Step Into the Birthplace of John Trumbull, Artist of the American Revolution

Salvaging History From Disaster

Visions of America: Symbols of Sacrifice

A Daredevil Look at the Lewis and Clark Wilderness

Old American Traditions Of Wedding Cakes
DO YOU HAVE A
Revolutionary Patriot
IN YOUR FAMILY TREE?

Consider membership in the National Society Daughters of the American Revolution (NSDAR), a volunteer women’s service organization that honors and preserves the legacy of our Patriot ancestors. More than 200 years ago, American Patriots fought and sacrificed for the freedoms we enjoy today. As a member of DAR, you can continue this legacy by actively promoting patriotism, preserving American history and securing America’s future through better education for children.

WHO IS ELIGIBLE FOR MEMBERSHIP?
Any woman 18 years or older, regardless of race, religion or ethnic background, who can prove lineal descent from a Patriot of the American Revolution is eligible for membership. DAR volunteers are willing to provide guidance and assistance with your first step into the world of genealogy.

HOW IS PATRIOT DEFINED?
DAR recognizes Patriots not only as soldiers, but as anyone who contributed to the cause of American freedom. To find out if your ancestor is recognized by the DAR as a Revolutionary Patriot, a request form is available online at www.dar.org by clicking on “Membership.”

HOW MANY MEMBERS DOES THE NATIONAL SOCIETY HAVE?
DAR has 168,000 members in nearly 3,000 chapters worldwide, including chapters in 11 foreign countries. Since its founding in 1890, DAR has admitted more than 800,000 members.

HOW CAN I FIND OUT MORE?
Go to www.dar.org and click on “Membership.” There you’ll find helpful instructions, advice on finding your lineage and a Prospective Member Information Request Form. Or call (202) 628-1776 for more information on joining the work of this vital, service-minded organization.

Preserving the American Spirit | www.dar.org | (202) 628-1776
Features

Symbols of Sacrifice 21
As Americans honor those who died for their country this Memorial Day, we explore the meanings behind familiar symbols of remembrance.

BY EMILY McMACKIN

A Rich Tradition: The American Wedding Cake 32
Dig into the history of the American wedding cake, an enduring ritual that defines American life and love.

BY MARTIN JOHN BROWN

Rescuing History From Disaster’s Wake 36
Efforts to snatch history from oblivion continue along the hurricane-ravaged Gulf Coast, as preservation groups from across the country work to salvage homes, artifacts and documents.

BY BILL HUDGINS

Polo Anyone? 42
As privately owned plantations struggle for survival, some reinvent themselves by hosting events like Shirley Plantation’s annual Colonial Cup polo match.

BY PHYLLIS SPEIDELL

ABOUT THE COVER: SELF-PORTRAIT OF JOHN TRUMBULL, ca. 1802, OIL ON CANVAS. YALE UNIVERSITY ART GALLERY, GIFT OF MARSHALL H. CLYDE JR.
{Today's Daughters}

On the Cutting Edge
Olympian Catherine Raney displays her American pride on the international speed skating circuit.

BY LENA BASHA

{National Treasures}

For Madam's Trousseau
With a personalized wedding chest from her parents, 15-year-old Mary Burt preserved her identity.

FROM THE COLLECTION OF THE DAR MUSEUM

{History 101}

Colonial Campers
Discover popular Colonial camps for kids and learn how to plan your own patriotic field day.

BY LENA BASHA

{Preservation}

Disaster-Proof Your History
Take steps now to protect family heirlooms from disaster.

BY TAMARA HOLMES

{Spirited Adventures}

The River Not Taken
Embark on a daredevil adventure through one of the last stretches of wilderness along the Lewis and Clark Trail.

BY THOMAS ULRICH

{Historic Homes}

An Artist's Abode
Visit the restored Connecticut birthplace of John Trumbull, celebrated artist of the American Revolution.

BY SHARON MCDONNELL

{Plus}

President General's Message
Whatnot
Bookshelf
From the President General

The goal of the President General’s Project, initiated in 2001, is to digitize the priceless NSDAR genealogical records. The importance of this effort became even more pressing in the wake of Hurricane Katrina, which destroyed so many lives and homes, as well as invaluable historical structures, artifacts and genealogical documents. In light of this disaster, preserving our patriotic heritage takes on a renewed urgency.

To underscore the need for preservation, we’ve devoted two stories in this issue to the lessons learned by the 2005 hurricanes. One feature looks at the heroic efforts along the Gulf Coast to help try and save history from oblivion, while our preservation department suggests ways to protect family heirlooms from disaster.

This Memorial Day, as we honor those who died for our country, we explore the meanings behind certain symbols of sacrifice, such as the 21-gun salute and red poppies. Look for more symbols of patriotic remembrance as our special Visions of America series continues in the July/August issue.

Have you ever wondered who painted the portrait of Alexander Hamilton on the $10 bill? With this iconic portrait and other famous paintings, John Trumbull has been inextricably linked to the Patriot cause. In this issue, we’ll celebrate his 250th birthday as we visit his birthplace, the Governor Jonathan Trumbull House in Lebanon, Conn. The Connecticut State Society has restored this home, now on the National Historic Register.

Shirley Plantation, a spectacular 1738 mansion that hosted notables of the American Revolutionary era, is another historic place featured in this issue. Although it is still home to descendants of its original owners, the Carter family, it often has been a struggle for privately owned plantations like this one to deal with mounting maintenance costs and escalating taxes. The 800-acre plantation has survived by reinventing itself in ways the earlier Carters never dreamed—welcoming thousands of spectators to events like the annual Colonial Cup polo match.

Making its debut in this issue is History 101, a new department highlighting ways to spark children’s interest in their heritage. Just in time for summer, we survey colonial camps for kids, including the DAR Museum’s popular Colonial Camp.

Spirited Adventures takes readers on a virtual river-rafting experience, as writer Thomas Ulrich navigates the Lochsa River, one of the last stretches of wilderness along the Lewis and Clark Trail through Montana and Idaho. The Corps of Discovery traveled along Lolo Trail instead of navigating the rough waters of the Lochsa, but today’s explorers do not follow Lewis and Clark’s prudent example.

If a whitewater excursion is a little too much adventure, lovers of sweets might want to try our modern update of a 1792 “Bride’s Cake” recipe. In our story on the American tradition of wedding cakes, we learn how the cake is the focus of a shared ritual, and no matter what it tastes like, it defines American life and love.

As we move into the warmth of summer, may we all remain thankful that we live in a country which allows us the personal freedom to vacation and relax with family and friends as we choose. We are truly blessed.
Five questions every woman should ask herself.

- Do I have a signed will to protect my assets as well as my family and friends and is it stored in a safe place?

- Do I have any low-yielding stocks that I could reinvest in a charitable gift annuity or living trust for a better stream of income?

- Did I protect my family from the burden of high estate and income taxes due upon my death?

- Did I make arrangements in my estate plans to preserve the futures of the charitable organizations, like NSDAR, that I supported during my life?

- Did I take advantage of the new NSDAR gift planning program that is free with no obligation?

If you answered “no” to any of the questions above, you may benefit from speaking with a member of the Gift Planning staff in the Office of Development at the National Society Daughters of the American Revolution. Simply complete the form and mail it to the address listed, or please call 1-800-449-1776 or e-mail giftplanning@dar.org to speak to someone about bequests, gift annuities, trusts or other estate planning tools.

I would like to receive more information about:

- General Estate Planning
- Life Income Gifts (Charitable Gift Annuities, Living Trusts, Pooled Income Funds)
- Wills and Bequests
- Gifts of Life Insurance or Retirement Plans
- Gifts of Personal Property or Real Estate

Name: ____________________
Street Address: ____________________
City: ____________________ State: ______ Zip: ______
Telephone: ____________________ Best Time To Call: __________
E-mail: ____________________

On the Cutting Edge

There's nothing slow-paced about life for Catherine Raney. But a need for speed isn't surprising when you're a three-time Olympic speed skater. The 25-year-old native of Elm Grove, Wis., represented the United States at the 2006 Winter Olympic Games in Turin, Italy. In the 5,000-meter race, Ms. Raney, who was the only American speed skater to enter the event, came in seventh place, the highest placement ever among American women competing in the 5,000 meters.

Now that the Olympics and the speed skating season, which runs from November through March, are over, Ms. Raney is eager to start training for the 2010 Winter Games in Vancouver.

"It's a full-time job," says Raney, who started speed skating when she was 13 years old and competes in about eight events, even in non-Olympics years. "We train twice a day, six days a week, with one day off. And that day off is usually spent traveling. It's definitely a full-time commitment. When I was younger, I didn't realize all the time constraints because it was all just so exciting and new. Nowadays, it's a little harder. I miss home sometimes."

Ms. Raney, whose family lives outside of Milwaukee, moved to Canada six years ago to focus on her training. A typical training day in the summer season is eight hours long and involves weight lifting, running, and cycling.

"I've always been very focused and determined to get better at whatever it is I'm working on," she says. "That's why I made the decision to move up to Calgary—even though I would have to leave my country so I could become a better speed skater."

That sacrifice paid off. In the 2002 Olympics, held in Salt Lake City, Ms. Raney established a new American record in the 3,000 meters. Her record-breaking performance notwithstanding, Ms. Raney calls the Winter Games in Salt Lake City a highlight in her career.

"To race in your own country is an amazing experience," she says. "To have crowds like that and to know that everyone is there to see you do well. The overall Olympic spirit was just great."

Another favorite place to race is the Netherlands. "Speed skating there is like our football," she says. "You go to an event, and there are like 8,000 people there to see you. They love to see great races, and they treat the skaters almost like celebrities."

Traveling internationally and representing the United States abroad has also given Ms. Raney a greater appreciation for being an American. She recalls one international race that she didn't want to finish because the first round for her team had not gone well.

"I wanted to quit, but then I realized that you're racing as an American, you're not only there representing yourself, you're representing your country, too," she says. "It's very rare that someone would have the chance to do that, so it's a huge honor. When you're out there, you're responsible for showing the world what Americans are like—and you want that perception to be positive."

Ms. Raney also ties her love of country to her membership in the DAR. A member of the Milwaukee Chapter, Milwaukee, Wis., since 2003, Ms. Raney comes from a long line of dedicated DAR members—her grandmother, mother and older sister are all members.

"My membership is a very big deal to me and my family," she says. "I think it's important to remember our heritage and continue the tradition. Nowadays, it's easy for people to forget about those kinds of things."

To nominate a Daughter for a future issue, e-mail a description to americanspirit@dar.org.
One of the first copies of the Declaration of Independence can be found at the American Independence Museum in Exeter, N.H. The print, known as a Dunlap Broadside, was one of many made by printer John Dunlap at the instructions of the Continental Congress. These were meant to be sent to each of the Colonies for approval, and thus predate the signed Declaration.

The museum's copy, one of 25, was discovered in 1985 in the attic of a house that once belonged to the family of Nicholas Gilman Jr., who was on the Detail Draft Committee of the Constitution. The museum also has two early drafts of the Constitution containing his handwritten notes.

The American Independence Museum celebrates its 15th anniversary on May 20. The event will feature birthday cake for all visitors, an art exhibit, interactive crafts and a lecture on 18th-century apparel and textiles by a clothing historian.

For more information, visit www.independencemuseum.org

May 7, 1805: The Green Mountain Patriot (Peacham, Vt.) reports the number of free inhabitants of the United States and Louisiana is approximately 4 million.

May 8, 1541: The expedition led by Spanish conquistador Hernando de Soto reaches the Mississippi River.

May 14, 1804: The Lewis and Clark expedition departs from Camp Dubois, Ill.

May 17, 1875: Jockey Oliver Lewis rides Aristides to victory in the first Kentucky Derby.


June 14, 1777: The Continental Congress adopts the design of the Stars and Stripes.

June 15, 1775: George Washington is named Commander in Chief of the Continental Army.

Quick Quiz

Weddings

1. When did the tradition of wearing a white wedding dress start?
2. Approximately how many weddings took place in the United States last year?
3. In what city do the most weddings take place?
4. Where does the word “wedding” come from?
5. In January 1759, what bride wore yellow silk damask with a petticoat of cream silk highlighted with interwoven silver threads?

Answers on page 8.
Experience Chesapeake Tradition Firsthand

With a goal of furthering an appreciation for the maritime heritage of the area, the Chesapeake Bay Maritime Museum in St. Michaels, Md., now offers daily workshops in building skiffs—flat-bottomed, wooden rowboats. The Apprentice for a Day program costs $25 a session, which includes materials and tools, and all skill levels are invited to participate. Depending on a boat’s construction phase, apprentices can learn to shape bowstems, nail bottom boards and hang planks or detail and finish the vessels.

“It’s a unique experience that allows folks to get in touch with their maritime past,” says Bob Savage, who oversees much of the process. “It’s an activity that resonates deep inside.”

For more information on the museum and its programs, visit www.cbmm.org.

Pennsylvania Dutch-Themed Family Fun at the 2006 Kutztown Festival

THOSE SEEKING GOOD OLD-FASHIONED summer fun can find it at the Kutztown Festival, July 1–9 at the fairgrounds in Kutztown, Pa. This family-oriented festival that celebrates Pennsylvania Dutch folk life attracted a record-setting 130,000 visitors in 2005. Now in its 57th year, the Kutztown Festival is the oldest continuing folk life festival in America.

Included in the nine-day festival are folk art and crafts, a huge exhibition and sale of 2,500 handmade Pennsylvania Dutch quilts, historical reenactments, music and entertainment and children’s activities. For more information, visit www.kutztownfestival.com.

Freedom Rings EVERY FOURTH OF JULY since 1969, the Pennsylvania Society of Sons of the Revolution has held the “Let Freedom Ring” National Bell Ringing Ceremony. The ceremony honors the Patriots of the original 13 states by ringing bells 13 times at 2 p.m. EST. Although the purpose is to encourage bell ringing all over the nation and the world, the event also features children—descendants of the Signers of the Declaration of Independence—tapping the Liberty Bell in Philadelphia. For more information, visit www.let-freedom-ring.org.
Education Takes Root

AT THEIR COMMENCEMENT CEREMONY this May, hundreds of graduating seniors at Connecticut College will carry their own white pine sapling, a gift from the college. The white pine, represented on the college’s seal, can live for more than 400 years and grow to more than 100 feet tall. Many saplings are planted on campus, which doubles as an arboretum. Other graduates plant them in their childhood backyards or at their new homes.

“The college has a very strong history with environmental stewardship,” says Eric Cárdenas, Director of Media Relations. “A lot of people actually come to the college because of the arboretum and environmental studies.”

Connecticut College was one of the first colleges in the United States to offer a major in environmental studies, and this sense of ecological responsibility remains strong. After 14 years of this commencement tradition, graduates of the college have planted approximately 6,000 trees.

Online Advances in Genealogy

GENEALOGY TODAY—a Web site that provides online resources for family history at www.genealogytoday.com—recently implemented a database called the Military Roots Project. The project transcribes military service data from books containing rosters, muster rolls and troop histories. Originally containing several thousand names, the database is regularly updated. Users can search for surnames or sign up to be notified when information is added.

This service is currently available free of charge, but users must register for an annual subscription. The Military Roots Database can be accessed at www.militaryroots.com.

After gathering data on relatives, an amateur researcher can plot the chronology of his or her bloodline on a map using MapYourAncestors.com.

This site contains many of the lauded features of Google Maps. A marker is placed at each person’s birthplace, and lines on the map connect parents to their children. Click on a marker, and the map zooms into a balloon window displaying the ancestor’s photo and other information added by the user. The home page contains the map of President George W. Bush’s ancestry as a demonstration of these features.
Take a step inside the DAR Museum for a closer look at its fascinating collection.

For Madam’s Trousseau

This distinctive chest with drawer, circa 1710-1715, leaves little doubt as to the identity of the original owner. Mary Burt, born in Springfield, Mass., was around 15 years old when she received this personalized present from her parents—a common practice in the 18th century. A gift to the DAR Museum from Mrs. Carlos E. Pitkin in 1947, the chest allowed Mary to store and secure under lock and key the textiles and other valuables that she would take to a new household when she married Preserved Marshall in 1716.

Mary’s parents chose expensive carved decorations to adorn the white oak chest’s front, which required the meticulous attention of a skilled craftsman. In order to highlight the carved stylized flowers, the decorative elements were originally painted red, black and white or possibly yellow.

Having her maiden name on the chest allowed Mary to retain her own identity even after marriage. This practice was a holdover from European patriarchal society in which men owned “real” property, such as land or homes, and women occasionally owned “moveable” property, like this chest. Often, though, laws strictly controlled and restricted the ownership of property by women. In light of these limits, it seems as though her parents were announcing to the world that this chest was Mary’s forever. ♡
Uncommon Soldiers

For readers who claim to know everything there is to know about Revolutionary War history, Bruce Chadwick's new book *The First American Army: The Untold Story of George Washington and the Men Behind America's First Fight for Freedom* (Sourcebooks, 2005) can lead to some surprising revelations. A professor of history at Rutgers University, Chadwick's take on the oft-told tale has a new twist. Instead of focusing on the leading generals and political figures of the period, he tells the story through the personal stories of real-life soldiers in the brutal war for independence.

Chadwick profiles eight grunts of the American Revolution—a 15-year-old fifer, a doctor, a chaplain, a lieutenant and four enlisted men—to illustrate daily life for common soldiers who accomplished uncommon deeds. Their intertwining stories are drawn from never-before-quoted journals, letters and personal notes found in the libraries belonging to the camps where General George Washington quartered his troops. The author goes to great length to describe these soldiers' backgrounds, personalities and motivations.

The average rebel soldier was conditioned on the frontiers through work, sacrifice and hardship. His modus operandi was the ax and shovel. As historian James L. Stokesbury remarks, "American farmers might not like to stand in a straight line and be shot at, which seems a sensible attitude after all, but put axes and shovels in their hands, and they could outchop and outdig the world." Although originally a ragtag bunch of civilians, the rebel army became a working army reminiscent of the great Caesarean armies of Roman history.

Chadwick believes the ultimate key to victory in the American Revolution was these soldiers' incredible fighting morale, sustained by a noble cause. "There was no brilliant political theory in the diaries of the men ... no majestic lines about republican government or the rights of man," he writes. "The common soldiers left the oratory to Thomas Jefferson and Patrick Henry. But there was a constant call for independence and liberty."

It heightens the drama to hear from those who fought in the decisive battles. The Battle of Bunker Hill is told from the perspective of teenage Private John Greenwood. Chadwick describes the bloody battles in New York—where rebels isolated and neutralized British General Burgoyne's powerful army primarily through ax battalions—through the eyes of Lieutenant James McMichael. (Chadwick tells us that Lt. McMichael was also a poet who filled his journal with patriotic rhymes, one of the many quirky details that enhances his portrait.)

The war's misery is conveyed through the words of Dr. Lewis Beebe of Massachusetts and Reverend Ammi Robbins of Connecticut who attended to the wounded and dying—particularly during the smallpox epidemic that struck the army as it retreated from Canada. It adds another dimension to the rebels' bravery at Trenton, Saratoga and Yorktown to realize just how high the odds of death were for an individual soldier, who faced harsh winters, near starvation, epidemics—and a long shot at victory.

Considering the scale of historical events, the martial and political complexities and the cast of thousands, Chadwick's attempt to cover the war from start to finish is a formidable task. Because he chooses to focus on both the vast geographic panorama and the small-scale details of soldiers' lives, his narrative is sometimes difficult to follow. The author also fails to paint a holistic picture of the rebel army's greatest strengths, which are important to understand American chances for victory. Yet, Chadwick's exhaustive research and fresh perspective bring an enriching facet to Revolutionary War history.
For 12-year-old Heather Leary, it's the dancing. For her 11-year-old brother Kyle, it's the fencing. For their mother, Tammy, it's the educational experience. No matter what it is that keeps the kids coming back for more, Colonial camps, like the one hosted by the DAR Museum each summer, are the summer pastime of choice for many young people.

In its fifth year, the DAR Museum Colonial Camp gives 15 campers the chance to experience life as a Colonial child. Each morning during the weeklong camp held at NSDAR Headquarters in Washington, D.C., campers put on their Colonial costumes before embarking on a day filled with spinning, fencing and quill penmanship lessons, making Colonial products like haversacks and hornbooks, practicing proper Colonial etiquette and participating in tea parties and country dances.

The DAR camp, which filled up in January because of its popularity, is led by living history interpreter Pat Sowers. "I think the secret to a good camp is to have passion for the product," she says. "Young people are very visual. When they see someone dressed up in funny clothes, and you have them immersed in conversation, they learn so much more. I want them to have fun, to not be bored, and most importantly, to come away from the camp with a better idea of how those people who came before them worked so hard to make this country what it is today."

That's also the premise of Camp Flintlock, based in Four Oaks, N.C., with additional sites in Maryland and Virginia. Campers, who stay on-site for up to three weeks at a time, wear Colonial clothing, sleep in 18th-century tents, cook all their meals over an open fire, shoot muskets, play Colonial games and sing songs from the era. Each night, campers participate in interactive discussions using primary sources from the 1700s, like the Declaration of
Independence and the *Rules of Civility & Decent Behaviour In Company and Conversation*, which George Washington studied when he was a teenager.

“Our mission is to develop the character of our participants in a historical context, and we believe a great way to do that is through early American history,” says Graydon Stephenson, director of Camp Flintlock, which has five campsites up and down the East Coast. “The American Revolution was a war of ideas, which are deeply embedded in our history and are still relevant today. We believe that by living the way people lived and by thinking about what kinds of topics and issues were relevant to them, the camper walks away with the chance to think about what kind of person they are and what kind of person they want to be.”

Stephenson says the most popular activities at Camp Flintlock are the ones that 21st-century kids have never tried—like shooting a musket and candle dipping. Dennis Picard, director of the Storrowton Village Museum’s Early American Days in Storrowton, Mass., discovered this when he made the mistake of eliminating candle dipping from the camp schedule.

“I heard from more kids and more parents than ever before, so I had to bring it back,” he says. For Picard, it’s hard to decide what to include on the agenda because there are so many early American activities to choose from—and so many lessons to learn.

“Everything from a game of town ball—the grandparent of baseball—to milking cows builds the kids’ awareness of their past,” Picard says. “No matter where you come from geographically, everyone has the same agricultural and small-community background. This experience helps them relate to what life was like for their relatives.”

Heather Leary, who has attended the DAR camp for four years, says she’s ready to go back as a counselor. “It’s important for today’s youth to learn about America’s history because they need to know that freedom isn’t free,” she says. “I want to continue to be involved as a counselor because I had such a great experience, and I want to pass that on to other children.”

Day campers at Storrowton Village (top) and the DAR Colonial Camp (above) learn how to make Colonial crafts and food.

### CALLING ALL CAMPERS

A trend that started more than a decade ago, historical day and weeklong camps have been organized across the country. Below is a list of historical camps in several states:

**CONNECTICUT**
- Bush-Holley Summer Camp • Greenwich, Conn. • (203) 552-5329 • [www.hstg.org](http://www.hstg.org)

**MASSACHUSETTS**
- Storrowton Village Museum’s Early American Summer Days • West Springfield, Mass. • (413) 205-5051 • [www.thebige.com/storrowton.html](http://www.thebige.com/storrowton.html)

**NEW JERSEY**
- Old Barracks Summer Day Camp • Trenton, N.J. • (609) 777-4042 • [www.barracks.org](http://www.barracks.org)

**NEW YORK**
- Growing Our History • Canandaigua, NY. • (585) 394-8704

**NORTH CAROLINA, MARYLAND AND VIRGINIA**
- Camp Flintlock • Four Oaks, N.C., and at other sites in Maryland and Virginia • (866) 354-6856 • [www.campflintlock.com](http://www.campflintlock.com)
- Five Yesterdays • Winston-Salem, N.C. • (336) 721-7390 • [www.oldsalem.org/education](http://www.oldsalem.org/education)

**WASHINGTON, D.C.**
- DAR Museum Colonial Camp and Quilt Camp • (202) 879-3240 • [www.dar.org/museum](http://www.dar.org/museum)
Do-it-Yourself
HISTORY CAMP

You don't need camp counselors and daily schedules to teach your children or grandchildren about the importance of American history. All you need is a little creativity and some extra room, and you can host your own American History Camp. Try these tips from Pat Sowers, director of the DAR Museum Colonial Camp:

1. DRESS UP: Kids love costumes from the Colonial period, Sowers says. “You can make a Colonial mobcap from a piece of tissue paper, a needle and thread or take an old tablecloth or an apron and make a costume out of that,” she says.

2. START COOKING: Sowers says that cooking is a great educational tool, and Colonial America has a lot of simple—and tasty—recipes to try. She suggests having your campers make butter. If you have a butter churn, great; if not, a mixer, blender, food processor or even bread maker would work. And how about some biscuits to go with that butter? Get out the flour and eggs and have your campers help you whip up biscuits from scratch.

3. READ: “Something as simple as reading or listening to a story can be a great—and educational—way to spend the afternoon,” Sowers says. Finding children’s books on the American Revolution is easy (see November/December 2005 issue of American Spirit for ideas), and most libraries have summer reading programs. Also, Sowers says that many Colonial American children learned to read from the Bible since very few people had books.

4. GO EXPLORING: Take an afternoon to visit your town’s historic buildings or venture to your nearest National Park, National Historic Site or National Monument. For a list of parks in your region, go to www.nps.gov.

5. HAVE FUN: Whatever activities you plan for your campers, don’t make the schedule too rigid or inflexible. “We sometimes forget to take the time to enjoy each other’s company,” Sowers says. “Just relish in the time you have with your campers and focus on making memories of a time long ago—a simpler, gentler time.”

Give the gift of heritage.
Teach somebody you love the Pledge of Allegiance with our pledge pillow and honor your patriots.

www.thepatrioticheart.com
Disaster-Proof Your Family History

(BY TAMARA E. HOLMES)

Few people make plans to experience a disaster, but as Hurricane Katrina taught thousands of Gulf Coast residents last year, life does not always go according to plan. While newscasts dramatized countless stories of death and survival, the disaster caused not only an immense loss of life, but also an immeasurable loss of family history.

Hurricane Katrina may be the biggest loss of family records ever to take place in the United States,” says Juanita Jarrett, senior records manager for Cadence Group, an Atlanta-based information management company that helps organizations maintain and preserve records.

While Hurricane Katrina was one of the most devastating disasters ever to strike the United States, it won’t be the last. No matter where you live, you should take steps now to make sure your family heirlooms are safe, regardless of what may lie ahead.

Take Time to Plan
The danger to family heirlooms does not have to come in the form of a national catastrophe. A fire, a tornado or even a burglary could leave your valuables vulnerable.

Don’t wait for disaster to strike to come up with a plan to protect them. After all, if you have to evacuate immediately, you may not have time to collect photos and newspaper clippings if they are stored in boxes or folders scattered throughout the house.

First, you should determine what items you could never replace, says Alisha Gray-Johnson, founder of Messless, a personal organizing company in Richmond, Va. “A state-issued birth certificate is replaceable, although it may be a hassle to obtain,” she says. “On the contrary, pictures and family heirlooms are irreplaceable.”

Once you figure out what you can’t afford to lose, find the safest place possible for those treasures.

Protect Your Photos
Anyone who has ever lost a favorite family photograph knows how devastating it can be to lose a record of a loved one’s likeness. While you may prefer printed pictures that you can hold in your hand, you should take time to digitize your photo collection so you have backups should your original pictures get lost or destroyed.

Today’s digital cameras make it easy to create copies of photos, but you don’t want to rely on storing those photos on a computer’s hard drive. What if the computer crashes and you lose all of the data that was stored on it? Or what if someone steals or damages your computer?

Keep your valuables safe by putting them on two different CDs or DVDs. Keep one disk in your home, and the other outside of your home in an office safe, a safe-deposit box or a relative’s home.

Don’t forget about old photos stored in photo albums. You can scan those onto your computer or take them to a photo scanning service that will scan and store them on a CD or DVD for you.

Protecting your photos is not a one-time precaution. Check your photo collection regularly to make sure that you’ve backed up the most recent additions. Also, as storage formats change, prepare to convert your photos to the most recent storage media.

Preserve the Paper Trail
Many family heirlooms come in paper form, such as newspaper obituaries or
wedding announcements. Your postcards, manuscripts or even written family history could all be at risk if you don’t take steps to preserve them.

The last place you should store these items (or anything valuable) is in an attic or basement where they are vulnerable to flooding or roof leaks. Don’t just put them in any box or folder. Use archival-quality storage materials sold at photo- and office-supply stores.

You should shield paper documents from light, dust and mold and keep them in a cool environment, preferably between 60 and 65 degrees.

If you plan to handle these documents, make copies of them and store the originals in a safe place. If you want to keep them at home, use a fireproof, waterproof safe. Safe-deposit boxes are also usually fire-resistant.

Ward Off Digital Disaster

The technological age ushered a new way of storing family records—using family history software. These programs can hold a wealth of information about your family that you want to protect and make easily retrievable after a disaster. If you use this software, a computer backup plan is crucial. Just as your digital photos are vulnerable to computer crashes, so is your family history data.

Many computer backup options are available today, including storing data on a CD or DVD or using a portable Zip drive to store larger amounts of information. Remember to back up your data regularly so you always have the most recent information protected. Store backup tapes in plastic containers or in your safe or safety-deposit box. You can also protect data by making multiple copies and distributing them to family members in other locations. The farther away these locations are, the less likely other relatives will have experienced the same disaster.

The system you create is only helpful if you know where to find your family valuables when you want them. “Every family should possess an up-to-date household inventory listing to detail every significant item in each area of the home,” says Gray-Johnson. That listing should include which items are stored in what locations and should be kept in the safe place designated for your other valuables.

Learn From the Experts

If the unthinkable does take place, don’t panic. The National Archives and Heritage Preservation Web sites offer guidelines for salvaging keepsakes, even those that are completely soaked. Although sometimes flood and fire damage is irreversible, a professional conservator may be able to help salvage some treasured items. To find a conservator in your area, contact the American Institute for Conservation at (202) 452-9545 or http://aic.stanford.edu.

None of us wants to think about a disaster wiping out our homes, property or family mementos. By taking some precautions now, you can preserve your heritage and keep challenging times from becoming devastating ones.

Tamara E. Holmes is a contributing writer based in Largo, Md.

>> For more advice on saving family treasures, go to www.archives.gov/preservation/disaster-response.
The River Not Taken

UNSPOILED WILDERNESS: ALEX ULRICH RIDES A KAYAK DOWN THE LOCHSA RIVER, WHICH CUTS THROUGH ONE OF THE LAST STRETCHES OF UNDEVELOPED LAND ALONG THE LEWIS AND CLARK TRAIL.
A daredevil look at the Lewis and Clark wilderness 200 years after the Expedition crossed the Continental Divide.

BY THOMAS ULRICH
PHOTOGRAPHY BY CHASE SWIFT
DEEP INSIDE the Bitterroot Mountains, beneath the Great Divide, melted snow seeps into as many trout streams as branches on an old-growth tree. Cold and clear, it races down the dimly lit aisles of an ancient cathedral, then slips across miles of sun-drenched cobblestones before spilling into the Lochsa River.

What begins as a trickle ends in a torrent. The Loc-sah, or “rough water” as members of the Nez Perce tribe describe it, cuts through one of the last stretches of undeveloped land along the Lewis and Clark Trail. Surrounded by the Clearwater National Forest, one of the largest wilderness areas in the lower 48 states, its muscular rapids provide a critical habitat for an endangered species of steelhead trout. Osprey; black bear, cougar, elk, gray wolf, mountain goat and bald eagle inhabit the forest and the canyon lands that hasten the river’s flow.

While the Corps of Discovery traveled along the Lolo Trail instead of navigating the Lochsa River, modern-day explorers have not followed Meriwether Lewis and William Clark’s prudent example. Each spring, outfitters guide boatloads of adventurers through some of the most treacherous white water west of the Mississippi.

The Lochsa originates along the Bitterroot Crest and flows 65 miles southwest before pouring into the middle fork of the Clearwater River. What Lewis and Clark traversed in a week, Justin Walsh, a seasoned guide, can paddle in a day.

“The Lochsa is a free-flowing river,” Walsh explains. “Spring runoff combines with a steep, narrow gorge to make the river terrifying one moment—sublime the next.”

Walsh knows the location of every geological feature on the river. He can trace its unpredictable flow from its source across from the Powell Ranger Station to the confluence of the Lochsa and Selway Rivers near Lowell, Idaho.

“The Lochsa is cutting into the gorge at a faster rate than geologists can explain,” Walsh says. “Its powerful current is one reason that those of us who run the river face so many challenging cataracts.”

At peak flow, Lochsa Falls—one of a half-dozen Class V, or nearly impassible, rapids—drops 16 feet before draining into a pool whose convex surface makes the granite boulders and cutthroat trout holding steady in its deep, fast water seem larger than life.

The Lochsa can seduce you with its natural beauty. Only the uninitiated forget that a wild rapid lies around the next bend.

Three miles downstream from the Eagle Mountain pack bridge, the river narrows to a thunderous maze of boulders and swirling currents. Ono’s Hole, another Class V rapid, falls immediately into a whirlpool, then rushes against an immense granite wall rising sharply from the river’s edge.

When the Lochsa reaches high water during late spring, the earth trembles. Unobstructed by concrete or earthen dams, it flows with the turn of the seasons—and follows the cycle of nature.

“My ancestors have fished the river and hunted the forest for 15,000 years,” says Gary Sublett, a Nez Perce tribal member and great, great grandson of Chief Looking Glass, one of the most famous Nez Perce chiefs. “Shortly after the swallows nest each spring, the salmon return to spawn. When the syringa blossoms in early summer, it is time to hunt for elk.”

Designated a Wild and Scenic River by Congress in 1968, the Lochsa remains as unruly as the day Lewis and Clark began their ascent of the Missouri River.

“The legislature recognized the Lochsa, Selway and middle fork of the Clearwater River drainage for its outstanding scenic, wildlife, historic and prehistoric value,” says Heather Berg, a wild and scenic rivers administrator for the U.S. Forest Service. “Congress acted to preserve the character of this wild river and the abundant forest that surrounds it.”

“Wisely, Lewis and Clark traveled the
THRILL RIDE: THOMAS ULRICH (BACK LEFT), CONTRIBUTING WRITER FOR AMERICAN SPIRIT, RIDES THE LOCHSA RAPIDS WITH RIVER GUIDE JUSTIN WALSH (BACK MIDDLE) AND SON'S CRU (FRONT LEFT) AND ALEX (FRONT RIGHT).
Bitterroot Mountains by horseback and on foot,” Walsh says. “Even though crossing the Bitterroots was the most difficult part of their entire journey, running this untamed river without modern equipment is much too dangerous.”

Soon after the Corps of Discovery arrived at the source of the Lochsa, Private Joseph Whitehouse observed “Some tall Strait Sipress or white cedar [western red cedar].” Steeply raked stands of western red cedar, western white pine, western larch, Douglas fir, ponderosa pine and grand fir shade the lower elevations of the river basin. Alpine fir, Engelmann spruce, lodgepole pine and whitebark pine cover the mountainsides closer to the summit. A secluded hollow with mild temperatures and high rainfall sustains relic plants and animals from the coastal species that flourished here thousands of years ago.

Lewis contributed more information about the plant and animal life of the Bitterroots than all other members of the Expedition combined. He identified the alder, honeysuckle and huckleberry on the same day that he described “three species of Pheasants [grouse], a large black species, with some white feathers irregularly scattered on the breast neck and belly; a smaller kind of a dark uniform color with a red stripe above the eye, and a brown and yellow species that a good deal resembles the pheasant common to the Atlantic States.”

Along the 140-mile journey that took members of the Corps of Discovery from Travelers’ Rest in western Montana to the Weippe Prairie in northern Idaho, they discovered one mammal, four birds, six plants and eight trees that were unknown to the scientists of their day. “The country is thickly covered with a very heavy growth of pine of which I have enumerated 8 distinct species,” Lewis recorded in his journal. Members of the Corps of Discovery described the alder, blue huckleberry, camas, common snowberry, orange honeysuckle and Pacific yew. They sighted Clark’s Nutcracker, Franklin’s Grouse, Steller’s Jay, the ruffed grouse and the mountain goat.

During their journey west, big game animals inhabited the lower reaches of the river basin and the distant prairies. “There is nothing here upon earth,” Lewis wrote midway through the unseasonably cold crossing, “except ourselves and a few small pheasants, small grey squirrels, and a blue bird of the vultur kind about the size of a turtle dove or jay bird.” Days passed with little more to eat than dried soup and horsemeat.

“The want of provisions together with the difficultly of passing those emense mountains [has] dampened the spirits of the party,” Clark noted soon after the Expedition slaughtered its last colt. Two days later and some 25 miles closer to its destination, the Corps of Discovery scaled Sherman Peak, and Meriwether Lewis observed: “we to our inexpressable joy discovered a large tract of Prairie country lying to the S.W. and widening as it appeared to extend to the W. through that plain the Indian informed us that the Columbia river, in which we were in surch run.”

Short of healthy men and axes, the Corps of Discovery launched a small fleet of dugout canoes onto the Clearwater River some two-and-a-half weeks after crossing the Great Divide. For the first time since Lewis guided their keelboat onto the Mississippi, the Expedition headed downstream—the most strenuous part of their 8,000-mile journey complete.

Thomas Ulrich, a contributing writer, rode the Lochsa rapids with his two sons and a nature photographer in June 2005.
Symbols of Sacrifice

Americans remember Patriots of the past and present with evolving expressions of gratitude.

BY EMILY MCMACKIN

PART I
DURING MEMORIAL SERVICES ON DECEMBER 13, 1950, AT THE FIRST MARINE CEMETERY IN HUNGNAM, KOREA, CORPORAL CHARLES PRICE PLAYS "TAPS" OVER THE GRAVES OF FALLEN U.S. MARINES FOLLOWING THE DIVISION'S HEROIC BREAKOUT FROM CHOSIN RESERVOIR.
Every May 30, Americans gather at parades, cemeteries, battlegrounds and monuments to honor soldiers who died for their country. Remembering the sacrifices of these freedom fighters has always been important to our nation, even as ways of showing our gratitude have evolved. In the 18th century, Americans expressed their enthusiasm for the Patriot cause through symbols that embodied the ideals of liberty and equality. In the 19th century, struggles within and outside of the United States, along with the cultural romanticism of death, gave Americans a deeper appreciation for the price paid to secure those freedoms. Traditions emerged for honoring fallen soldiers, and national holidays like Memorial Day turned commemorating their sacrifices into a communal event. Americans today use patriotic symbols to not only celebrate founding values or to remember war heroes, but also to show support for troops fighting on faraway battlefields. From tolling bells to red poppies, take a look at the meaning behind some of our most enduring expressions of patriotic remembrance.

Bells, Bugles and 21-Gun Salutes

Before the Revolutionary War, the State House Bell in Philadelphia personified the Quaker vision of freedom and equality for all. Its chimes summoned freemen to meetings opposing oppressive British laws. Its dark toll after Lexington and Concord inspired thousands to join the Patriot cause. After the war, the bell honored the fading Revolutionary generation, tolling for George Washington's death in 1799, Alexander Hamilton's in 1804, Thomas Jefferson's in 1826 and John Adams' in 1826 and Lafayette's in 1834. While pealing for Washington's birthday in 1846, it developed its famous lip-to-crown crack and rang for the last time.

Playing the bittersweet bugle tune “Taps” and firing 21-gun salutes are common military funeral tributes today, but these weren’t consistent until the late 1800s. Firing three volleys over a grave used to be the standard tribute to a fallen soldier, and until 1841, the United States fired a salute of one gun for each state of the Union during mourning periods. The number was standardized to 21 soon after, though the salute wasn’t adopted until 1875.

“Taps,” composed by a Union general who adapted it from a French bugle signal used for rounding up troops at night, was first known to have sounded at a military funeral during the burial of a Civil War cannoneer. To avoid revealing the position of an artillery battery to enemy troops nearby, a Union captain directing the ceremony substituted “Taps” for three volleys. By 1891, Army infantry regulations required the tune to be played at military funerals.
Flag-Draped Caskets

Just a glimpse of a casket draped in the American flag evokes gratitude and respect. Reserved for soldiers, veterans, military heroes and state and national officials, the act serves as a silent reminder that the person it honors fought, bled and, in some cases, died to preserve the ideals embodied in the flag. The blue field covers the head of the casket and sits over the left shoulder. Before the casket is lowered, the flag, folded into a triangle with only the stars showing, is given to family members as a keepsake.

Flag-draped caskets first appeared during the Civil War, an era in which the flag gained prominence as a national symbol. The flag took on sacred proportions for those fighting to keep the Union intact, and more Americans began using it to express their belief in the ideals of liberty and equality. The notion of fighting and dying for those ideals also became identified strongly with the flag during this time. Abraham Lincoln was the first president whose casket bore a flag. The practice grew during the Spanish-American War; and by World War I, pictures of flag-draped caskets lined up on ships to be sent back to the United States were common.

The custom of honoring the war dead by decorating their graves with flowers also blossomed in the post-Civil War years. This was done in several towns throughout the North and South before Decoration Day was formally established and celebrated for the first time on May 30, 1868. Soon flags replaced flowers, and the holiday became known as Memorial Day, an event Americans still celebrate on May 30. After World War I, the holiday expanded to honor all American soldiers, not just the Civil War dead.
Red Poppies

Red poppies are often worn to remember fallen soldiers or used to decorate their graves on Memorial Day and other national holidays. This tradition sprung from a poem that World War I Colonel John McCrae of Canada wrote after a sobering visit to the battlefield at Flanders, Belgium, the site of heavy losses in the devastating war.

In Flanders Fields the poppies blow
Between the crosses, row on row
That mark our place.

Overcome with grief while gazing across the rows of graves, McCrae penned a tribute to his fallen comrades, and the British magazine, *Punch*, published it in 1915. McCrae closed the poem with a call to action.

To you, from failing hands, we throw,
The torch, be yours to hold it high.
If ye break faith with us, who die,
We shall not sleep, though poppies grow,
In Flanders Fields.

The verses inspired Georgia native Moina Michael, who responded with her own poem, describing the red poppy as “the blood of heroes.” While Michael campaigned to start a custom of wearing poppies on Memorial Day and get them recognized as a national flower of remembrance, Anna Guerin of France spearheaded the first sale of artificial poppies to benefit World War I orphans in the Franco-American Children’s League. In 1922, the women approached the Veterans of Foreign Wars (VFW) for help with the first U.S. distribution of poppies, with proceeds going to those left destitute by the war. The VFW, along with the American Legion Auxiliary, has continued this practice ever since.

A poppy shortage from French manufacturers in 1923 sparked the idea to use needy and disabled veterans to produce the flowers. Today, former soldiers in veterans’ homes and hospitals still assemble them.

Part two of the series “Symbols of Sacrifice” will appear in the July/August issue.
BIRTHPLACE of the ARTIST of the AMERICAN REVOLUTION

The Governor Jonathan Trumbull House

By Sharon McDonnell
Every American knows the art of John Trumbull, even if his name is unfamiliar. His historical paintings of scenes from the American Revolution, like the signing of the Declaration of Independence, the Battle of Bunker Hill, the surrender of the British at Yorktown, and portraits of Revolutionary heroes, such as George Washington and Alexander Hamilton, are so famous they're iconic.
FOUR OF HIS PAINTINGS GRACE the rotunda of the Capitol building in Washington. Yale University has nearly 90 in its art gallery, which was the nation’s first university art museum. His portraits of Washington belong to city halls in New York City and Charleston, S.C.; others are housed in the New York Historical Society and the Wadsworth Atheneum Museum of Art in Hartford, Conn.

Or you could just pull out a $10 bill to see an engraving of Trumbull’s portrait of Alexander Hamilton, which has appeared on the bill since 1933. The $2 bill shows his painting “Declaration of Independence.” And a postage stamp issued for the 1976 Bicentennial featured a detail from his painting “The Death of Gen. Warren at the Battle of Bunker Hill.”

Not bad for an artist who became blind in one eye as a child.

His birthplace, the Governor Jonathan Trumbull House in Lebanon, Conn., has been designated a National Historic Landmark because John Trumbull was a major artist of the American Revolution, as well as a Patriot who served in the war. His father, Governor Jonathan Trumbull, helped rally men to the Patriot cause and converted his former store to a war office where he conducted strategy meetings with the Council of Safety. He also mobilized supplies—ranging from weapons and gunpowder to cattle, sheep and flour—for the Continental Army.

“A long and well spent life in the service of his country places Governor Trumbull among the first of patriots,” Washington wrote in a letter after the governor’s death in 1785. The only Colonial governor who remained in office both during and after the Revolutionary War, he had four sons who served in the war, including his oldest, Joseph, Commissary General of the Army, and Jonathan Jr., who was military secretary to Washington and a future governor of Connecticut. (He and his wife, Faith, had four other children: Faith, Mary, David and John.)

Built in 1740, the Governor Jonathan Trumbull House has been owned and managed by the Connecticut State Society, NSDAR, since 1935. The house, which features period furnishings and antique textiles donated by Trumbull family descendants and DAR members, preserves the legacy of one of Connecticut’s most illustrious families, which produced four Revolutionary War veterans—including the artist who immortalized our early history—and three Connecticut governors in the 18th and 19th centuries.

THE FATHER
Patriot and Statesman

A local minister named the town of Lebanon after the biblical cedars of Lebanon to refer to the white cedar forests that used to grow in nearby swamps. The Colony’s lawmakers confirmed the name in 1697. By the mid-18th century, it was bustling as one of the biggest, wealthiest towns in the Connecticut Colony, thanks to Jonathan Trumbull, a merchant who traded extensively overseas.

Trumbull was also the largest meat-packer in the Colony and owned a ship-
he attracted dozens of political and military leaders to town to confer with him.

**THE HOUSE 'Fortune Favors the Bold'**

The white Federal-style clapboard house with a central chimney and hall was built by Governor Jonathan Trumbull's father, Joseph, but was enlarged for the governor's family of six children after he inherited it upon his father's death in 1755. The classical doorway and molded, pediment window cornices were added during his remodeling. In the front parlor, which probably also housed the governor's library, sits a mahogany case clock from 1787 and an 18th-century embroidery of the coat of arms of Aaron Buckland, who served in a regiment under General Jedediah Huntington, the husband of the governor's daughter, Faith.

In the back parlor, which features one of the house's eight fireplaces, hangs a copy of the portrait of Governor Jonathan Trumbull in a ruffled shirt, painted by his son, John. (The original portrait is at Yale.) A sixth-generation descendant, the late Dr. Robert Monroe, donated a Queen Anne chair that belonged to the governor.

The governor's office on the second floor displays many historical documents, memorabilia and a family genealogy chart. The chart shows a "John Trumble" who emigrated from Newcastle-on-Tyne, England, in 1639 to Roxbury, Mass., and moved to Connecticut in 1670. (The original spelling of the family name was "Trumble").

A medal engraved with an eagle worn by members of the Society of the Cincinnati is visible, with the motto "he gave up everything to serve the republic." The room also displays documents sealed with wax that were signed by "Jonathan Trumble," plus the family coat of arms of four bulls' heads and the motto "Fortune Favors the Bold."

A small 18th-century bed covered with a blue-and-white spread—made in 1778 by...
Charity La Fever, whose husband served in the Revolution—sits in the day room off the governor’s office. A copy of his obituary from the American Mercury—declaring “his memory will be immortal”—hangs on the wall, as well as a receipt for two engravings sold by John Trumbull.

In a guest bedroom, a beautiful silk textile hand-painted by the governor’s wife, Faith, with a figure of a shepherdess and her flock, edged in wheat, adorns the wall. A heavy wool “bed rug” woven by Connecticut Patriot Nathan Hale’s niece, Sally Kate Clapp, is also here.

Faith Trumbull’s bedroom displays a wooden chair given to her upon her marriage in 1735 and a wool “bed rug” in a floral blue and brown pattern, woven in 1764. Off the boys’ bedroom is the staircase John tumbled down, an accident that caused him to lose the sight in his left eye when he was 5 years old.

**THE SON**

‘Art... Will Be of No Use to Him’

From the time he was a child, John Trumbull loved drawing and used to scribble on the sand-strewn floors of his home. He yearned to study painting with John Singleton Copley, the noted portrait painter, in Boston. But his father wanted him to have a career in law or the ministry and insisted he attend Harvard University, as he had done. The elder Trumbull complained that painting was “an art I have frequently told him, will be of no use to him.”

John Trumbull went to Harvard, but felt the “tranquility of the arts seemed better suited to me.” When the Revolutionary War began, he joined the First Regiment of Connecticut in May 1775, serving at Roxbury, Mass. Here his skill in drawing maps led to a brief appointment as an aide on General George Washington’s staff at Cambridge. He then served as a colonel with General Horatio Gates at Fort Ticonderoga. He resigned from his commission in 1777 at age 21.

While war was still raging, he went to study art in London in 1780 with Benjamin West, a Philadelphia artist at the court of King George III. However, he was soon arrested for treason. After being imprisoned for eight months under suspicion of spying, he was released.

After the war ended, he went to England again to resume studying art with West in 1784, successfully resisting his father’s pressure to enter the legal profession, for which he had only distaste. The “law was rendered necessary by the vices of mankind,” and a career would “keep me perpetually involved, either in the defense of innocence against fraud and injustice or ... to the protection of guilt against just and merited punishment,” he told his father.

“You appear to forget, sir, that Connecticut is not Athens,” Governor Trumbull said tartly. But seeing his son was adamant, he relented—while grudgingly observing his son’s skill in argumentation meant he would make a good lawyer—and he even wrote a letter of introduction to the Earl of Dartmouth.

**COMMEMORATING THE REVOLUTION**

In 1786, Thomas Jefferson, then U.S. minister to France, invited John Trumbull to Paris. Here he began the painting of the “Declaration of Independence” from Jefferson’s account and a sketch of Independence Hall in Philadelphia. Like most of his historical paintings, Trumbull was not present at the event, but he traveled up and down the East Coast collecting portraits of the signers during 1790 to 1794. The painting features portraits of 42 of the 56 signers and the committee who drafted it—consisting of John Adams, Jefferson, who is holding the document, Roger Sherman, Robert Livingston and Benjamin Franklin—presenting it to John Hancock, president of the Continental Congress. (The painting is at Yale, with a larger version in the Capitol Rotunda.)

Trumbull strove for accuracy in details of likeness, costume, weapons and events themselves. His best paintings possess a “powerful dramatic intensity” and sometimes celebrate moral virtues, such as generosity and kindness, notes Helen Cooper, curator of American paintings and sculpture at the Yale Art Gallery and author of John Trumbull: The Hand and Spirit of a Painter (Yale University Press, 1982).

In his painting of the Battle of Bunker Hill, for example, British officer Colonel Small grabs the musket of a British grenadier to prevent him from bayoneting the dying General Joseph Warren. A young American wounded in the chest and in the hand hesitates—seemingly wondering if he should try to help his general despite his own grave injuries—as a loyal servant stands behind him.
In "The Surrender of General Burgoyne," General Horatio Gates refuses to take the sword of surrender from the British general after a 1777 battle that marked a turning point in the Revolutionary War, but instead invites him as a gentleman into his tent. "The Surrender of Lord Cornwallis at Yorktown," Trumbull's painting about the victory at Yorktown, Va., on October 19, 1781, shows General Benjamin Lincoln, astride a white horse, accepting the sword of surrender from the British General Charles O'Hara, as French officers stand to one side and American officers to the other. Lord Cornwallis, the British commander, does not appear in the painting because, pleading illness, he sent an aide in his place. (Both paintings are in the Capitol Rotunda and at Yale.)

Trumbull declined an offer to become Jefferson's secretary in 1789. In a letter, he described his fervent "wish of commemorating the great events of our country's revolution," and his drive to preserve the "memory of the noblest series of actions which have ever presented themselves in the history of war."

Trumbull began his Revolutionary War series with "The Battle of Bunker's Hill" to commemorate what he considered to be the war's earliest important event.

CAPITOL COMMISSION AND YALE BEQUEST

In his long life, Trumbull, who died at age 87 in 1843, doggedly pursued his career as an artist in New York, landing important government commissions, such as the portraits of Washington, Hamilton and John Jay in New York's city hall and a Washington portrait for Charleston's city hall. But he felt the crowning achievement of his career was his commission from Congress to do four historical paintings for the Capitol, two of which were copies of the originals at Yale—"The Declaration of Independence" and "Resignation of Washington." He hoped the commission would set an example in "employing the Arts, in the Service of Religion, Morality and Freedom." Completed in 1824, the Capitol paintings, while made famous by engravings, are not considered his best work.

Though Trumbull became president of the American Academy of Fine Arts from 1816 to 1825 and wrote his autobiography (the first by an American artist, published in 1841), he suffered from severe financial problems in later life. He once wrote cynically, "the profession, as it is generally practiced, is frivolous, little useful to society, and unworthy of a man who has talents for more serious pursuits." He offered to donate his artwork to Yale, under the conditions that he receive an annual annuity of $1,000, a building be constructed that he would design to display his paintings, and the art never leave Yale. He also asked to be buried beneath his paintings, which the childless artist called his "children," and that proceeds from the gallery be used to educate poor students at Yale.

The Trumbull Gallery, a Greek Revival-style structure and the first university art gallery in the country, opened in 1832. "This gallery must be considered the most interesting collection of pictures in the country. They are American," wrote a Connecticut Journal reviewer.

Why Yale for this Harvard graduate? Harvard was rich; Yale was poor, he explained. Though the original gallery was demolished in 1901, Trumbull and his wife, Sarah, are buried in the basement of the current Yale Art Gallery.

CELEBRATING A MASTER

The family sold the Trumbull house in 1803. By the mid-1800s, it served as a semi-boarding house. A later owner, Mary Dutton, bequeathed the house to the Connecticut State Society, which took possession in 1935. Dedicated DAR volunteers rounded up Trumbull family possessions and period-style furnishings since so few originals could be located, and the chapter conducted its last house preservation in the 1960s. Cynthia Griswold, a former chairman of the Governor Jonathan Trumbull House Museum and current museum board member, is compiling a complete genealogy of the Trumbull family.

To mark the 250th anniversary of artist John Trumbull's birth, the Connecticut State Society will host an official birthday party with members of the Children of the American Revolution at the Trumbull Home on May 27, close to his actual birthday of June 6. Re-enactors in authentic cavalry uniforms from Sheldon's Light Dragoons will be on hand, and Revolutionary-style art from local public school students, with an emphasis on Trumbull's work, will be displayed.

For more information, contact the Governor Jonathan Trumbull House Museum at (860) 642-7558.

Sharon McDonnell wrote about California's wine history for the September/October 2005 issue.

Trumbull on Tour The Connecticut State Society will conduct a tour of the Capitol Rotunda during the NSDAR 115th Continental Congress on June 28, at 2:30 p.m., to view the works of John Trumbull. Please contact Mary Brown at (860) 774-3458 by June 15 for more information and to make your reservations.
In the dim confines of a frontier cabin, a 16-year-old girl works by the flame and soot of a wood-burning stove. It's the middle of the day, but with its single window not much wider than a book, the cabin is so dark she can hardly see. For once she doesn't mind. Today she is making her own wedding cake. Her fingers fly as she unwraps neat paper packages and breathes in their luscious contents: almonds, candied orange and sugar as white as fine linen. All imported and highly priced, all necessary for the occasion. Firelight touches the orange, making it glow like stained glass. The work takes hours—whipping two dozen egg whites with a wooden spoon, working sugar into cold butter, folding it all with flour and mace. She is tired as she pours the mix into a wooden hoop. Then she pauses for the crowning touch. Retrieving a cheap metal ring from her pocket, she drops it in the batter, notching the hoop to mark where it fell and closing it all in the oven. Two weeks later, it's her wedding day. The ceremony is over; the meal has begun, and it's time for the ring to come out. The new bride stands by the table in her good black dress as her mother cuts the cake. It's one layer—not much to look at—and there is little ceremony to the cutting. But the guests and neighbors hover, anxiously awaiting a slice. When her best friend, still unmarried, approaches, the bride's hands signal to the slice marked secretly by the notch. Her mother doesn't notice the gesture and dishes the slice to a 6-year-old boy. It takes him only a second to discover the ring. He marches about, singing that he is the next to be engaged. The adults roar with delight as the bride's friend blushes.
This story could have happened on any American frontier—Ohio in 1790, Minnesota in 1820 or Alaska in 1902. The game of hiding a ring in a wedding cake was like tossing a bouquet today. If it sounds odd now, it’s probably because current wedding practice seems so timeless. A bride in a white dress, queen for a day, makes that ceremonial first cut of a three-tiered tower of white frosting.

It can be distressing, or liberating, to learn that this familiar scene is not so timeless or American after all. The white wedding style clearly began with British royal weddings in the mid-1800s, says wedding historian Elizabeth Freeman, professor at the University of California-Davis and author of The Wedding Complex (Duke University Press, 2002). Americans copied and mass-produced the idea.

But English Victorians did not invent wedding cake—only one style of it. Early Americans had their own wedding cake recipes and rituals. Their cakes didn’t look or taste like ours. In fact, some hardly seemed to be cake at all.

“Pioneers grew happy while celebrating the wedding with song, dance and feast, rendered exquisitely delightful by the introduction of the wedding ‘pound cake,’” reads one 1782 account of a Tennessee wedding. That cake was made from cornmeal, water and salt—nothing else. The settlers had not eaten grain in months.

“What was most important was to have some sort of baked good that could be broken,” says Wendy Woloson, author of Refined Tastes: Sugar, Confectionary, and Consumers in 19th-century America (Johns Hopkins University Press, 2002). For settlers of European origin, baked goods had deep symbolic roots. Grain was a Roman symbol of fertility and sustenance, and breaking bread echoed Christian sacrament.

When scarcity did not rule, the earliest American wedding cakes followed cultural lines, Woloson suggests. German pastry had a tradition of extravagant piping and ornament, whereas English settlers preferred fruitcake.

Though these influences probably merged over time, fruitcake dominated book and magazine recipes throughout the 1800s. The ideal fruitcake was rich with a dozen eggs and 4 pounds of fruit for every pound of flour. The “bride cake,” as wedding cake was often called, consisted of a dense, alcoholic mass vivid with brandy and mace.

Cakes could also be astoundingly expensive, since for decades ingredients like dried fruit and sugar were imported. Such a cake might be unattainable for a poor country bride, but she would not go without cake altogether. Her bride’s cake might be a white cake or a humbler fruitcake with less fruit and more flour, and neighbors and friends might bring other treats to round out the feast.

Even “lighter” fruitcake was deluxe. (See page 35 for a recipe.) No one made jokes about using it as a doorstop or boat anchor. People craved it. Boxed slices were served as favors for wedding guests, and newspaper editors prodded newlyweds to send some in exchange for printing their marriage announcements.

Fruitcake kept well, especially since almonds, alcohol and sugar are all preservatives, notes Peg Alter, instructor of Patisserie & Baking at the Western Culinary Institute in Portland, Ore. People stored wedding cake for months, years and occasionally decades, with the full expectation that it could be brought out and eaten on special occasions or with an honored guest. Occasionally, fruitcake served as emergency food. According to an 1864 article in the New York Times, when a train was trapped in a snowstorm, conductors confiscated stored wedding cake for desperate passengers. When explorer Elisha Kent Kane’s ship was trapped in the Arctic in 1854, he sent a dogsled team over the ice for help, using his brother’s wedding cake for rations. “They pulled the sled they were harnessed to famously,” Kane wrote.

Still, the most important kind of sustenance wedding cake provided was emotional. For a century, it was a literary symbol of yearning for, and winning, love. Writers were most inspired by the way eligible girls put slices under their pillows to bring dreams of future husbands. This gave poets grist for thousands of ballads addressed to young women, such as the following rhyme in a 1775 issue of the Pennsylvania Gazette.

“Sweet nymphs, accept the magic bread, Prepare for dreams the downy bed Oh! may it bring in gay attire Those youths who feel the sacred fire Which charms like yours can only raise And hearts like theirs can justly praise.”
EARLY AMERICAN WEDDING CAKE WAS usually homemade, and it had homespun charm. It took Queen Victoria and her descendants to change that. A series of noble weddings from 1840 to 1888 unveiled cakes of unprecedented architectural complexity, described in Woloson's book and in Simon Charsley's *Wedding Cakes and Cultural History* (Routledge, 1992). Princess Louise's cake was five feet high and formed like a temple, with three tiers connected by arches, columns and "allegorical figures of Agriculture, Fine Arts, Science, and Commerce."

These British ceremonies transformed weddings in America. In fits and starts from 1850 to 1920, wedding dresses turned white, and wedding cake recipes in magazines shifted from dark, heavy, single-layered, mace-flavored to white, light, tiered, vanilla- or lemon-flavored confections. Where fruitcake remained, it was increasingly called "groom's cake."

A 1922 piece in *Ladies Home Journal* showed how much things had changed, encouraging readers with "deft fingers" to attempt to create a wedding cake—something a woman 100 years before would not have hesitated to do. By then, wedding cake had become a monument for professionals to construct.

Though the Victorian style still dominates today (the majority of cakes are light-colored, light-textured, three-tiered structures), a rebellion against traditional cakes may be gaining ground. The bulletin boards of Internet sites like Indiebride.com show a hotbed of impatience with standard wedding cakes, particularly because of their expense, quality and association with rituals like smashing cake in a spouse's face.

The website's contributors sound a lot more like frontier brides than contemporary ones. After taste tests of commercial cakes proved disappointing, one Seattle bride-to-be and her fiance had a revelation. "We realized no one would make a cake as good as ours," she writes.

The couple plans to make their own cake—which might be the most American wedding tradition of all.

Martin John Brown's last piece for *American Spirit* was the May-June 2005 article on horse racing in early America.
A BRIDE’S CAKE IN ECONOMY MODE  Interested in trying recipes used for wedding cakes 200 years ago? Old recipes are available, but aren’t easy to follow. Besides the temptation to sip brandy or rum (essential ingredients before 1850), the cookware is strange (hoops instead of pans), and the instructions assume you have lots of time. “Beat it well for three hours,” instructed Richard Briggs in his icing recipe in the 1792 tome The New Art of Cookery According to the Present Practice. Reproducing such recipes precisely is impractical. The following recipe reworks Briggs’ Bride Cake for today’s kitchen. The quantities in Briggs’ original text are so obscure the recipe can describe two historically accurate kinds of wedding cake. One reading creates a fantastically sweet, expensive mass of brandied fruit. Another makes the product more economical—and perhaps more realistic for a modest bride—but remains rich and unique. The economical version is presented here and is recommended. Variations necessary for the “heavy” version appear in parentheses, but watch out—it might not agree with modern palates.

BRIDE CAKE

1 lb. butter
1 and 1/4 cups white sugar
2 and 1/2 cups all-purpose flour
1/2 teaspoon mace
1/2 teaspoon nutmeg
8 eggs, separated
2 and 1/2 cups dried currants (8 cups)
1/2 cup almonds, slivered (2 cups)
1/2 cup candied citron (2 cups)
1/2 cup candied orange peel (2 cups)
1/4 cup brandy (1 cup)

Updated and tested by Dave or Deanna Hanggard and Larissa Brown

1. Preheat oven to 300 F.
2. Pour brandy over currants and set aside.
4. Sift together flour, mace and nutmeg and set aside.
5. With electric mixer, beat egg whites until peaks form. Set aside.
6. With mixer and clean bowl, beat egg yolks until frothy. Set aside separately from whites.
7. In another clean bowl, cream butter on medium speed until soft. Add sugar and beat until well combined.
8. Beating at low speed, gradually add egg whites, then yolks.
10. Continuing on low, add currants and brandy, then almonds.
11. Pour 1/4 of cake mixture into the pan. Spread candied citron over the cake mixture. Add another layer of cake mixture, then orange peel, then another layer of cake mixture, then lemon peel. Complete layering with final 1/4 of cake mixture, and smooth with spatula.
12. Bake for 2 hours, or until top is golden brown (longer for “heavy” version).
13. If desired, ice with royal icing (recipe in many standard cookbooks) flavored with rose water.
14. Store in container to preserve moisture. Flavor should mellow with age.
storm DAMAGE

by Bill Hudgins

Salvaging History in the Wake of Disaster

A lone golf club lies in the ruins of a Gulfport, Miss., apartment complex, which was completely destroyed by Hurricane Katrina.
MORE THAN EIGHT MONTHS HAVE PASSED since Hurricanes Katrina, Rita and Wilma swept across large tracts of the U.S. Gulf Coast. This terrible trio displaced hundreds of thousands of people and destroyed or heavily damaged tens of thousands of homes, businesses, public buildings and infrastructure, such as roads and bridges. Also scarred or lost were hundreds of historic and architecturally significant buildings, as well as irreplaceable works of art, archives, artifacts and public and private records.

Although easing human suffering naturally took top priority, efforts to salvage, preserve and protect historic treasures also began immediately after the storms. The sheer scale of the destruction, especially from Katrina, overwhelmed most disaster plans and severely hampered preservation efforts.

The storms’ effects continue to impede efforts to assess the loss, as owners of some properties have not yet returned home or are still waiting for insurance payments and federal assistance. In most cases, recovery will be slow and tedious, and some treasures on the brink of loss will fall victim to time, mold and the wrecking ball. It is unlikely that the total extent of the loss will ever be known.

**The Loss of Collective Memory**

Immediately after Hurricane Katrina struck, Allen Weinstein, Archivist of the United States, announced several initiatives to aid the recovery of original records in Alabama, Louisiana and Mississippi. The National Archives sent both financial and human resources to help identify and recover records.

In making this announcement, Weinstein said: “The potential loss of information that directly affects the lives of people in these states is staggering. The loss of our collective memory of this region, ‘identity loss’ in other words, is at stake.

“Property deeds; birth certificates; personal papers; information documenting the rights and entitlements of citizens, such as Social Security and veterans’ benefits, are all at risk. Records found in federal, state, local and cultural sites must be rescued.”

**Mississippi Drowning**

The damage along Mississippi’s coast was almost biblical in scope. A 30- to 35-foot-high storm surge virtually erased a number of historically and architecturally valuable houses. Some had stood for 200 years or more. Other structures survived, barely, although many were weakened to the verge of collapse. Artifacts—furniture, paintings, photographs, china, glassware, books—were destroyed, swept away or at least heavily damaged.

Multi-story structures whose lower floors had been inundated with water looked like they had been built on stilts, their lower

**Before and After:** 1. The storm surge dropped a barge on the *Tullis-Toledano Manor*, a Greek Revival built in Biloxi in 1856, completely crushing it. 2. Biloxi’s *Beauvoir*, Jefferson Davis’ last home and a National Historic Landmark, suffered extensive damage, and the storm surge washed away significant outbuildings on the grounds. 3. The storm demolished *Dantzler House* in Biloxi, an antebellum home expanded in the 1880s and recently restored as a Mardi Gras museum.

*Images Above © Mississippi Heritage Trust*
floor walls and fixtures vanished as though scooped out. In some cases, valuable artifacts and papers were stored in upper floors, which helped spare them from flood damage, although lingering humidity caused mildew to bloom wildly.

After a September 19 tour of the Mississippi Gulf Coast, Debra Hess Norris of Heritage Preservation, Richard Pearce-Moses of the Society of American Archivists and David Carmichael of the Council of State Archivists reported: “Almost no one foresaw the scale of Katrina’s devastation, and most attempts fell far short of the necessary measures. However, even modest efforts for disaster preparation helped records survive.”

For disaster planning purposes, institutions used 1969’s Hurricane Camille as their benchmark. But Katrina’s devastation was greater than anyone could have predicted. “At one site, for instance, artifacts and records were housed in a building that had withstood Camille, and staff moved items from lower shelves onto tables, assuming a worst-case scenario of two or three feet of water finding its way into the facility,” the report said. “In fact, the facility was totally destroyed, and its contents swept away in the storm surge that accompanied Katrina.”

In some cases, moving records to upper floors saved them from surges that swept through the lower floors of a largely intact building. In other cases, however, roofs were damaged or blown off and windows destroyed, allowing rain to soak the records.

**Assessing the Damage**

In the days and weeks following Katrina, a number of preservation organizations sent teams to assess the damage and, where possible, help start the recovery process. The task was overwhelming: Hancock, Harrison and Jackson, three of the hardest hit coastal counties, have 15 National Register Historic Districts and 114 individually listed properties and sites on the National Register.

One of those visiting the coast was David Preziosi, executive director of the Mississippi Heritage Trust. In November, he testified before a U.S. House subcommittee on the role federal, state and local governments should play in preserving historic properties affected by the catastrophe.

“Each one of the historic districts has suffered some form of loss or damage and approximately 22 individually listed buildings were lost, with another 78 sustaining varying degrees of damage,” Preziosi testified. “Nearly restored Beauvoir—a National Historic Landmark—suffered extensive damage to the main house, and significant outbuildings on the grounds were washed away by the storm surge. The storm surge ripped through the first floor of the Jefferson Davis Presidential Library, carrying away priceless artifacts and historic treasures.”

Preziosi also testified to the loss of Grass Lawn in Gulfport and Tullis-Toledano Manor, Dantzler House and Brielmaier House in Biloxi. (See previous page for before and after photos) Two Frank Lloyd Wright houses in Ocean Springs may also be demolished if purchasers can’t be found.

“Indeed, it is not an overstatement to say that this is the greatest cultural catastrophe the state has ever faced,” Preziosi testified.

**Planning for Extremes**

Besides documenting the damage, Mississippi Heritage Trust set up a pilot stabilization program. Using four homes that had been shifted off their foundations but were basically sound, the program demonstrated how such buildings could be moved onto new foundations and saved rather than being demolished. Preziosi hopes the program will encourage owners of significant properties to follow suit.

A national coalition that rushed to help was The Heritage Emergency National Task Force, sponsored by the nonprofit organization Heritage Preservation and the Federal Emergency Management Agency (FEMA). The Task Force is a partnership of 40 federal agencies and national service organizations that pool knowledge and resources to help libraries and archives, museums, historical societies and historic sites better protect their collections and buildings from natural disasters and other emergencies.

The Task Force promotes preparedness and mitigation and provides expert information on response and salvage to institutions and the public. Task Force members distributed guidelines on preparing for and responding to various kinds of disasters.

“People always come first, and with a lot of institutions and agencies, their people had to evacuate their homes and stay away for long periods of time,” notes Jane Long, Task Force Director. This increased the difficulty of ascertaining the status of affected sites and collections.

“What we found confirmed what we had seen elsewhere—that unless you are at Ground Zero, even the smallest bit of preparedness makes a difference,” she says. “Something as simple as
moving collections to higher ground or making an up-to-date staff telephone tree can be critical."

Unfortunately, a recent survey by Heritage Preservation found that as many as 80 percent of museums and archives do not have up-to-date plans with staff trained to carry them out. (Find complete results of the survey at www.heritagepreservation.org.)

It was also clear that people didn’t think big enough when formulating their plans. "They didn’t anticipate a truly catastrophic event such as Katrina," Long says.

The Gulf Coast storms also demonstrated that the effects of a disaster can ripple far beyond the immediately affected areas. Institutions far from the coast are also affected because of the loss of jobs and tax revenue, Long says.

The Task Force recommends that institutions actively build relationships with other organizations in their communities. These partnerships can benefit both sides by promoting idea sharing in good times and by providing a ready source of help and advice in bad.

Cultural institutions also need to build better relationships with local agencies and first responders whose help would be needed in emergencies. "They can help first responders understand the importance of the site and its holdings, and how to deal with them in case of emergency," Long says. "It also helps the institution’s staff think about what is most important in their collections, how to better protect those items, and what to save first in case they have to evacuate."

HEART Rescue

The American Association for State and Local History (AASLH) was another organization that sprang into action to help those who preserve state and local history.

With financial assistance from the Watson-Brown Foundation of Thomason, Ga., the History Channel and the AASLH membership, the association developed a plan and hired Steven Shulman, former director of the American Red Cross Museum in Washington, D.C., as project director. On September 19, 2005, AASLH deployed mobile assessment groups dubbed HEART—History Emergency Assistance Recovery Teams—to Louisiana and Mississippi.

More than 40 volunteers, about half of them conservators associated with the American Institute for Conservation, split into eight teams that traveled the region for four weeks in two motor homes.

To keep their teams self-sufficient, the group rented a couple of RVs that could carry food and water and provide shelter. They tried to visit or at least contact some 250 sites. "Their mandate was to reopen communication links, assess the situation and help take care of collections that were in immediate danger of being lost," Schulman says. "The team members made recommendations about what to do and how they could get back on their feet. We ended up with about 120 assessments of collections and got some people started back on the road to recovery. They found some incredible people trying to deal with impossible situations."

Despite the enormous losses, there were some moments of sheer joy amid the destruction. "The Pass Christian, Mississippi, historical society is in a former bank," Shulman says. "The building was gone, but the vault was still there. We found someone who could open it and were able to retrieve 14 or so boxes of basic records of the community back to early times."

All too often, though, public and private copies of basic records—deeds, tax records, birth and death certificates, liens, property transfers and so on—were destroyed, damaged or scattered. This presents an ongoing challenge to governments and individuals as they try to reestablish lives again.

Since then, AASLH has held frequent meetings and conference calls with the various agencies and organizations involved in recovery, with the goal of continuing to update assessments, assisting in salvage efforts, sharing ideas and dispelling rumors.

Have a HEART: The American Association for State and Local History deployed mobile assessment groups dubbed HEART—History Emergency Assistance Recovery Teams—to Louisiana and Mississippi. Among the locations the volunteers visited were the Maritime and Seafood Industry Museum in Biloxi (above), the Lynn Meadows Discovery Center in Gulfport (below left), and the Pass Christian, Miss., Historical Society, where valuable community records housed in a vault were recovered from the ruins of an obliterated bank.
The personal touch is invaluable. For instance, a woman in New Orleans who ran a small museum on the Black Diaspora returned home in early January and began sorting through the remains of her collection. HEART arranged for a conservator to advise her organization, the Black Arts National Diaspora, on what was salvageable and what had to be discarded.

In another instance, the organization matched the Longue Vue House and Gardens in New Orleans with the Historical Society of Greenwich, Conn. They have similar operations, and the Connecticut group hopes it can help its sister organization through these rough times and build a working relationship that can ultimately benefit both.

Lolly Barnes, program officer in Biloxi for the Mississippi Gulf Coast Field office of the National Trust for Historic Preservation, now helps her neighbors from "Preservation House" in the heart of the shattered city. The small building serves as a nerve center for volunteers and for people seeking guidance on rebuilding their homes.

Preservation House is a collaboration between the National Trust for Historic Preservation, the Mississippi Department of Archives and History, Mississippi Main Street Association and Mississippi Heritage Trust. Another helpful organization has been the Association for Preservation Technology, whose members, ranging from structural engineers to architects to historians to everyday people eager to help, are helping assess and begin the slow reconstruction process.

It's a daunting prospect. At least 50,000 buildings in the region suffered damage, including many with historic or architectural value. "We are still not sure how many there were," Barnes says. "There are few left in a lot of places. It makes what remains very precious. Many communities are talking about how to recapture their sense of place. Any historic structures that are left will play a role in contributing to that effort."

Rewriting the Rules

Just as the storms rewrote many of the rules on how to prepare for disaster, they also revised some of the axioms of preservation and materials conservation. A long-standing rule of thumb held that waterlogged papers had to be rescued within 48 hours to be salvageable. The far longer periods of exposure after Katrina have forced conservators to extend that rule.

They're rethinking how to deal with mold, too. New techniques are being tried to save every worthwhile scrap of paper and photo. The results may not be aesthetically pleasing, but the primary goal now is to bring these records back from the brink of extinction so that at least something remains.

"We continue to be in touch with the affected collections to determine what's needed to get the needs filled," Shulman says. "There are some collections that appear to have been abandoned by the people who owned or managed them.

"We have not been able to reach them—they probably left the area and have not returned," Shulman adds. "It's easy to understand—if there's no place to live or buy groceries, what is there to bring you back?"

Bill Hudgins is a contributing editor.
An ‘Indomitable Spirit’: Mississippi Daughters Show Courage in Crisis

By Sharon Nettles, State Regent of Mississippi

When Hurricane Katrina hit Mississippi on August 29, 2005, many of our Mississippi Daughters suffered immense loss and devastation. The Mississippi State Society had three chapters that were located in the hardest hit area. Many of these members lost everything, including their homes, vehicles, clothes and family records, as well as DAR pins, membership certificates, chapter records and meeting places. Katrina was still a Category 2 when it came through Jackson, 170 miles inland, so even Mississippi Daughters who lived far from the coast were affected.

While salvaging what they could of their possessions, the DAR members were just as concerned with keeping their chapters together. Despite facing the biggest challenge of their lives, these women continue to support the ideals of our Society. Their indomitable spirit has been a source of encouragement to me during this crisis. Due to these members’ determination, the coastal chapters are sound and active again. In fact, the Mississippi State Society did not lose any chapters or members, and none of the State Society records were lost. All of one chapter’s application papers were lost, but thanks to the National Society, those papers have been replaced. And though Ellisville’s historic Deason home, owned by the local Tallahala Chapter, was near the path of the storm, it miraculously escaped damage.

The Mississippi State Society set up a Katrina Dues Fund to help those chapters affected the most. Daughters from all over the country contributed, and the money was disbursed to those chapters with the most need. The love and concern for their fellow Daughters has been overwhelming.

The Mississippi Daughters still have a long way to go toward putting their lives back together, but DAR is giving them something worthwhile to focus on and help get them through the tough times.

Going Home Again: Louisiana Daughters Adjust to a New Life After Hurricanes

By Lee Barry, State Regent of Louisiana

Last August and September, Louisiana was battered by two devastating hurricanes—Katrina and Rita. Of the Louisiana State Society’s 48 chapters, 18 were affected, and 14 members from one chapter lost their homes completely. Some of the members have not yet been located, but as far as we know, no Daughter perished in the hurricanes. Many heroic stories could be told about Daughters’ frantic attempts to retrieve loved ones from nursing homes and hospitals. Cars were filled with clothes and necessities as they fled the threatened areas, but no one realized that there would be nothing left when they returned.

Daughters were forced to scatter to the homes of friends or loved ones throughout the United States. The day before Hurricane Katrina, I evacuated from my home in Metairie to a camp in Crowley, 20 miles north of Lafayette, where I joined three other families in a three-bedroom, two-bathroom home. Fortunately, I had friends and family to stay with soon after that, but others had to live in FEMA trailers for months while their homes were being repaired.

After the floodwaters receded, many Daughters discovered they were stripped of everything, even their livelihoods, and some would never again be able to return to the place they had called home. Some homes stood in 12 feet of water, while other houses were leveled to their foundations, which were now covered with debris, seaweed and marsh grass. Not only were homes destroyed, but many Daughters also lost cars, priceless family heirlooms, DAR memorabilia, even beloved pets. The threads of their lives were destroyed.

Yet, the good news is that the anxiety and depression are slowly subsiding. Through the “Adopt a Daughter” fund, NSDAR chapter members from all over the country paid dues for Daughters in need. One chapter’s application papers were lost, but the National Society quickly replaced them. Despite the overwhelming challenges faced by individual members, I’m proud to report that our State Society is pulling together to go forward.
Polo Anyone?

From charity polo galas to private tours and parties, three plantations along the James River creatively reinvent themselves to survive and sustain their valuable history.

By Phyllis Speidel

Photography by John Sheally II
Had any of the Founding Fathers dropped by Shirley Plantation in Charles City, Va., last October they might have been surprised to find white party tents, flower-decked buffets and elegant tables set on the sweeping lawns. They may have wondered about the manicured polo field sitting on what had been, in 1742, an enclosed park for carriage horses. And they probably would have questioned this equestrian phenomenon, new since they had last frequented the sprawling tobacco plantation.
But in spite of the unfamiliar happenings in a once-familiar setting, the Colonial gentlemen likely would have enjoyed the mint juleps, the running of the sleek, well-trained polo ponies and the company of ladies in their garden party hats. Surely they would have felt at home when “Thomas Jefferson” arrived on horseback to roll out the first ball of the annual Colonial Polo Cup.

**Survival at Shirley Plantation**

Thundering hooves and the sharp crack of a polo mallet, as uncommon as they may have been in the 18th century, sound like success for Shirley. The plantation, the oldest in Virginia, is privately owned and, with no assistance from foundations or government agencies, relies on tourists to support its preservation.

Like the other privately held James River plantations, Shirley—on Historic Route 5, close to Richmond and Williamsburg—has turned to innovative marketing and event planning for survival. By supporting its own polo club and developing one of the best polo fields (about nine times the size of a football field) in the Mid-Atlantic states, the Carter family, the 10th and 11th generation descendants of the original owners, has found one more peg on which to secure the future of the plantation.

The 800-acre plantation survives by reinventing itself in ways the earlier Carters never dreamed—welcoming upwards of 55,000 paying tourists in peak years, hosting corporate and private events and reclaiming some of its old gravel mines as marsh to earn federal wetlands credits.

The Carters continually search for new ways to market the plantation and lure more visitors. The polo field has been one of their most attractive ventures.

Polo was played in Persia and China more than 2,000 years ago and spread East by nomadic warriors. British tea planters in India embraced the sport in the mid 1800s and carried the game west. Polo was first introduced to the United States about 1876, well past the time of Washington and the Founding Fathers.

But at Shirley, the Williamsburg Field Musick Fifes and Drums, a Thomas Jefferson re-enactor and a parade of antique carriages wrap the sport in an 18th-century aura.

The charity polo gala, one of several held at the plantation since 2003, fits the historic plantation’s reputation for elegant hospitality. It’s no coincidence that the pineapple, a symbol of hospitality, is a prevalent plantation motif—including the three-foot hand-carved pineapple finial on the peak of the Shirley Great House’s roof.

The Colonial Polo Cup draws thousands of spectators—dressed in everything from jeans to flowing skirts and classic blazers. They tailgate, munching on fare ranging from hotdogs to haute cuisine. Midway through the match, the guests, champagne glasses in hand, head to the field for the traditional divot stomp. Careful as to what they stomp, the well-heeled crowd soon has the field back in playing condition.

Randy Carter, associate director of Shirley, said the plantation receives a flat rental fee—and a healthy share of community good will—to host the benefit sponsored by the Williamsburg Kiwanis Foundation.

This kind of exposure is priceless in a time of increasingly stiff competition for tourist dollars.

“About 90 percent of our revenue comes from walk-ins and tours,” he says. “And the number of other attractions out there has grown a lot.”

He’s seen a decline in the tour business and believes that the buses laden with tourists are now heading toward the gambling casinos of Atlantic City, N.J., or more active destinations for rafting, skiing or snowboarding.

Plantation director Janet Appel added that attracting younger generations of tourists is critical. “We need to tell the younger people why they should care about our history.”

Shirley Plantation dates back to 1613. Shirley, like the other James River plantations, is the link in time between the first settlement of Jamestown in 1607 and the 1699 establishment of the capital of the Virginia colony in the bustling town of Williamsburg. The large riverfront farms and substantial manor homes were, according to Appel, the pioneering settlements that made an enduring commitment to life in the new world.

Shirley’s spectacular 1738 mansion, a brick architectural gem, has two tiered porticos front and back that welcomed legendary figures of the American Revolutionary era. The plantation served as a supply depot for the Continental Army. Robert E. Lee’s mother, Anne Hill Carter, was born in the Great House and married in the parlor. Federal troops used it as a hospital during the Civil War with the Carter family helping care for the wounded.

Through it all Shirley remained a working farm and home to the Carters, who claim it’s the oldest family business in North America.

But survival often has been a struggle. Like the stately homes of the United Kingdom, the plantations still in private ownership have grappled for years with the mounting maintenance costs and taxes.

“There have been lean times—just getting through the Depression was a feat,” Carter says.

The plantation includes more than a dozen buildings, including nine of Colonial vintage.

“Repairs can’t be done with jackleg repairmen and Home Depot—they require expensive specialists,” he says.

Shirley, which opened the Great House to tourists in 1952, and neighboring Berkeley Plantation are the only two private James River plantations still open to the public daily.
1. An International Roster of Polo Players take to the Shirley Plantation Polo Field.
2. A Virginia Family of Polo Fans: Dar member Anne Murphy (Tan Hat) and her daughters Elizabeth Murphy Howell (Pink Hat) and Julianne Murphy (Orange Hat).
3. Aleksander Kuzma from Newport News, VA, enjoys his first Divot Stomp.
4. Piper LANCE PERDIGO performs with the Williamsburg Field Musick Fifes and Drums at the Colonial Polo Cup.
5. Michelle Connor traveled from Greenwich, CT, to watch the match.
6. Chef Doug Curtis offers Spanakopita to guests at one of the dining tents.
7. Bill Barker, a Thomas Jefferson Interpreter from Colonial Williamsburg, threw out the first ball of the Polo Match.
8. The Grand Opening Parade included Antique Carriages, a Colonial Band and Colorfully Dressed Fox Hunters.
Now Available!

Internet GENEALOGY
A new magazine from the publishers of History Magazine and Family Chronicle.

The first issue is now here! Internet Genealogy is published six times a year and is available by subscription, on newsstands and as an online magazine on the web. The cover price is $5.95 US and the subscription rate of the printed magazine is $28 US or $32 Cdn. However, there is an introductory subscription rate for a limited time of $20 US or $23 Cdn.

Internet Genealogy primarily deals with conducting your genealogy research using the Internet, but also tells people what to do if they cannot find the records they need and how to confirm their findings. The magazine also covers advanced genealogical methods such as DNA analysis, as well as software reviews, case studies, databases and other Internet-related topics.

Visit www.internet-genealogy.com to subscribe, see sample articles or to download the preview issue.

*Introductory subscription offer ends 30 April 2006

Guarantee

There is no risk. If Internet Genealogy fails to meet your needs, or live up to the promises we have made, you are entitled to a refund on all unmailed copies for any reason or no reason. Any refund will be made promptly and cheerfully.

Halvor Moorshead
Editor & Publisher
BREAKING EVEN AT BERKELEY PLANTATION

Down the James River, Berkeley's owner, Jamie Jamieson, maneuvered his John Deere along graveled lanes, past formal boxwood gardens, lugging picnic tables across the historic property to a riverfront site where the 40-ton Margaret landed on December 4, 1619. There the Margaret's sailors, following directions given to them by their sponsor, the British Berkeley Company, held a short religious service, thanking God for their safe arrival. It was the country’s first Thanksgiving. Jamieson said, more than a year before the Pilgrims landed in New England.

"We'll consider anything legal if it keeps us afloat," Jamieson says. Although not the original plantation owners, the Jamiesons could not be more invested in the property.

Indians wiped out the first Berkeley settlement in 1622. Almost 70 years later Benjamin Harrison III bought the land to establish the first commercial shipyard on the James and built battleships for the Navy during the Revolutionary War. Berkeley's three-story brick house was built in 1726. Its walls are three feet thick and its hand-hewn timbers were joined and pegged by shipbuilders.

The Harrisons owned the plantation until the 1840s, when it changed hands several times. During the Civil War, Berkeley was occupied by General George McClellan’s federal troops—140,000 strong. President Lincoln visited there twice during the war.

Among the federal soldiers stationed at Berkeley was a young drummer boy, an impoverished Scots immigrant named John Jamieson.

In 1907, Jamieson, then a wealthy New York entrepreneur, saw an ad in the Wall Street Journal for timberland in Virginia—and recognized the property as the plantation that had been abandoned after the Civil War. He bought Berkeley for $28,000.

Twenty years later, his son, Malcolm, inherited the property, still in ruins. Together Malcolm and his wife, Grace Eggleston, worked hard to restore Berkeley's original grandeur—inside and out.

"They did the restoration piece by piece, using the farm profits as they came in," their son, Jamie Jamieson, says.

After World War II, the plantation was included in the annual Garden Club of Virginia state tour. It was the beginning of the year-round tourist business that supports the plantation today.

Jamieson's heart is as firmly placed in the plantation as was his father’s—but hanging on is getting harder by the year. Breaking even is an annual achievement. "We couldn’t exist without Colonial Williamsburg nearby—none of the plantations are destinations in themselves," he says, adding that children now seem more interested in theme parks than history.

Berkeley employs 10 people, and seven houses on the grounds are heated. Overhead, Jamieson estimates, totals $500,000 a year. Annual property taxes run more than $50,000 for the 800-plus acres with three miles of waterfront.

When Malcolm Jamieson died in 1997 at age 88 and Jamie Jamieson took over, he was stunned at the amount of inheritance tax owed. "It was in the millions and put the family back to ground zero," he says. "But Berkeley is a living thing—a part of me and my family. "No amount of effort to keep it would ever not be worth it."

American Spirit • May/June 2006
A FAMILY HOME ONCE AGAIN

Sherwood Forest Plantation, further down the James River, once welcomed up to 60,000 visitors a year. In 2002, however, the owners, Harrison Tyler, grandson of President John Tyler, and his wife, Payne, decided to close its doors to public tours. Without a substantial investment in the kind of niche marketing opportunities utilized by their neighboring plantations, they found it impossible to continue as a public site. Nevertheless, history-minded tourists still wander the grounds.

The couple devoted years to restoring the house that still bears scars from military occupation during the Civil War, and to preventing further wear and tear from a constant stream of visitors.

President William Henry Harrison owned the plantation, as did President John Tyler. The circa-1730 house claims to be, at 300 feet, the longest frame dwelling in the United States. Of that length, 68 feet are the ballroom Tyler added in 1845 after he married his second wife Julia.

Payne Tyler chides the local county government for not being more supportive of the struggling, privately owned plantations.

“They milk us dry,” she says. “And don’t realize the national potential for tourists they have in this, the country’s grandest enclave of 18th-century houses.”

LESSONS LEARNED

Back at Shirley Plantation, the Carters have limited the private and corporate events that were draining their resources.

“It seems great in February to book a wedding—business is slow, you have to make payroll, and you’ve only had 22 visitors that day,” Randy Carter says. “But when the event comes in June you realize you’ve spent so many hours on it and your staff is so burned out that the cash flow wasn’t worth it.”

Instead the plantation is catering to the growing popularity of youth and adult educational programs.

“We have to make experiences interactive—have visitors write with a quill pen or bowl on the lawn,” he says. “We do a lot with school groups on field trips and are developing our adult educational programs.”

“We’re family, not foundations that get gobs of money,” he says. “So we have to keep our options open and look at both the long- and short-term to find the right fit.”

Phyllis Speidell and John Sheally II explored the Daffodil Festival in Gloucester County, Va., for the March/April 2006 issue.
TV Ears® has helped thousands of people hear television clearly without turning up the volume.

More than 28 million Americans have some degree of hearing loss. If you struggle to hear TV, or family members complain the TV is too loud, you need TV Ears! TV Ears® is a powerful new device that has helped thousands of people with mild, moderate, or severe hearing loss hear the television clearly without turning up the volume. Now you can listen to television at your own level while others may adjust the volume to fit theirs.

TV Ears® helps you hear every word clearly. Imagine watching your favorite programs, and actually being able to hear every word and sound—it will change your life! If you are dealing with the frustration and arguments that come with turning up your TV volume too loud... read on.

From George Dennis, president and founder of TV Ears, Inc.

"The inspiration for TV Ears® was based on the well-known statistic that nearly 80% of people with hearing loss go undiagnosed and untreated for a variety of reasons which may include vanity or cost of treatment. TV Ears® has proven to be an appealing product to the average person and an excellent introduction to those seeking improved hearing health."

Try them yourself! If you aren't totally amazed... send them back! We're so sure you'll be absolutely astonished with the increase in sound and clarity when using the TV Ears®, that we're backing them with firstSTREET’s exclusive in-home 90-day trial. If you aren't completely satisfied, simply return them for the product purchase price.

From Darlene and Jack B., CA

"Now my husband can have the volume as loud as he needs... and I can have the TV on "Mute" or at my hearing level. "TV Ears" are so uncumbersome that Jack forgets he has them on! We take them to the movie theater and he can once again hear and understand the dialogue. We have given "TV Ears" as a gift to dear friends. They are absolutely the finest product."

Sincerely

---

Hear every word with today's technology!

- **Television Audio Processing.** (TAP) The transmitter processes the audio from your TV or other audio devices and amplifies regular dialogue, hard to hear voices, and whispers.
- **Automatic Volume Control.** (AVC) Selectively compresses loud bursts of volume that are annoying when watching a program, channel surfing, or during commercials.
- **Infrared technology.** TV Ears® infrared technology provides safe, superior sound quality without interference and frequency drifting. Transmits up to 900 square feet.
- **Left-Right balance control.** Allows you to adjust the volume for rich, high-quality sound in both ears.
- **Individual controls.** Multiple headsets can be adjusted to the user's personal needs.
- **Long-lasting charge.** You can quickly charge two headsets at the same time, and TV-Ears will function up to 10 hours on a 3-hour charge. Charger included.

TV Ears® is powerful (120 dB), and features voice enhancement technology to make hard to hear words easier to understand and background sounds are kept in the background. The cheaper, commercial headsets are limited in output and amplify all sound at the same level.

TV Ears® has high customer satisfaction!

To prove it, we are offering a special $20 savings and FREE shipping!

---
National Society Daughters Of The American Revolution

Official Insignia

Chapter Regents Blue Enamel with Historic Emblem

Past Chapter Regents and Emblem with Center Diamond

Chapter Bar, Ancestor Bar and Emblem

J.E. CALDWELL & CO

OFFICIAL JEWELER TO THE NATIONAL SOCIETY OF THE DAR SINCE 1892

To order, call us at 800-786-5890 or visit www.jecaldwell.com.