-1820 Stephen Long Expedition was an important government-sponsored scientific journey across the central and southern Great Plains and the eastern slope of the Colorado Rockies (Fogerty 2018). One key element of the project was a 9-month encampment north of present-day Omaha where party members collected natural history specimens and interacted with local tribes. The camp was called Engineer Cantonment and the work done there formed the basis
for much of the initial documentation of eastern Plains flora, fauna, geology, cartography, and tribal customs.

The location of Engineer Cantonment was imprecisely known and thought to have also been a victim of a shifting river channel much like the site of the Villasur fight. In 2003, a team of archeologists from History Nebraska used careful analysis of an 1820 painting of the camp along with remote sensing and mechanical trenching to discover that the site remained intact and contained the buried ruins of log cabin foundations and abundant period artifacts, animal bones, and botanical specimens related to the Long Expedition research (Bozell et al. 2018).

1820 painting of Engineer Cantonment by Titian Peale (American Philosophical Society, APSimg5646).
Sample of artifacts collected from the ruins of Engineer Cantonment cabins.

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Wayne, Nebraska, did not have a hospital or a radio station in the early 1900s. That began to change when a physician named Dr. A. S. Lutgen and his wife moved to the area. Lutgen soon established Wayne’s first hospital and invested his efforts heavily in his medical practice. Later he grew fascinated with the new technology of radio.
When the opportunity presented itself, he became determined to establish his own radio station.

In 1926, Dr. Lutgen was rumored to have bought a ship “radio telephone” transmitter with the intention of putting a radio station on the hospital grounds. He was intrigued by the concept of radio, but did not have a license to operate the equipment. Instead of attempting to earn one himself, he sent a local boy to Omaha to test for a license. In case he failed, Dr. Lutgen had instructed the boy to gain contact information from those who passed. Unfortunately, the local boy did not earn his license, but a young Iowan named J. Merrill Shum did.

Lutgen asked Shum to come to Wayne to fix the transmitter and operate it. Shum accepted the job and rebuilt the transmitter. During the process, he had bought parts for the machine and even received equipment from other stations, including acquiring a microphone and tubes from a station in Yankton, South Dakota. While working, Shum also attended classes at Wayne State. After fixing the equipment, he spent the last two years of his college career running the radio station.

Like many stations during that time, KGCH broadcast a small variety of programs: usually starting at 6:30 pm and continuing “until [they] ran out of talent,” and saved Sunday afternoons for matinees. Most of the time was spent broadcasting music. In his written recollection, Shum mentioned that they played vinyl records and had live acts. Dr. Lutgen particularly enjoyed fiddle performances; one day he encouraged young Joe Lutgen to play his violin on air.

Besides music, the station also broadcast educational programming taught by professors at the college. For sports, they broadcast only one ‘special’ college football game. They did not have a ‘remote pickup,’ so to broadcast the game ‘play-by-play’ the announcers had to type what was happening and send messages via runners back to the station. This happened every ten to fifteen minutes throughout the game.

Outside of the college, nearby stations helped each other in different projects. KGCH once helped the Norfolk station, WJAG, to produce at 24-hour-long program for a charity event.
Shum continued to run the station as he worked toward his college degree, but after two years Dr. Lutgen was losing his enthusiasm for radio. After Shum had graduated in 1928, Lutgen sold the station to KMMJ of O'Neill. This happened during a period when the Federal Radio Commission began consolidating small radio stations in an attempt to reduce signal interference. As for Shum, he soon traveled to Montana to install a special radio set, and later settled in California where he worked a number of jobs in entertainment.

This story is based on material from History Nebraska's Nebraska Radio Collection (RG2006.AM). Included in the collection are records and written recollections from radio pioneers and others who have worked within the field. Stories like these shed light on the operations of early radio stations and help explain the ‘behind the scenes’ of radio.
Photos:

Top: The, what was then, "newer" and renovated Wayne hospital photographed in the early 1900's when the radio station had been established.

Bottom: From the Historical Society's archives, these are scanned front and back images of a KGCH call card (also called QSL card). These were often given to listeners in appreciation for frequently tuning in.

(10/16/2020)

Categories:

Wayne, radio station, radio
Swabbing the Decks

Seventy-five years ago, the USS Missouri was the site of the surrender of the Empire of Japan to Allied Forces, ending World War II. The signing of the surrender took place on the deck of the USS Missouri in Tokyo Bay on September 2, 1945. The Missouri was the last battleship commissioned by the United States and had been christened at her launching by Mary Margaret Truman, daughter of Harry S. Truman, then a United States Senator from Missouri.

After seeing duty in WWII, Korea, and the Persian Gulf, the ship was donated in 1998 to the USS Missouri Memorial Association and became a museum ship at Pearl Harbor.

The USS Missouri model on exhibit at the Harry S. Truman Library and Museum in Independence, MO.

The model shown here belongs to the Harry S Truman Library and Museum. According to Clay Bauske, curator at the Truman Library:
The model was made by David Beauchamp of San Francisco. (We do not have any additional information about Mr. Beauchamp.) He presented it to the Truman Library on September 20, 1957 (less than three months after the Library first opened). Former President Truman chose to display it in his office here, and it's been on display there ever since. Truman worked in his office here 5 to 6 days a week, and, in the early days, he was often the only person here on Saturday mornings (except for a couple of security guards). A few years after Mr. Truman's death in 1972, his office was made available for viewing by the general public.

The overall image of the ship before treatment.

The ship model is built mostly using balsa wood, though some elements, like the propellers and the hoist, are made of cast iron alloy. The ship is decorated with different colors of paint, and the wood of the deck is stained tan. The multiple gun turrets are attached to the deck via snap fittings on their bases, allowing them to be swiveled around. A string railing is attached to a series of small iron alloy finishing nails around the perimeter of the deck. Anchor chains are made of a thin copper-alloy chain and black thread makes up the rigging. Small United States paper flags hang on the rigging and a small U.S. Navy Jack flag, blue with white stars, is at the bow of the ship.
When it came to the Ford Center, the model was in good condition overall. Some of the small pieces had broken off from their original positions, and the rigging had become detached in a few places.

Detail of the ship model before treatment. You can see the visible dirt on the surface as well as the broken rigging threads.

Most obvious was a thick layer of surface dirt from the lack of cleaning and dusting over the last thirty years.
The model was scheduled to go on permanent exhibit and needed to be in ship-shape.

Detail of the ship during treatment. You can see the deck on the left has not been cleaned.

The flaking decals were consolidated and then it was time to swab the decks. Literally. Cotton swabs were used with saliva to clean every surface on the ship model. It took ten hours to clear the dirt and grime from every nook and cranny.
Conservation Technician Megan Griffiths, spent ten hours swabbing the decks of the USS Missouri.

Once the model was clean, the broken components could be reattached and the losses filled and toned to match the surrounding areas. Ultrathin hair silk was used to repair the black thread used for the model's rigging.
Detail of the ship after treatment. The rigging has been repaired, and the surfaces cleaned.

Replacements were made for the three missing guardrail posts by removing the heads from ½" long stainless steel pins secured in the vacant holes. And hair silk was used again to secure the guard rail.

Unsure of the original position of the two-legged hoist support, it was determined by viewing the deck of the ship using a long wave ultraviolet lamp and noting the areas where the top layer of varnish was absent from the decking.
The overall image of the ship model after treatment.