Hallowed Ground

Preserve. Educate. Inspire.

The brave men & women who brought us the vivid imagery of war...

...and peace

War Photographers
From the Civil War's Alexander Gardner to Tony Vaccaro, James Nachtwey & Louie Palu
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REALITY TO PEOPLE'S IMAGINATION: Louis Pau

The American Battlefield Trust preserves our nation's battlefields and educates the public about what happened there. It's a mission that's been at the core of our work for more than 50 years. To date, the Trust has preserved more than 59,000 acres of battlefield land, including more than 1,000 sites from the Revolutionary War, War of 1812, and Civil War. We also provide a variety of educational resources and programs to help people connect with history in a meaningful way. Learn more about our mission, our work, and how you can get involved at AmericanBattlefield.org.
HE SPEED with which technology can evolve beggars the imagination. In March 1770 — 250 years ago this spring — the Boston Massacre helped set the British colonies in North America on the path to revolution. The image of the event wildly disseminated in the aftermath came from prints of an engraving, incidentally, done by silversmith Paul Revere, who has gone down in history for his nocturnal tour through the Massachusetts countryside in April 1775.

Eight decades later, photographers made their way onto battlefields in the immediate aftermath of fighting, capturing iconic images of bleak Civil War scenes using equipment so bulky it needed its own wagon. But in just 50 years, photography progressed such that the doughboys of World War I could carry personal Kodak Brownies along with them on the march.

In some ways, the idea of a combat photographer as a photojournalist originates in the 20th century. But in others, it began in the mid-19th, with men like Alexander Gardner pioneering the field. Their quest to show some part of the truth of a raw reality few of us will ever experience in person remains unchanged.

In this issue of Hallowed Ground, I invite you to meet three remarkable photographers who, among them, have captured the most heart-wrenching images we have ever had cause to run in these pages. But I think their message is so important: We may honor the men and women who waged these conflicts and the causes for which they fought, but we should not romanticize war itself. We who issue the call to remember the past must never forget its cost.

I’d also like to take the opportunity to thank the many of you who reached out to congratulate me on my 20th anniversary at the helm of the Trust. I am incredibly proud of what we have achieved together and fully aware that it has been a collaborative effort — whatever leadership I have provided would not have mattered without wonderful members supporting the cause.

Speaking of incredible members, this issue calls your attention to one in particular: William Benthal Brittor, Jr. Not only is he special because he’s a Color Bearer, who saw action in Vietnam (enlisted in the Marine Corps). But in mid-December, he gave us a truly extraordinary gift — the TWO MILLIONTH donation in the history of this organization! As part of our new partnership with Ancestry, you can read about his fascinating Civil War ancestor, in whose memory he contributes, on page 19.

Finally, you may be interested to know that the process to identify my successor as president continues to move forward under the guidance of our board of Trustees, as outlined on page 6. However, I have not set a final date for my retirement, because I remain committed to serving until the right person has been found for the job. I’ve also pledged to assist in that transition and then hold a perpetual seat on the board as president emeritus.

I know that you receive this magazine in uncertain times. Like you, I, along with the Trust team, am monitoring the situation and taking the precautions indicated by public health experts. Thanks to the rise in digital technology we have been able to continue our work remotely. While we chose to postpone many of our spring events, we look forward to seeing you on the battlefield soon. In the interim, please make use of our website www.battlefields.org for a host of digital learning materials — and updates about future events.

JIM LIGHTHIZER
President, American Battlefield Trust
ANY of the battlefield properties purchased by the Trust face imminent development threats that alarm members and inspire them to give generously toward their rescue. This was certainly the case in late 2018 when Honeycutt Co. (Va.) planned to build a large county "sportsplex"—complete with infrastructure—to allow night games under the lights — on a key portion of the overlapping Cold Harbor and Gaines’ Mill battlefields.

But before ground was broken, the Trust stepped in and quickly began an on-the-ground effort to save this important site. The Trust’s actions paid off when the county voted unanimously to transfer the 50-acre site to the Trust for $1 million. In December 2019, after an amazing response from Trust membership to match state and federal grant funding, the Trust acquired the property — saving it forever!

“The Trust’s skill in working closely with both local landowners and county officials saved this site from impending destruction and two battlefields from lasting impairment,” said Tom Gilmore, the Trust’s chief real estate officer.

Trust President Jim Lighthizer celebrated the victory as one of the organizational keystone acquisitions of 2019, which saw the overall protection of more than 1,176 of land on 17 battlefields in 10 states. “Even after 20 years at the helm of this incredible organization, I remain in awe of the remarkable support given by our members for the protection of America’s historic landscapes,” Lighthizer stated.

Working closely with landowners and preservation partners, the Trust completed 24 transactions across the battlefields of Bentonville, N.C.; Briceville Station, Va.; Champion Hill, Miss.; Cold Harbor, Va.; Fort Blakely, Ala.; Franklin, Tenn.; Gettysburg, Pa.; Hanging Rock, S.C.; New informal, N.Y.; Peel’s Farm, Va.; Rappahannock Station, Va.; Sailor’s Creek, Va.; Surrattsville, N.Y.; Second Manassas, Va.; Shiloh, Tenn.; South Mountain, Md.; and Wilson’s Creek, Mo. Meaningful progress was made toward dozens of other transactions that will be completed in the months to come.
BREAKING PRESERVATION NEWS

FROM the TRENCHES

commitment by the Bowie Stewart Foundation, this already successful and award-winning program will be able to grow substantially — virtually, geographically and thematically — between 2020 and 2025. Peter Bowe of the Bowie Stewart Foundation commented that “The mission of these two great organizations is to clear, the opportunity so valuable and their teams so strong, that we are fortunate to partner with them.”

Garry Adeleman, the Trust’s chief historian, explained, “The education goals of the Trust and the National Park Service at Gettysburg are one and the same: to create model programs for the next generation of leaders to learn directly from America’s battlefields. We are proud to join forces to make that happen for an ever-broadening circle of youth.”

Alongside Park and Trust educators and living historians, youth will explore the 7,000-acre battlefield park, and participate in hands-on learning activities that bring the past to life, while illuminating the possibilities of the future. Expansion plans for the partnership include a virtual component designed for those who cannot physically make it to Gettysburg, which will also better prepare those who can; the addition of at-risk youth from Baltimore, Md., and Chicago, Ill., among other key cities and regions; classroom and library materials for participating organizations; and the application of this leadership and service model to other American battlefields.

“A visit to a historic site can be a life-changing event, and history should not be much more than ignorant — it can inspire! The Great Task offers young people the chance to get into an outdoor learning environment, where they will be immersed in history and civics, while exploring their roles as leaders in their school, communities and throughout their lives,” explained Barbara Sanders, education specialist for Gettysburg National Military Park, National Park Service.

Applications for the program will be accepted through April 30 for one- or two-day excursions from July through October, customized to match the mission and objectives of each class or organization. Limited travel and accommodation scholarships will be available through the financial support of the American Battlefield Trust and the Bowie Stewart Foundation. More information is available at www.battlefields.org/great-task.

AUSTERE BELOW THE SURFACE of one of the most popular parks in Charleston lies a significant, archaeological and historical treasure that demonstrates the resilience of early Charlestonians in defending their country from the invasion attempts of the British. In early February, graduate students working on behalf of the Liberty Trail, a joint project of the American Battlefield Trust and the South Carolina Ground Preservation Trust (SCBPT), began the process of leveraging modern technology to document the exact footprint of this substantial fortification in Marion Square for the first time.

The Hornwork was a large fortification built in 1758 that created an intimidating defensive line in the protection of Charleston. Construction of tabby, a mixture of shells, sand and lime, the structure was a massive 30-foot tall fortification spanning three city blocks. The Hornwork and its surrounding ditch, or moat, occupied a space measuring approximately six to eight acres. The tabby walls, which extended to the east and west of King Street, measured between six and seven hundred feet across. The elevation of the front (north) wall was between 10 and 20 feet high. While a remnant of the Hornwork remains visible in Marion Square today and archaeologists know its approximate outline, this project is the first to completely document its exact footprint and to provide educational resources to explain its significance.

“South Carolina is rich with Revolutionary War stories yet to be told,” commented Doug Bootick, SCBPT executive director. “This research is just the first step in sharing the story of the defense of Charleston.”

Jim Lighthizer, president of the American Battlefield Trust, noted that, ultimately, this work will yield a gateway experience for The Liberty Trail, a statewide network of Revolutionary War sites proposed by the partners. “We envision a state-of-the-art augmented reality program to allow Marion Square visitors to see the Hornwork and where it fits on the modern landscape. Traditional interpretive signage will further educate visitors,” Lighthizer said.

Clemson/College of Charleston Historic Preservation graduate students employed ground penetrating radar to map the precise footprint. “This is exactly the kind of project we love for our students,” said Jon Marrever, Ph.D., director Clemson/College of Charleston graduate program in historic preservation. “They get a hands-on learning experience within the context of a real-world preservation project. It is also great to see the results of their work employed in such a forward-looking initiative.”

A number of other state and local organizations are participating in the project, including the Charleston County Library, the Charleston Museum, the South Carolina Institute of Archaeology and Anthropology and the Washington Light Infantry and Sumter Guards.

For more information on The Liberty Trail initiative, including historical background and a list of those sites that are part of the initial phase of the project, visit www.thelibertytrail.org.

PRESIDENTIAL SEARCH UPDATE

National firms lead effort

ANNOUNCED in November 2019, Jim Lighthizer plans to step back from his day-to-day role in 2020 and remain a member of the Board of Trustees as president emeritus. The American Battlefield Trust has begun a search to identify his successor. A search committee under the leadership of Vice Chairman Bob Gleason has engaged the services of Heidrick & Struggles, a leading national executive search firm, to assist us in this important transition.

The first phase of the process was completed in early December, with the approval of the President Position Specification. Based on this document, a number of possible candidates have been preliminarily identified. We are currently working to learn more about these individuals through multiple interviews regarding each one, as we develop a list of candidates for further consideration. The latest updates on this developing process will be posted at www.battlefields.org/presidential-search. Additional information will be included in future issues of Hallowed Ground.

ARCHAEOLOGY research near the Hornwork fortification from May 1703 in Charleston’s Marion Square in front of the old Armory. Photos by SARAH NELL BLACKWELL, WINGSHOT DESIGN

PINPOINTING THE REVOLUTIONARY HISTORY beneath the feet of Charleston tourists

IN HIS IMMORTAL Gettysburg Address, President Abraham Lincoln challenged all Americans to advance the ideals of the Declaration of Independence: “It is rather for us to be here dedicated to the great task remaining before us. In the spirit of Lincoln’s most famous speech, the Trust has partnered with Gettysburg National Military Park to expand its Great Task Youth Leadership Program.

Geared toward organizations helping at-risk students and youth in grade levels 7-12, the Great Task offers intensive leadership and character-building experiences that go beyond traditional curriculum-based field trips. By utilizing the battlefield as an outdoor classroom, participants are immersed in the stories of leadership, heroism and civic responsibility em-bodied by those involved in, and affected by, the battle.

Thanks to Trust involvement and a multiyear financial
IN EARLY MARCH, a bipartisan group of 50 U.S. senators introduced the Great American Outdoors Act, which would provide an unprecedented investment in America’s public lands.

“*The American Battlefield Trust wholeheartedly and enthusiastically supports this legislation,*” said Trust President Jim Lighthizer. “*We are incredibly grateful to the United States Congress and to President Trump for their leadership and support for this important legislation.* We join them in calling for swift passage of this bill to ensure the sites where America was created are preserved forever.

This vital, long-awaited legislation combines two priorities related to battlefield preservation. First, it fully and permanently funds the Land and Water Conservation Fund (LWCF), which in turn funds the Battlefield Land Acquisition Grant Program, a matching grant program that has successfully saved more than 32,000 acres of America’s beloved Revolutionary War, War of 1812 and Civil War battlefields. Second, it tackles the critical maintenance backlog within our National Park System, including at dozens of battlefield parks — famous sites like Gettysburg, Antietam, Vicksburg and Yorktown — which will enhance these outdoor classrooms and ensure they are accessible to the public for generations to come.

The Great American Outdoors Act would authorize mandatory and full funding ($900 million) for LWCF in perpetuity by directing revenues from on-shore and off-shore energy development — both fossil and renewable energy operations — that are not already allocated by law to other programs. Further, the bill would allocate $9 billion over five years to address the deferred maintenance backlog experienced by federal agencies, including the National Park Service, the National Forest Service, the Bureau of Land Management, U.S. Fish and Wildlife Service and the Bureau of Indian Affairs.

LEGISLATION OFFERS tremendous benefits for public lands

I'M STANDING ON A LOT OF SHOULDERS

Marine Corps general follows USCT Medal of Honor recipients at New Market Heights

BERNARD VISITS HALLLOWED GROUND

TRUST SUPPORTERS carry preservation message to Capitol Hill

OTHING CONVEYS to federal legislators the importance of specific programs as clearly as a conversation with an impassioned constituent. That’s why, each spring, a select group of our Trustees, Cole Bearers and special guests visit Capitol Hill for our Lobby Day, meeting with their elected officials and sharing with them the ways that battlefield preservation benefits communities and the nation.

This year, over a span of two days, 23 Trust representatives, including members of our Youth Leadership Team, conducted 131 meetings with legislators and key staff. This is a tremendous increase over how the event began seven years ago — at that point, just six participants held 26 meetings on the Hill. We are deeply grateful to those who volunteered their time to assist us in this important capacity, as well as to the more than 100 people who joined us for an evening reception to hear remarks from Stephen Humphreys, CEO of American Veterans Archaeologi-

In December 1865. And yet, they willingly fought with tremendous sense of purpose. Their legacy was continued by later generations of black soldiers and sailors, including the Harlem Hellfighters of World War I and Tuskegee Airmen of World War II, up until the career of Coleman himself.

New Market Heights was the sixth major action involving USCTs in Virginia. The 14 Medals of Honor awarded for New Market Heights amounted to more than half of those given to black soldiers during the entire Civil War. Two white officers of USCT units that fought at New Market Heights also received the Medal of Honor.

The film is part of the Trust’s Warrior Legacy project, which showcases the deep connections that today’s veterans and active duty military return to their historical counterparts, and how the landscapes of historic battlefields can be used to bridge these eras. The Trust is committed to creating powerful content that connects modern servicemen and women and their forebears in uniform, and showcasing the dedication with which its many veteran mem-

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★ THE AMERICAN BATTLEFIELD TRUST is committed to showcasing the Warrior Legacy that connects our fighting men and women across generations. This includes redoubling our efforts to honor and recognize those Trust donors who are veterans themselves. If you served our nation in uniform, please take a moment to help us update your donor record to reflect this important information. You can do so by emailing warriorlegacy@battlefields.org.
ANCESTRY
HISTORIC CONNECTIONS IN YOUR FAMILY TREE

ROBERT BENTHALL
Sailed aboard CSS Virginia

ANCESTRY AND Fold3 have been helping people understand their ancestors and why they fought for causes large and small for decades. Now, Ancestry and Fold3 are joining forces with the American Battlefield Trust, so that you can find the veterans in your family’s past and understand their stories and the impact on the generations that followed. You can learn more at https://www.fold3.com/americanbattlefield.

In addition to content integration and this recurring Hallowed Ground column, this partnership has resulted in an exclusive discount for Trust members to subscribe to Ancestry and Fold3. Simply go to http://fold3.com/battlefield to receive the special partner rate of $99.95 — just $13.95 per month — for a premium subscription.

Color Bearers are also eligible to receive a further discount.

ROBERT BENTHALL
was a seaman in Baltimore, Md., in 1860 just like his father, Robert, and grandfather, William, before him. Baltimore was the scene of some of the first bloodshed in the Civil War, when Federal soldiers were changing trains and were attacked by a mob. And like those men who went after the Union volunteers, Benthall’s loyalties were to the Southern cause.

Benthall signed up for the Confederate navy and served as a seaman aboard the ironclad ram CSS Virginia, which was built off the wreckages of the USS Merrimack. When Virginia seceded from the Union, the U.S. Navy abandoned its shipyard in Norfolk, Va., and burned the Merrimack to the waterline. When the Confederates found the vessel, they discovered that its lower hull and machinery were unserviceable. Being the only large ship with working engines in the area, the vessel was left as an ironclad.

On March 8, 1862, with Robert Benthall aboard, the Virginia participated in an engagement with Union vessels at Hampton Roads. The Virginia got the best of the USS Cumberland and the USS Congress. While the ironclad suffered some damage, it was still operational and in the fight.

On the following day, it was attacked again in the Little Ironclad under Capt. Johnnie J. Aiken, a valiant seaman, who was mortally wounded. The Virginia had no chance to go. Confederate officer Josiah Tappin ordered the destruction of the ironclad, and her crew escaped.

Benthall next made his way to the CSS Mississippi, an ironclad paddle steamer on the Red River in Louisiana. Benthall’s career advanced, as he was appointed acting master in the Confederate navy for the CSS Mississippi on March 14, 1864. The ship had been launched in 1863 after the capture of the Red River by General Sherman, preventing her from participating in the Red River campaign of 1864. By March 1864, as the river rose, the Mississippi left Coosawhatchee and headed up the Cape Fear River, La. The crew surrendered the vessel on June 3, and they were taken prisoner by Union troops.

A year later, the crew was paroled and allowed to return home. Benthall returned to Baltimore, where he worked as a captain, married, and had four children. A few years before his death in 1903, he moved to Richmond, Va., and worked with the Chesapeake and Ohio Railway company.

Not only did Benthall have a fascinating Civil War career, but his descendants have gone on to play an important role in historic preservation. In December 2019, Color Bearer William Benthall Brister, Jr., a retired sergeant in the U.S. Marine Corps, gave a gift to the Lightship Legacy Fund.

The Center for Civil War Photography

THE CENTER for Civil War Photography is an immense and exceptional repository of information and resources for anyone looking for a literal window into the Civil War. From guides to finding photographs of specific soldiers and details about the process of photography itself during the war, to advice for those interested in staring their own antique photography collections, the Center’s website is thoroughly achieving its goal of serving as the clearinghouse for information about Civil War photography on the internet.

The Center’s founder and president Bob Zeller’s interest in the Civil War began in his youth growing up near Antrim, Va. As a young journalist, he was intrigued by and began collecting Civil War-era newspapers and articles and soldier letters. In 1980, he bought his first stereo view of Antrim. Until this point, Zeller, like many people, was unaware that some Civil War photos were taken and meant to be viewed in 3D. This, as well as the excitement of discovering never-before-seen images of the conflict, spurred Zeller to develop Civil War photography devotion.

As his collecting continued in earnest, Zeller sought to share his discoveries and published his first book of Civil War photography in 1997. Two years later, along with Bob Gibson, Chuck Marrongello and Al Benson, he founded the Center. Zeller says that for him, “a hobby ended up being the most significant, most interesting and most fun thing I’ve done in my entire writing career.”

The Center’s core mission is centered around education — it aims to celebrate the photography of the Civil War for its inherent historical value — and for the visceral connection it provides to such a monumental and engaging page of history. This year, the Center will be hosting its 20th annual “Image of War” seminar, featuring eminent historians and showcasing elements of its extensive collection. The Center has also enthusiastically shared its collection with the next generation, creating resources for teachers to use in the classroom.

The Center has partnered with many different cultural institutions, including the Trust, the Maryland Historical Society, the South Carolina State Museum and the Smithsonian Institution to produce 3D shows of Civil War photography for their visitors to enjoy. Its published journal, Battlefield Photographer, promises to bring readers around the country at least one newly discovered, never-before-seen Civil War photo in each issue. Zeller says the mission-oriented Center leaders to pursue their myriad educational initiatives is simple: “We do it because it’s just so cool!”

Zeller describes the Center’s goal as “Putting a spotlight on the significance of Civil War images, their importance in historical documents, and showing them how they’re meant to be seen.” According to him, people during the Civil War experienced photography in a different way than people do today. They saw them in a more engraving and intimate fashion. They were transported with the three-dimensional landscapes presented by stereo views and sometimes experienced photography as a form of entertainment. Zeller and the Center aim to share this perspective as widely as possible to encourage people today to engage with the visual remnants of a crucial period of history and understand how it was seen by its contemporaries.

The Center has been an invaluable partner in restoration and archaeology at Civil War sites. During the Trust’s recent restoration of Lee’s Headquarters at Gettysburg, Civil War photographer Mathew Brady’s stereo views were instrumental in re-creating what the house and its surroundings looked like at the time of the battle. In 2017, a Center member drew attention to a newly digitized collection of Civil War stereo views at the American Antiquaria Society. Within this collection was an image of Silas Wood Manor on the Wilderness Battlefield and its slave quarters, which the National Park Service and the Friends of the Wilder-ness Battlefield had been unable to locate archaeologically since 1980.

On its most basic level, the Center strives to be an organization that welcomes all people with an interest in or curiosity about Civil War photography, to create dialogue and power for the past and to support others on their journey of researching or collecting. Zeller asks for anyone and everyone to “Join us for an exciting and engaging journey into a spectacular visual history of Civil War” and discover “the secrets to Civil War photography that Ken Burns didn’t tell you!”

Examples of the equipment and chemicals used during the Civil War era.
At any moment, the Trust has dozens of projects in varying stages of the preservation process. The following real estate transactions were completed in the second half of 2019.

**BRISTOE STATION, VA.**

ON OCTOBER 14, 1863, at Bristoe Station, Lt. Gen. A.P. Hill’s corps stumbled upon and attacked two corps of the Union army as they withdrew from pursuit of the Army of Northern Virginia. During the battle, Union soldiers posted behind an embankment of the Orange & Alexandria Railroad ambushed and captured a battery of Confederate artillery. The victorious Union troops continued their withdrawal un molested, while the Confederate offensive sputtered to a premature halt.

In September, the Trust acquired 118 acres at Bristoe Station, completing a multi-year effort to acquire the 152-acre Manassas Business Park that was planned for industrial development. Funded by grants from the federal American Battlefield Protection Program (ABPP) and the Virginia Battlefield Preservation Fund, this land will be transferred to Prince William County for incorporation into the Bristoe Station Battlefield Heritage Park. The Trust has now protected a total of 316 acres at Bristoe Station.

**CHAMPION HILL, MISS.**

KNOUGHT ON May 16, 1863, the Battle of Champion Hill was the largest and bloodiest action of the Vicksburg Campaign, as nearly 55,000 soldiers clashed in a fierce struggle for a vital crossroads. The Confederates were on high ground, covering the roads from Jackson, while the Union troops moved west and outflanked them at Champion’s Hill. The Confederates were driven off the hill and compelled to retreat.

In late August, the Trust worked with the ABPP and the Mississippi Department of Archives and History to acquire a two-acre property at Champion Hill, adding to its earlier 2019 success of the acquisition of 58 acres from Cal-Marine Foods, Inc. We have now saved a total of 669 acres at Champion Hill.

**COLD HARBOUR see GAINES’ MILL, VA.**

ON JUNE 27, 1862, Gaines’ Mill was the third in the Seven Days’ Battles Union Maj. Gen. George B. McClellan gave orders to hold off Gen. Robert E. Lee’s Confederates long enough for the Army of the Potomac to begin heading south toward the James River. Outnumbered and eventually overwhelmed, Union troops retreated across the Chickahominy River, burning the bridges behind them. The Battle of Cold Harbor, fought over two weeks in the spring of 1864 as the culmination of the Overland Campaign, was fought over much of the same ground.

On the last day of 2019, the Trust clutched 50 acres that was slated to become a multi-field “parklet” on both the Gaines’ Mill and Cold Harbor battlefields. This acquisition was made possible with the grants from the ABPP and the Virginia Battlefield Preservation Fund. The Trust has now preserved a total of 232 acres at Cold Harbor.

**FRANKLIN, TEN.**

ON NOVEMBER 30, 1864, Lt. Gen. John Bell Hood’s Army of Tennessee met Maj. Gen. John Schofield’s Army of the Ohio on the southern outskirts of Franklin. Some of the heaviest fighting of the Civil War ensued, as Hood’s men plowed into the Union defensive line. Despite the destructive assault, the Union position held, and the Confederates were driven back with heavy losses.

Just before Thanksgiving, the Trust, along with grants from ABPP and the Tennessee Civil War Sites Preservation Fund, provided funding to the Battle of Franklin Trust and Franklin’s Charge, Inc. to acquire a key acre at the Battle of Franklin. This land, which will be transferred to the City of Franklin, contributes to the total of 178 acres the Trust has saved at Franklin.

**HANGING ROCK, S.C.**

ON AUGUST 6, 1740, South Carolina Patriots advanced on the British troops and loyalist militiamen at the Hanging Rock outpost. Despite being outnumbered, the Patriots successfully broke through the British lines and dispersed their forces. This victory further emboldened Patriot efforts to dislodge the British from South Carolina.

In December, the Trust, the ABPP, the South Carolina Conservation Bank, Lancaster County and the Kautaha Valley Land Trust, Inc., partnered to save 31 acres at Hanging Rock. This land will be part of a future comprehensive interpretation plan for the Hanging Rock Battlefield. The Trust has now preserved a total of 172 acres at Hanging Rock.

**SAILOR’S CREEK, VA.**

ON APRIL 6, 1865, just three days before Gen. Robert E. Lee’s surrender at Appomattox, the Confederates suffered a crushing defeat at Sailor’s Creek. In three separate actions, Union troops overwhelmed three corps of Confederates, capturing 7,000 men and depriving Lee of roughly one-fourth of his army.

The Trust helped save 432 acres of battlefield land at Sailor’s Creek with a conservation easement. This key land is part of the 1,318 acres that the Trust has protected at Sailor’s Creek.

**SECON MANASSAS, VA.**

FOLLOWING the collapse of the Union’s Peninsula Campaign, Gen. Robert E. Lee sought to move his Confederates north to threaten Washington, D.C. Beginning on August 28, 1862, the back-and-forth assaults between Union and Confederate forces just west of the old Bull Run Battlefield were repulsed, with heavy casualties on both sides. The tide turned when Confederate reinforcements counterattacked in conjunction with massed Confederate artillery.

In July, in partnership with the National Park Service, the Trust preserved three acres at the Manassas National Battlefield Park. The Trust has saved a total of 573 acres at Manassas.

SHILOH, TEN.

ON THE MORNING of April 6, 1862, Union troops of the Army of Tennessee were surprised in their camps by a Confederate attack. Despite this, a Union battle line was formed by the afternoon on a sunken road known as the “Hornet’s Nest,” with fighting continuing into the night. The following day, Union reinforcements from the Army of the Ohio supported a counter offensive that overwhelmed the outnumbered Confederates.

At the end of September, the Trust preserved 54 acres at Shiloh with grants from ABPP and the Tennessee Civil War Sites Preservation Fund. The Trust has succeeded in preserving 1,578 total acres at Shiloh. ★
In that mobile darkroom, the plate was then immersed in silver nitrate, placed in a light-tight container and inserted into the camera. Next, the cap on the camera was removed for two to three seconds, exposing it to light and imprinting the image on the plate. Replacing the cap, the photographer immediately took the plate, still in the light-tight container, to his darkroom, where he developed it in a solution of pyrogallic acid. After washing and drying the plate with water, the photographer coated it with a varnish to protect the surface. This process created a plate glass negative, from which prints could be made on paper and mounted.

An estimated 70 percent of all Civil War documentary photographs were shot as "wet-plate negatives." The 19th-century equivalent of 3D. These were made using a twin-lens camera that captured the same image from two separate lenses, in much the same way that two human eyes capture the same image from slightly different angles on the head. The images were developed using the same wet-plate process, but stereoscopic photography produced two of the same images on one plate glass. Once processed, the photographer would print the paired images onto a viewing card that could then be easily inserted into widely available viewers that created a 3D image. Over time, this type of presentation has been forgotten. Today we can capture images digitally to be viewable with standard red-blue 3D glasses.

Although Mathew Brady is the most famous photographer of the era, by the time of the Civil War, his vision was poor and he did little work in the field. Employing others to visit battlefields on behalf of his studio. Unfortunately, many photos have been incorrectly credited to him over time instead of the actual artist, including images by Alexander Gardner and Timothy O’Sullivan.

Early in the war, photographers captured primarily camp scenes, not what today we think of as photojournalism. Then, during the spring of 1862, when at least three photographers traveled to Virginia to capture scenes related to what we now call the Peninsula Campaign and the Seven Days’ Battles.

Between April and June 1862, James Gibson captured more than 100 documentary photos, including at least 16 at Yorktown, as Union forces besieged the famed colonial town for nearly a month. With assistant George Barnard, Gibson exposed numerous plates at the recent battlefield of Fair Oaks, also known as Seven Pines, May 31–June 1, 1862.

Vickory, or in the case of Fair Oaks, not being driven away, was a crucial element in the recipe for securing battlefield scenes — if the enemy was, photographers from the hos- tiling side lacked access to the scene of conflict. The steady Union retreat throughout the Seven Days’ Battles precluded post-battle photographs, although Gibson captured an incredible documentary image of wounded soldiers the day after the Battle of Gaines’ Mill.

An ideal opportunity for battlefield photographers presented itself with the Battle of Antietam, the culminating battle of Confederate Gen. Robert E. Lee’s second invasion of the North. Fought on September 17, 1862, it remains the bloodiest day in American history. The strategic Union victory offered President Abraham Lincoln the opportunity to issue his Preliminary Emancipation Proclamation. Located close to his Washington headquarters and in Union-held territory, it was an ideal scenario for Alexander Gardner, a photographer in the employ of Mathew Brady. He arrived at Antietam two days after the fighting and spent four days capturing images of the carnage.

The images were displayed at Brady’s New York studio just a month after the battle and caused a sensation. “Mr. Brady has done something to bring home to us the terrible reality and earnestness of war,” wrote the New York Times. “If he has not brought bodies and laid them in our door- yards and along the streets, he has done something very like it.”

When the Civil War began, Mathew Brady sent his photographers out to the countryside with a wagonload of equipment and volatile chemicals to capture the raw truth of war: blood, despair and loss. And the world would never be the same again.

**IF HE [BRADY] HAS NOT BROUGHT BODIES AND LAID THEM IN OUR DOORWAYS AND ALONG THE STREETS, HE HAS DONE SOMETHING VERY LIKE IT.**
Adapted from interviews by Mary Koik

Like Mathew Brady, Alexander Gardner and Timothy O’Sullivan before them, war photographers Tony Vaccaro, James Nachtwey and Louie Palu have shared vivid images from the battlefield that are equal parts poignant, heart-wrenching and disturbing.

JAMES NACHTWEY BY MATT BRANT
AT THE BLOODY LANE, ANTIETAM NATIONAL BATTLEFIELD, MD.
I got interested in photography through my high school teacher, Bertram Lewis. He looked at work that I had done as a sculptor and said, “Tony, it’s pretty good but, you know you are a born photographer, and don’t you ever forget this.”

I went into the army as a private. I never volunteered for anything, because war is something you don’t volunteer for. I approached the army to become a photographer, but they said, “You are too young for us.” I responded, “Sir, I am old enough for this gun and not old enough for this camera?” He said, “That’s pretty funny but you still are too young for us.”

And that was it. I was in the army.

I made the landing in Normandy, and I fought in many battles in Germany, getting wounded along the way, but made it all the way to Berlin. I was with the 83rd Infantry Division, what was known then as the Ohio Division. I was both a photographer and a soldier. It seems like a contradiction, but that’s what it was. When bullets were close to you, you don’t use the camera, you use your rifle.

I took pictures for myself, and luck led me to take just about the best war pictures of all time. All I wanted to produce was the best pictures to make sure that after the war I would have a job as a photographer. In the field, I processed my film in a series of four metal helmets. I removed the plastic, and I used them as the darkroom trays. First helmet was the developer, then water, then highspeed, then water. So, I needed my own helmet, and three borrowed ones. I was doing this at the light of the moon at night. Crazy, but I got along. And I still have those negatives.

I never wanted to be a fighter, but
I always wanted to be a photographer. I decided to photograph portraits of the people in my unit, because they were the people I lived with. We slept together, we walked together. We did so much together. I never saw soldiers. I saw human beings, I saw red blood, human blood. The battlefield, in a way, helped me, because when the war is on, that’s all that it is, fighting all the time. You know that it can happen to you. What do you do about it? I took pictures — the GI kissing the little girl — because in the end, we are human. It’s not a war picture — that GI could have been civilian. A love for our children is universal. That’s what I was doing, living the line of humanity, where a professional army photographer would have gone for the business part of it.

The 3rd Infantry Division had a kind of a little newspaper that came out monthly, and eventually I went to work for that. But, the army in truth, never offered me any guide, any help. I never got a roll of film from them. The official photography department considered me an outsider. The army really didn’t want me to take real combat pictures, because in a way it would scare young men from volunteering to go into the army. So I accommodated them, made believe as if my pictures were not important. I perhaps might have been more famous if I had done things differently. My pictures were used very quickly at the end of the war, but the army had a tough time selling their pictures. One of the reasons was they used four-by-five cameras, while I used 35-millimeter, an Argus C3. And when you enlarge 35-millimeter, you get a little roughness in your images that makes a picture more of a war picture. It’s not too polished, because war should have grain.

To go through a war is never easy, but I made it. The first time I was wounded, it was in Normandy, and it was my arm. Nothing serious, but blood came out, so it was a wound. Then the next time was in Belgium. Then the last time was in the Hurtgen Forest. But I was lucky; I was lucky to have made it through the war.

Every time you get out of the foxhole, you endanger yourself. A few times, when you can’t deal with a situation, you cry like a baby. You actually sweat. There’s no time to sweat, but your body, your mind, your ideas impose this … how could I say it? A certain sensation that you could get killed any minute. War is hell. It’s been said before, but it’s true. We call each other, other French, Italian. There is no Italian blood. There is no French blood. It’s human blood. On this Earth there is one humanity. Let’s do something about it. I find a way, photography was my way of telling the world. “We have better things to do than to kill ourselves.”

One of my most famous pictures shows a burning German soldier, and it’s a frightening image. I happened in Hurtgen Forest, about a mile inside of Germany from Belgium. It was winter, and some stupid people built fires where you could warm your hands for fire. I think that this man must have been inside of the tank and once we knocked the tank out, he tried to escape. As he came out, apparently gasoline got all over him, and the picture that I have, he’s actually in flames. I was 19 years old when I took that picture, and I could hear what the German soldier was saying, his one word — “mother” — and, eventually, he didn’t talk anymore.

A good war photograph tells man to grow up. It lets him make the universe universal. Period. As long as we make these divisions — Germans, Italian, French, Jews and not Jews — we are going to kill ourselves.

I consider the best wartime photo to be of a single dead man in the snow with his rifle. That’s a frightening picture, to me it has the message that we should play with children, not willfully make that picture, believe it or not, because he was beautiful. When I saw that, I went close and I actually felt his arm because you never know if something is still alive. I took the base real and chopped away the ice to find out when he was killed. Two, three minutes ago? An hour ago? A day ago? I didn’t know. And his arm was frozen, he had died, perhaps, a few hours earlier, before it began to snow.

I am always happy when wars end. Mankind doesn’t need them. We’re repeating the same mistakes Julius Caesar made, having wars. Poor mankind. As I talk now, there are people killing in some stupid war. I can’t believe that we lived nothing from Mussolini and Hitler and Hirohito, three men who wanted to destroy the world.

Michelangelo Celentano Onofrio “Tony” Vaccaro was born in December 1920 in Greenbowl, Pa., and raised in Italy by his paternal grandmother after both his parents died during his childhood. He returned to the U.S. later in 1945 to attend high school in New York before he was drafted into the U.S. Army in 1944. Following training, he came ashore at Normandy and fought his way through Belgium, Luxembourg and Germany, taking pictures as he went. After the war, he became an in-demand fashion photographer shooting extensively for magazines like Look and Flair. In 1994, the 50th anniversary of the D-Day landings, he was awarded the French Legion of Honor, among many other awards and recognitions. The Unsound Story of Pfc. Tony Vaccaro premiered at the Boston Film Festival in 2016 and was distributed by HBO. At 97, he continues to work in his studio, daily identifying pictures, and preparing for exhibitions of his work around the world.

Follow Tony at www.tonyvaccaro.studio and on Instagram at @tonyvaccaroophotographer.

Watch the powerful video of Tony Vaccaro telling of his WWII combat, at www.battlefieldsbyuestos.org
In my youth, I was greatly influenced by the photographs from the Vietnam War and the American civil rights movement. I had no background in photography, had never used a camera. But after I graduated from college, I decided that's what I wanted to do with my life, because I saw that that work had such great value to society. Military leaders and political leaders were telling the population one thing, and photographers were showing it something very different, and I found the photographers to be much more convincing.

I became a photographer in order to be specifically a war photographer. That's what I wanted to do, and I realized I had to train myself to the extent that I felt that I was capable of making a worthwhile contribution as a war photographer, because I recognized what a serious responsibility it was.

I borrowed a camera from my brother because I didn't have enough money to buy one. I supported myself by driving trucks at night, working in a warehouse at night. I read books on how to use a camera, how to expose a negative. I rented dark room space and taught myself how to develop film, how to make prints. I would give myself assignments as if I was working for an editor and go out and shoot. In the end, it took me 10 years to train myself before I felt ready to actually document a war.

After some freelancing, I got a job at a newspaper in Albuquerque, New Mexico. Then, after four years I felt that...
I had learned everything I could from that experience, so I resigned, got in my Volkswagen and drove to New York and began a freelance career there.

After about six months I spent gaining credibility with various editors, Bobby Sands went on a hunger strike in Northern Ireland. He was a member of parliament and a member of the IRA, who was a prisoner of H Block. Violence erupted in the streets of Belfast and Derry, and I got on a plane and went there without an assignment. I just thought, "I've got to see if I'm ready to do this."

I went on to cover civil wars in Lebanon; wars throughout Central America, including El Salvador, Nicaragua, Guatemala and the US invasion of Panama; wars in the Balkans; wars in Chechnya; the war in Sri Lanka; communist rebels in combat on the island of Mindanao in the Philippines; the Palestinian-Israeli conflict; the Israeli invasion of Lebanon, popular revolts to overthrow dictators in South Korea, the Philippines and Indonesia; the often violent liberation struggle in South Africa; genocide in Rwanda; the war against the Soviet occupation of Afghanistan; and, later, the American war in Afghanistan; the U.S. invasion of Iraq. And I worked in almost all of those places, not just once, but multiple times.

It's very difficult for me to put a hierarchy on the different events I've covered. But one was so horrible that, even though I witnessed it, it is beyond my capability to truly understand: the genocide in Rwanda, when 800,000 to a million people were slaughtered in the space of a hundred days by their own countrymen, by their own neighbors, using farm implements as weapons. How that could have happened is beyond my capacity to comprehend.

I think when I began, I was motivated by the social value of journalism. But I was also attracted to the adventure and the danger. The lure of adventure and danger fueled, and the sense of purpose became stronger until, at some point, it became the only motivation.

My goal is to reach a mass audience at the time events are still taking place, so the images can become part of people's consciousness. I aim my images at what I consider to be people's best instincts — compassion, generosity, a sense of right and wrong. The willingness to identify with others. Once awareness is raised about an issue, hopefully it will become part of a dialogue among fellow citizens. That's the process by which an issue stays alive in the mind of the public, and when an issue is being actively talked about in the public realm, policymakers have to take notice. That's one of the ways in which change happens, and visual journalism can play an important role in that process.

What happens during combat is unique. What people go through, the intensity of the experience, the being on the thin edge between life and death constantly through a long period of time, seeing people next to you go down, seeing friends go down, is something that only happens in combat, and I want to document that. I think it's important for people to see that.

In my photographs, I'm attempting to document the conditions of a given situation and what effects those conditions are having on the people who are enduring them. Perhaps, in a more important sense, the image would cause viewers to ask themselves fundamental questions: How did this situation come to be? Are we supporting and condoning that? What are the goals that could possibly justify that? What can be done to stop that?

In 1982, the New York Times reviewer of Alexander Gardner's work said, "How can you photograph a broken heart?" And then he went on to describe how terrible it is for the mothers of the dead. And at that time, Gardner was not photography anymore, he was doing theater. He knew that he was expressing that grief, that they were expressing. Whereas I have photographed it many times, and I know it is possible to photograph someone expressing that their heart is broken. I have been moved to tears many times. It's hard to focus through tears, but I do my best.

There are many obstacles to photographing a war. A lot of them are physical. There's danger, there's terrain that has to be navigated, there's transportation that has to be organized. There are also emotional obstacles, too. All these hardships have to be overcome in order for me to do my job.

Nor am I immune to danger. I was in Baghdad covering the activities of a single platoon that was working in the most hostile part of Baghdad, just after the occupation took place. I was with a reporter, working on the Time "Person of the Year" issue, which was the American military that year. We got into a very crowded street and the Humvee we were in was stopped with traffic, when someone in the crowd threw a grenade at us. In the explosion, a couple of soldiers were seriously wounded. My colleague had his hand blown off, and I got wounded in my knees and stomach and face. I kept photographing until I lost consciousness, and I regained consciousness when I was in the field hospital in the base of the plateau. I'm highly aware that I'm photographing history as it unfolds, before anything has been written, when it's impossible to know what will happen from one moment to the next. I feel as if I'm on the edge of time, and I'm making a journey into the unknown.

Images are one of the means by which people remember history. In many ways a photographic image is the first thing that enters one's mind when we think about a historical event that occurred since the invention of photography. Photography shows us the reality on the ground, not political rhetoric. They hold political and military leaders accountable for their decisions and their actions.*
STEPPING HIS COFFEE ON THE FRONT
pitch of the Klingle Farm
House at Gettysburg Na-
tional Military Park (NMP),
Louie Palu is relaxed. Near-
ing the end of his month-long
stay as part of the park’s Artist
in Residence Program, he has
done plenty of time to reflect
on this battlefield, its beauty
and its meaning. He has given
a great deal of thought to
the vast differences it bears
from and the undeniable simi-
larities it holds to the battlefields
where he has stood under
diverse conditions.

The Artist in Residence Program
is a National Park Service-wide initiative
to place talented artists in a variety of
disciplines—from photographers and paint-
ners to writers and poets—at some of
this nation’s most important sites. Scores
of NPS units participate, with each park
creating its own criteria and handling its
own selection process. Gettysburg NMP
hosts month-long residencies through-
out the spring, summer and fall in con-
junction with the Gettysburg Foundation
and the National Parks Arts Foundation.

During his stay in Gettysburg, Palu
participated in a number of public
programs, talking about both his work
and how it relates to the historical images
of Gettysburg, which was the most-exten-

LOUIE
PALU
WAR
PHOTOGRAPHER

sively documented battlefield of the Civil
War, which itself marked a turning point
in the photography of combat. He also
captured new art of the scenic battlefield
and its numerous monuments, with the
rescue animals used on horseback rid-
ing tours particularly catching his eye—

ZHARI
DISTRICT,
AFGHANISTAN

Canadian medics at
a Canadian Forward
Operating Base
standing on a
bloodstained floor
while treating four
Afghan civilians who
suffered injuries
from an improvised
Explosive Device (IED).
Canadians are a part
of the NATO alliance.

IN FRONT OF HIS ART INSTALLATION
GETTYSBURG NATIONAL
MILITARY PARK, PA.
PHOTO BY BUDDY SECOR

REALITY
to PEOPLE’S IMAGinations
knowing that a battlefield that had witnessed unprecedented and often forgotten equine carnage was being used to give abused creatures a second chance spurs profoundly of healing.

Born in Canada to Italian immigrants, the soldier known as the ‘Duelist’ — a war artist and documentarian — captured images of a battlefield that had witnessed unspeakable atrocities, serving as a testament to the enduring nature of conflict and its impact. His works serve as a reminder that even in the face of immense violence, there is a need for healing and reconciliation.

**LEFT TWO:**

**GETTYSBURG, Pa.**

Louise and Trust chief historian, Gary Adelman, view their 3D glass images at the Rose Farm in the exact location where Alexander Gardner took his famed images after the Battle of Gettysburg.

**TOP RIGHT:**

**WASHINGTON, D.C.**

U.S. Army Staff Sgt. Scott Gentry, who was injured by a roadside bomb in Iraq, seen at the Walter Reed Army Medical Center.

**NEAR RIGHT:**

**KANDAHAR PROVINCE, AFGHANISTAN**

A Canadian army medic, in a front-line army hospital, gently lowers the head of a young Afghan soldier as he was fatally shot in the chest between the Afghan Army and Taliban insurgents.

**FAR RIGHT:**

**VILLAGE OF FATHULLAH, KANDAHAR PROVINCE, AFGHANISTAN**

Men carry a wounded 8-year-old boy to Canadian troops for help after he was critically injured by an Improvised Explosive Device (IED) set by insurgents.

**Watch the video of Louis Palu reflect on the realities of war at Gettysburg.**

www.battlefields.org/American Battlefield Trust
COMBAT PHOTOGRAPHERS

The brave men and women who have shaped our view of war

If there is a kind of brotherhood across time for members of the military, the same can easily be said for the far smaller community of combat photographers and photojournalists. These are just a few of the most iconic figures in the field.

Roger Fenton (1819–1869)

The founder and first secretary of the United Kingdom’s Royal Photographic Society, Fenton went to photograph the later stages of the Crimean War at the urging of Prince Albert, husband of Queen Victoria. He spent three-and-a-half months taking posed images, as required by long exposure times, although he studiously avoided recording portraits of wounded or dead soldiers. Among his landscapes was a shot of the valley made famous by Alfred Tennyson’s poem The Charge of the Light Brigade.

Ernest Brooks (1876–1957)

The first official photographer appointed by the British military, Brooks produced thousands of images during WWI, and was the only professional photographer to record the Battle of the Somme. Both before and after the war, he was the first official photographer to the Royal Family, although his position and honors were stripped from him in 1932 for reasons never publicly disclosed—there is conjecture that it was for taking an indirect image of the Prince of Wales appearing in women’s dress for a role in a play.

Margaret Bourke-White (1904–1971)

Not only named the first female photographer for Life magazine in 1936, during WWII, Bourke-White also became America’s first female combat photographer and continued to serve in that capacity through the Korean War. Known as “Maggie the Indestructible,” she was remembered after her death from Parkinson’s Disease as a “woman who had been torpedomed in the Mediterranean, machine-gunned in the Haffenkreuz, stranded on a Arctic island, bombarded in Moscow, and pulled out of the Cheeseprope when her chopper crashed.”

Gerda Taro (1910–1937)

Like her professional and romantic partner Robert Capa, Taro worked under an alias—having been born Gerta Pohoryleff in Germany and fleeing the Nazis because of her Jewish faith. During the Spanish Civil War, she became the first female photographer killed on the frontlines of a conflict when she was accidentally struck by a tank while covering the Republican army retreat from the Battle of Brunete.

Robert Capa (1913–1954)

Born Endre Ernő Friedman in Hungary, Capa began using his famous alias while working as a photojournalist in Paris, having fled Berlin in the wake of the Nazi rise to power. His first combat photos were taken of the Spanish Civil War, during which he accompanied fellow journalist Ernest Hemingway. He went on to document the Second Sino-Japanese War for Life magazine, and, most famously, WWII, although he was technically classified as an “enemy alien” by the Allies. His “Magnificent Eleven” were a series of photos taken as he landed on Omaha Beach during one of the first waves of the D-Day Invasion, alongside the U.S. Army’s 16th Infantry Regiment.

Nick Ut (Born 1951)

Born Nhu Thanh Cung Ut, but known professionally as “Nick,” Ut was born in what was then known as French Indochina. He began taking pictures for the Associated Press when he was just 16, after his older brother, who had been employed in that capacity, was killed. Ut was himself wounded three times during the Vietnam War. He is most famous for his 1973 Pulitzer Prize-winning photo “The Terror of War,” depicting children in flight from a napalm bombing.

Juno Silva (Born 1964)

Born in Portugal, Silva came to prominence covering violence in South Africa during the transition from apartheid, as part of the group of photographers known as the Bang-Bang Club. He later worked in the Balkans, Central Asia, Russia and the Middle East. In 2010, he lost both his legs after stepping on a landmine while on patrol with U.S. soldiers near Kandahar, Afghanistan. After months of recovery and two operations, he returned to work for the New York Times and remains on staff, based out of the Africa Bureau.

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from around the world gather annually for the American Battlefield Trust’s National Teacher Institute. Plans continue for the 2020 event to occur as scheduled July 9–11, 2020, in Mobile, Ala.

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OLLOW in the footsteps of Alexander Gardner with a visit to Antietam National Battlefield. The photographer arrived on the battlefield within days of the fighting and recorded a series of iconic images, including views of the Dunker Church, Sunken Lane and Hagerstown Turnpike — all of which remain major landmarks within the park. With a little preparation, you can even recreate these photos yourself, using Gardner’s work to stand in the exact same spot to create a “Then and Now” pairing. Historian William Pescezinho’s seminal 1978 work Antietam: The Photographs: Legacy of America’s Bloodiest Day is the most extensive study of this process. Or, you can pick up a copy of Trust chief historian Garry Adelman’s Antietam Then & Now to do your own photo sleuthing in the spirit of the Center for Civil War Photography.

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