

Sons of the American Revolution



Lt George Ewing Chapter (Athens, Gallia, Jackson, Meigs, Vinton Counties, Ohio) Nov 2016

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Color Guard	(Tom Romine, Jim Smith, Scott Moody, Andy Chiki)	

Chapter Meeting Dates and Presentations

Nov 11, 2016 1000am **Athens Veterans' Day Parade:** Scott Moody, Andy Chiki, Tom Romine participating

Nov 17, 2016 630pm Bill Walker and the Ewing family history. **SE Ohio History Center**, this is the former First Christian Church at the corner of West State and North Congress Streets in ATHENS
RSVP to Scott Moody for the catered dinner \$12 per person; we will need a head count by Monday
If you haven't paid your dues for 2017 then please bring them to the meeting

Dec 4, 2016 Noon: SAR/DAR Annual Regional Holiday Luncheon, Parkersburg Country Club
Registration information was emailed earlier to all members with email

Please notice the following meeting dates; we need speakers so please make suggestions so we can flesh out the schedule for winter and spring

Jan 26, 2017 TBA

Feb , 2017 TBA

Mar , 2017 TBA

Apr , 2017 TBA

May , 2017 TBA

Jun 3, 2017 Noon, annual DAR/SAR potluck and planning meeting, 4841 Angel Ridge Road, Athens.

The Faulkner Murals Come to Life After Three Long Years

<http://www.newenglandhistoricalsociety.com/faulkner-murals-come-life-three-long-years/>

Oct 2016

In 1933, a government building boom was on to lift the nation out of the Great Depression. The new National Archives building in Washington D.C. was to be new home to the nation's founding documents, including the Declaration of Independence and the Constitution.

Barry Faulkner of Keene, N.H. had been selected to create [two great murals](#) that would become known as the Faulkner Murals to tell the story of the preparation of the two documents. But how to begin?

Faulkner, born in 1881, owed much of his skill to working with Dublin, N.H. artist [Abbott H. Thayer](#) and sculptor [Augustus Saint Gaudens](#). Later in life, Faulkner learned a trick that served him well when creating murals about historic figures: find a children's book about the topic.

Children's books were written in simple language, focusing on the grand strokes of a story, not the minute details. But at this stage in his career – he was only in his early 40s – he hadn't discovered that shortcut. So Faulkner immersed himself into reading the history of the founding fathers, trying to focus on the most prominent to bring the stories to life. But he was hopelessly lost. Biographers all tended to exaggerate the traits of their chosen subject and it became nearly impossible to select the characters for his murals.

Faulkner consulted John Franklin Jameson, a Massachusetts scholar who was in charge of collecting manuscripts for the Library of Congress. Jameson had made a thorough study of the formation of America with a particular emphasis on the struggle to control how the new nation would be governed and who would profit most.

Jameson quickly helped clear away the mountain of information Faulkner had amassed, giving him thumbnail sketches of who the most important players were. Benjamin Franklin and George Washington as senior statesmen were critical, as was Thomas Jefferson. But he also offered details on the founding fathers from each state – who was a behind-the-scenes operator and who was outspoken. Who used their positions as record keepers and report writers to direct discussion and who shaped the great compromises necessary to reach a final consensus.



A section of Faulkner's mural depicting the creation of the Constitution.

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Jameson also gave Faulkner one final piece of advice. Make sure every colony was represented. With this new framework, Faulkner set about gathering portraits of the men. His ideal would be four portraits or busts to work from for each character. But some subjects fell far short.

For Josiah Bartlett, who hailed from Faulkner's own home state, he had only one pencil drawing from which to work. For others, he had only a woodcut. They were "so crude I'm sure the mothers of the men would not have recognized them."

In depicting the crafting of the Declaration of Independence, Faulkner painted Jefferson handing over the finished document. The other founding fathers are depicted to show their likely mood. The more hotheaded ready for a fight and the calmer, compromise-minded men posed less enthusiastically.

For the mural about the Constitution, Faulkner became more literal. He depicts Massachusetts' delegate Nathaniel Gorham with an ungainly sheaf of papers under his arm – probably the makings of his reports that helped create the final document. Elbridge Gerry, meanwhile, is shown in the background.

Roger Sherman of Connecticut is brandishing a walking stick, highlighting his demeanor. Faulkner also chose to add a little foreshadowing – the clouds in the Declaration hide a profile of Abraham Lincoln – a nod to the problem of slavery and the Civil War. In his Constitution, Alexander Hamilton carries a sword, a hint of the coming War of 1812.

Faulkner went out of his way to costume the characters appropriately. John Hancock's attire reflected his great wealth. Southerners with Cavalier origins were given fancy dress. Northern Puritans were clad more simply.

Years of work finally reached their conclusion in 1936 when Faulkner took the two murals from his studio and brought them (each 14 feet by 37.5 feet) to the Archives. Inside the rotunda, workers were plastering two large framed locations on the wall in preparation for the installation.

Faulkner recalled the day: "Washington sweltered in the humidity of early October and even the interior of the Archives, whose marble walls are massive as a Roman tomb, was oppressive...they unrolled the pictures on the floor and compared them with the dimensions of the wall spaces. To my horror and dismay each picture lacked a foot and a half in length. "

But the artist's assistant quickly calmed him and he simply extended the background to cover the gap.

Faulkner's work can be seen across the country in other murals including the Eastman Theatre in Rochester, New York; The RCA building at Rockefeller Center in New York City; the Hancock Building in Boston; and the Senate chamber in the New Hampshire statehouse in Concord.

Thanks to: [The Faulkner Murals: Depicting the Creation of a Nation](#), which includes detailed research on Faulkner's processes and the obstacles encountered in creating the murals.

The Wayward Youth of John Adams

<http://www.newenglandhistoricalsociety.com/wayward-youth-john-adams> November 2016



John Adams birthplace, Quincy MA

During his wayward youth, John Adams frustrated his pious father and vexed his hot-tempered mother with his stubborn independence.

He was born Oct. 30 ([New Style](#)), 1735, in Braintree (now Quincy) in the [Province of Massachusetts Bay](#).

He would have two younger brothers, [Peter, with whom he was close](#), and Elihu, who died of disease in the American Revolution.

His great-great-grandfather Henry Adams had come to Massachusetts in 1630 as part of the [Great Migration of Puritans](#) from England.

Young John's father, Deacon John Adams, was a pious, well-respected farmer who made [shoes in the winter and never owned more than 200 acres of land](#).

John Adams' father was 15 years older than and socially inferior to his mother, Susanna Boylston. She was a member of a wealthier Brookline family and grandniece of the doctor who pioneered the treatment of [smallpox](#).

Wayward Youth



A youngish John Adams

One week after he was born, John Adams was baptized by the Rev. John Hancock, father of the [John Hancock](#) who signed the [Declaration of Independence](#).

His father wanted him to be a minister. He didn't. "I thought that the Study of Theology...would involve me in endless Altercations and make my life miserable," he wrote as an adult.

Deacon Adams sent him to grammar school to learn Latin so he could enter Harvard. Adams remembered his teacher, Joseph Cleverly, as a 'tolerable Schollar and a Gentleman' but so lazy he didn't teach arithmetic. John Adams got a copy of the 1703 edition of [Cocker's Decimal Arithmetick](#) and taught himself.

He sometimes skipped school to hunt and fish. He later wrote,

I spent my time as idle Children do in making and sailing boats and Ships upon the Ponds and Brooks, in making and flying Kites, in driving hoops, playing marbles, playing Quoits, Wrestling, Swimming, Skating, and above all in shooting, to which Diversion I was addicted.

He was also girl-crazy and spent many evenings in the society of young ladies.

He loved hunting so much he brought his gun to school so he could begin shooting game as soon as classes were over. Cleverly scolded him for it.

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Adams then left the gun at the home of an elderly neighbor near the school. On the way home he killed crows and squirrels.

Young John Adams was sent to school the next day.

Finally at 14 his father sent him to a private boarding school run by Joseph Marsh, a better teacher than Cleverly. Young John Adams not only applied himself but discovered he loved learning.

Farmer John

At the age of 10 he told his father he didn't care for learning and wanted to be a farmer. His father took him out of school for a day and put him to work [cutting thatch](#), a dirty, miserable job.

He abandoned his interest in sports, and 'even for the Society of the Ladies.'

At the end of the day, young John Adams returned home tired and sore.

Photo of John Adams' birthplace: By Daderot at the English language Wikipedia, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=2438038>

"[Well, John, are you satisfied with being a farmer?](#)" Deacon Adams asked. "I like it very well, Sir," he replied.

SORRY BUT I HAD NO TIME TO PRODUCE A CROSSWORD PUZZLE THIS MONTH. I AM IN THE TWO MONTH PERIOD OF HEAVY TEACHING AT OHIO UNIVERSITY.

