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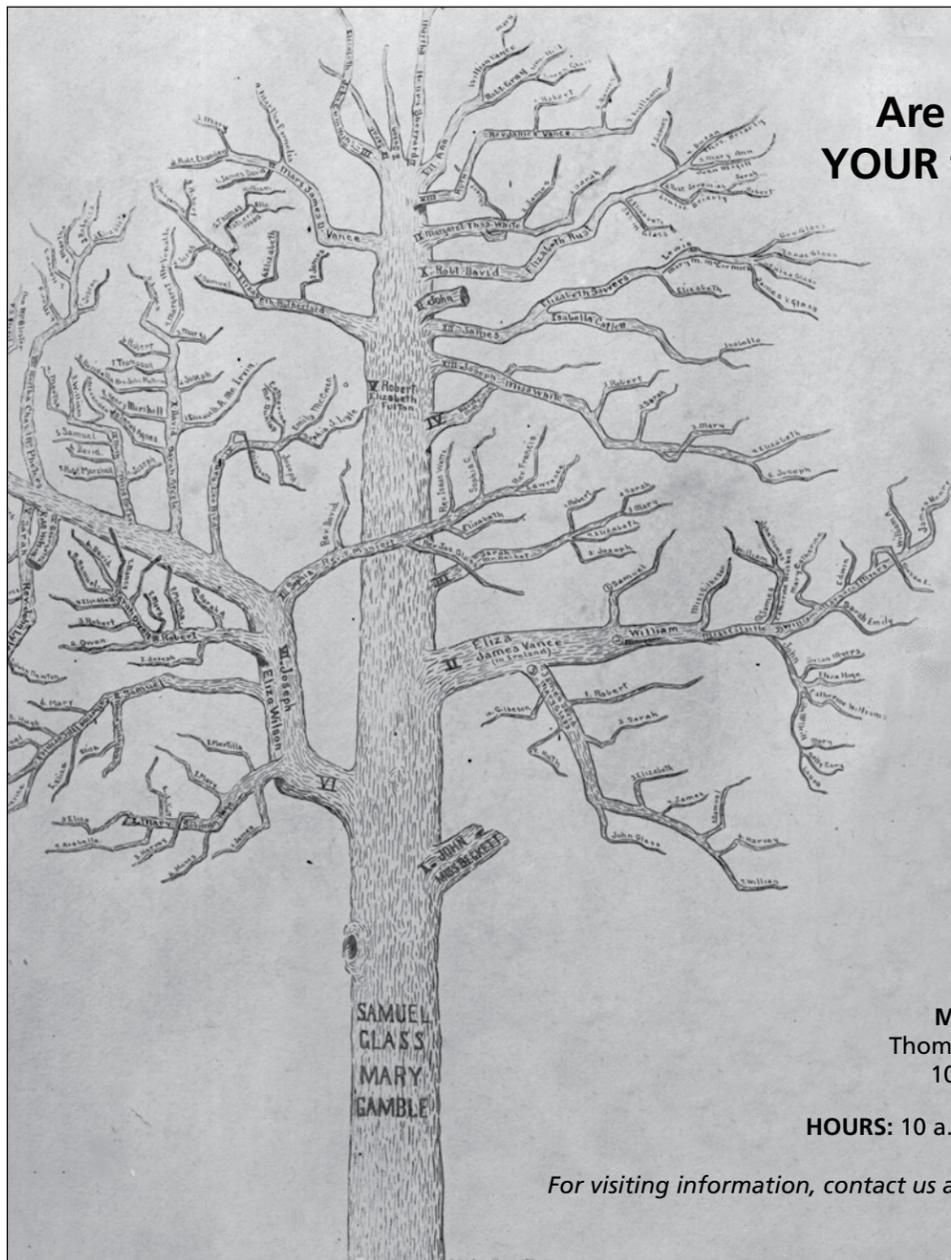
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## CONTENTS Summer 2009

**6**  
**Old State Capitol Takes Center Stage**  
"Great Revivals" Opens on Boone Day 2009

**11**  
**New Exhibition Strikes a Chord**  
"Made to be Played" Features Special Musical Performances

**15**  
**SPECIAL SECTION**  
**"Great Revivals: Kentucky  
Decorative Arts Treasures"**  
By Estill Curtis Pennington

**23**  
**KHS Salutes Military History**  
Renovation continues at the Kentucky Military History Museum

**29**  
**New Speaker Series Scheduled for Fall**  
Highlighting History to Offer Something for Everyone

**24** Featured Acquisition | More Sawyer works & artifacts  
**27** Connections | Education Briefs  
**29** Perspective | Society News  
**32** Inspiration | KHS Foundation Updates

**5** Letter from the Executive Director  
**26** New Collections Acquisitions  
**34** Kentucky Historical Society Featured Events

This page: Earliest known image of the Kentucky Old State Capitol, Frankfort, 1859. KHS Collections.

Cover: "Czarina Maria Alexandrovna," (1824-1880), 1863, Ivan P. Federov (1859-1912) after Franz Xavier Winterhalter (1806-1873)  
Donated by Cassius M. Clay, 1904.7

In 1869, after serving two terms as imperial ambassador to Russia, Cassius Marcellus Clay brought this portrait of Czarina Maria Alexandrovna home to Kentucky. Clay presented the portrait to the Kentucky Historical Society in 1879. The painting currently is on display at the Old State Capital in the exhibition, "Great Revivals: Kentucky Decorative Arts Treasures."

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Busy Retreat Puts KHS in Full Planning Mode

The Kentucky Historical Society (KHS) strategic planning process is now in full-swing. More than 1100 KHS members have participated in the process by returning their comments through a written survey. On May 22, 45 of our board and staff members gathered for a day-long retreat. During our retreat, we were fortunate to work with two experts, Bill Laidlaw, president and executive director of the Ohio Historical Society, and Dave Weller, a former AT&T executive and current president of Weller Communications. I have been so encouraged by this level of energy and commitment!

As the planning retreat concluded, four strategic goals began to emerge. These potential goals are broad in scope and range from KHS serving as the central clearinghouse for Kentucky history to KHS diversifying its funding sources, and from KHS developing relationships with communities in all 120 Kentucky counties to KHS continuing to market its programs and services to target audiences. Research, collections and education relate to all four strategic

goals and KHS is blessed with dedicated board, staff and external resources to seize the opportunities and meet the challenges before us.

Speaking of dedicated staff, KHS recently honored a former colleague, Margaret Lane. The new historical marker that KHS placed in front of the Executive Mansion is dedicated to Margaret. In addition to serving in a leadership role at KHS for seven years, she also served as director of both the Governor's and the Lt. Governor's Mansions over a 12 year period. She and Dr. Tom Clark co-authored the book, "The People's House: Governor's Mansions of Kentucky."

Whether considering Kentucky's political or architectural history, or some other part of the commonwealth's rich heritage, I am reminded of the great privilege we have to provide connections to our past, perspective on the present and inspiration for the future!

*Kent Whitworth*  
Executive Director

KentuckyHistoricalSociety

Summer 2009. The Chronicle is published by the Kentucky Historical Society (KHS), Frankfort, Ky. It is a periodical for KHS members and friends that builds awareness of the mission of the Society as it engages people in the exploration of the diverse heritage of the commonwealth. The Chronicle reports how the comprehensive and innovative services, interpretive programs and stewardship of the Society are providing connections to the past, perspective on the present and inspiration for the future. If you are interested in making a bequest to the Society's work, use our full legal address: Kentucky Historical Society Foundation, 100 West Broadway, Frankfort, Ky. 40601. Send all address changes to: The Chronicle, Kentucky Historical Society, 100 West Broadway, Frankfort, Ky. 40601. Web site, www.history.ky.gov. Email: KHSmembership@ky.gov.



From left: Becky Riddle, KHS historical marker coordinator; Kent Whitworth, KHS executive director; and Margaret Lane at the recent Governor's Mansion historic marker dedication in Frankfort.

# OLD STATE CAPITOL TAKES CENTER STAGE

*New Decorative Arts Exhibition Opened on Boone Day 2009*

A shady expanse of the Old State Capitol (OSC) lawn served as the backdrop for Boone Day 2009, a day that celebrated the opening of “Great Revivals: Kentucky Decorative Arts Treasures,” inside two of the building’s galleries.

More than 140 Kentucky Historical Society (KHS) members, donors and guests were treated to the first viewing of this new exhibition that puts Kentucky’s decorative arts treasures in the spotlight. Guest curator and art historian Estill Curtis “Buck” Pennington was on hand to provide both context and color.

The exhibition name, “Great Revivals,” is a play on the multiple revivals of stylistic designs and the religious fervor of early Kentucky. The name also applies to the revival of the OSC—a National Historic Landmark—as an integral part of the KHS history campus, which includes the Thomas D. Clark Center for Kentucky History, the OSC and the Kentucky Military History Museum at the Old State Arsenal.

“Great Revivals” highlights five stylistic periods from 1800 to 1920 by illustrating the changing tastes of Kentuckians during the Federal, Greek Revival, Rococo Revival, Gothic Revival and Aesthetic eras.

Held on the first Saturday in June, Boone Day 2009 began with a special morning reception inside the old statehouse. This offered KHS staff a chance to thank the many donors and members who contributed time, money and, in some cases, actual artifacts to the KHS collections.

A picnic on the grounds followed, featuring Kentucky Proud favorites served buffet-style. The Kentucky Department of Agriculture assisted in locating food items direct from Kentucky farms for a menu that included fried chicken, country ham and biscuits, cheese grits and asparagus. Capital Cellars, a Frankfort

Opposite page: Boone Day visitors watch a KHS Museum Theatre performance of “Tomb of Love and Honor.”





“Boone Day was a perfect opportunity to thank our members and donors for their continued support of KHS,” said Kent Whitworth, KHS executive director.

wine and spirits café, offered guests samples from the commonwealth’s vineyards. Music was provided by Crossgate Players Woodwind Quintet.

To close the day, Pennington signed his book, “Kentucky: The Master Painters from the Frontier Era to the Great Depression.”

Several activities were available throughout the day, including live performances of “Tomb of Love and Honor: The Murder of Solomon Sharpe,” by the KHS Museum Theatre team. The performances took place on the OSC steps, which provided a fitting backdrop for this love story, portrayed in the style of a Greek tragedy.

“Boone Day was a perfect opportunity to thank our members and donors for their continued support of KHS,” said Kent Whitworth, KHS executive director. “Without their commitment, “Great Revivals” wouldn’t have been possible.” ❖



Art history was the topic of conversation upstairs in the old state building’s house chambers. Pennington led onlookers through a presentation on Kentucky’s master painters. Many of the works he discussed can be seen in “Great Revivals,” including pieces by well-known artists Paul Sawyier and Matthew Harris Jouett.

Opposite page, clockwise from top left: Actors Susan Wigglesworth, Adam Luckey and Mike Friedman offered two performances during Boone Day 2009, not pictured; Director Margo Buchannon and Playwright Donna Ison; Crossgate Players Woodwind Quintet performed during the picnic on the grounds; Estill Curtis “Buck” Pennington, guest curator for “Great Revivals,” treated KHS donors and guests to a sneak preview; Kentucky vineyards and wineries were featured during the afternoon wine tasting. This page: visitors inside the exhibition.

“Great Revivals: Kentucky Decorative Arts Treasures,” is open 10 a.m. to 4 p.m. Tuesday through Saturday.

Admission is \$4 for adults, \$2 from youth ages 6 to 18 and free for KHS members and children 5 and under. The admission fee includes all exhibitions on the KHS history campus. AAA members, veterans and active-duty military personnel receive \$1 off admission.

“Great Revivals” was made possible by the Kentucky Historical Society Foundation and the Kentucky Treasures Endowment Fund. For more information, visit [www.history.ky.gov/greatrevivals](http://www.history.ky.gov/greatrevivals).



Homer Ledford, perhaps Kentucky's most renowned luthier, was known for crafting stringed instruments, especially dulcimers. Ledford also created many unique instruments, including the dulcitar and the fiddlephone.

## NEW EXHIBITION STRIKES A CHORD

*“Made to be Played: Traditional Art of Kentucky Luthiers” Now Open; Appeals to Novices, Professionals and All in Between*

Bluegrass music aficionados, historians, musicians and instrument makers of all ages now have a unique opportunity to learn more about playing and crafting stringed instruments at the Thomas D. Clark Center for Kentucky History.

“Made to Be Played: Traditional Art of Kentucky Luthiers,” features the rich and fascinating history of Kentucky luthiers—people who make or repair stringed instruments—and tells the stories of Kentucky master luthiers and their handcrafted guitars, fiddles, banjos, mandolins, dulcimers and other original stringed instruments. The exhibition is presented by the Kentucky Folklife program, a partnership of the Kentucky Arts Council and Kentucky Historical Society.

“Kentucky is rich with music,” said Bob Gates, director

of the Kentucky Folklife program. “It’s a hotbed for stringed instruments, and we have a variety of styles that started here. We’re known for our players but we should also be known for the makers of these instruments. It’s an important part of our history and our ongoing culture.”

“Made to be Played” was developed through a grant from the National Endowment for the Arts and is on display at KHS thanks to the generosity of the Dupree family, in memory of Clara Galtney Dupree. The exhibition is dedicated to the memory of Homer Ledford, a Kentucky luthier and musician who was renowned for the quality, beauty and uniqueness of his works.

Ledford, a native Tennessean, attended Berea College in Berea, Ky. and became one of the commonwealth’s

most beloved and well-respected luthiers. During his lifetime, Ledford created 47 banjos, 23 mandolins, 21 guitars, 18 ukuleles, 13 dulcitar—an instrument which he invented and patented, three dulcijos, four violins, two bowed dulcimers and almost 6,000 standard dulcimers. Several examples of his work, including samples of an Appalachian dulcimer, a fretless banjo and a dulcitar, are in the permanent collection of the Smithsonian Institution. The KHS Collection includes a Ledford dulcimer, on display in the exhibition, and a musical saw.

In addition to crafting unique and versatile instruments, Ledford also played 13 different instruments, including the fiddle, mountain dulcimer, autoharp, bowed dulcimer, banjo, musical saw, mandolin, guitar, ukulele, dulcitar and dulcibro. He formed a five-piece traditional bluegrass and old time music band, “Homer Ledford and the Cabin Creek Band,” which continues to perform today.

Although Ledford was Kentucky’s foremost luthier, the tradition of hand-crafting stringed instruments began long before he became so celebrated. Early Kentucky musicians developed a passion for stringed instruments because they are portable and could be made from available resources. Amateur and professional luthiers, like Ledford, continue this tradition, and many luthiers take on the challenge of creating functioning instruments out of everyday objects like cigar boxes and old furniture. The necessities and artistic preferences of each generation affect how the tradition changes over time.

“Made to be Played” offers museum guests the opportunity to view several of Ledford’s hand-crafted instruments, including a dulcimer, a mandolin and a fiddlephone. In addition, a hands-on area in the exhibition allows children and adults to try their hands at playing other stringed instruments.

Lewis Lamb, who, along with his daughter Donna, will be providing programming and hands-on activities for the exhibition, said that although some people regard these instruments as art, they truly are made to be played.

“They’re made to be used,” he said. “I’ve seen so many instruments go into museums and you can see that they want to be played. They don’t want to be set there for people to look at. That wasn’t what they were built for.”

Instrument Workshops and Master Series Concerts invite visitors to meet Kentucky luthiers, bring in and share the stories of their own instruments, and learn from the experts about caring for them. (See sidebar for a complete list of Master Series Concerts and Instrument Workshops.)

The exhibition, which opened July 11, will remain on display at the Center for Kentucky History until closing festivities on Saturday, Sept. 26—Homer Ledford’s birthday.

“Ledford was one of our most significant and most prolific instrument makers,” said Gates. “We are celebrating his birthday with a tribute to instrument makers and master musicians like him.”

Admission to “Made to be Played,” which includes all exhibitions on the Kentucky Historical Society history campus, is \$4 for adults, \$2 for youth (6 to 18) and complimentary for children five and under. KHS members receive complimentary admission. ❖

Opposite, from top: Ledford’s bluegrass group, the Cabin Creek Band, continues to perform today. Middle: As a skilled craftsman, Ledford not only fashioned headstocks for dulcimers, he also carved intricate jewelry and other trinkets. Bottom: Ledford’s creativity and innovation showed both in his instruments and his tools. His workshop contained custom peg turners, fret hammers, and polishers.

In addition to crafting unique and versatile instruments, Ledford also played 13 different instruments, including the fiddle, mountain dulcimer, autoharp, bowed dulcimer, banjo, musical saw, mandolin, guitar, ukulele, dulcitar and dulcibro.



## Exhibition Events

### MASTER SERIES CONCERTS

**Banjo Masters, Friday, Aug. 14**  
5:30 to 6:30 p.m.  
Meet banjo makers  
7 to 9 p.m.  
Concert featuring Mike Seeger, Brett Ratliff, Jackie Helton, Sarah Wood, Lee Sexton and more, presented by John Harrod

**Fiddle Masters, Friday, Sept. 11**  
5:30 to 6:30 p.m.  
Meet fiddle makers  
7 to 9 p.m.  
Concert featuring fiddle master Roger Cooper, Paul David Smith, Nikos Pappas and more, presented by John Harrod

### INSTRUMENT WORKSHOP

**Saturday, Sept. 5**  
2 to 4 p.m.  
Join Don Rigsby and other string musicians from the Kentucky Center for Traditional Music at Morehead State University for performances and a jam session.

### CLOSING FESTIVITIES “Made to be Played” at the Old State Capitol

**Saturday, Sept. 26**  
A day of music, art, food and family folklore, featuring an evening concert with the Kentucky Headhunters, and more.

# TEACHING OUTSIDE THE BOX

*Fayette County Teacher Chosen as Kentucky's History Teacher of the Year*



Martha Elizabeth "Beth" Randolph, of Lexington, Ky., was recently named Kentucky's 2009 History Teacher of the Year. Along with a \$1000 prize, she will be in the running for the 2009 American History Teacher of the Year award this fall.

convinced the judges that she deserved this honor. One judge even noted, 'I wish she was everyone's fifth grade teacher.'

Randolph, who completed her bachelor's and master's degrees in elementary education at the University of Kentucky, has been a fifth grade teacher at the School for the Creative and Performing Arts in Lexington since 1988. She is an active presenter of professional development programs for both new and in-service teachers, is a member of several professional organizations and has received numerous teaching awards, including the state VFW Citizenship Education Award in 2004.

In addition to being a candidate for the national American History Teacher of the Year and the prize money, the Gilder Lehrman Institute of American History will donate a collection of history books and materials to the School for the Creative and Performing Arts library. ❖

The creative projects and fun activities that Randolph's students engage in throughout the year include learning "The Bill of Rights Rap," creating PowerPoint projects on various research topics, reading historical fiction, simulating events such as the signing of the Declaration of Independence, traveling to sites of historical interest in Lexington and participating in a special field trip to Washington, D.C.

A panel of three judges selected by Kentucky Historical Society (KHS) staff chose Randolph as Kentucky's History Teacher of the Year in June. The state award is administered by KHS and sponsored by the Gilder Lehrman Institute of American History.

"All three judges commented on the difficulty of this decision due to the high caliber of applicants," said Rebecca Hanly, project director for the Teaching American History grant. "Ultimately, Ms. Randolph's active, hands-on classroom projects, in- and out-of-state field trips and overall love of American history



## GREAT REVIVALS KENTUCKY DECORATIVE ARTS TREASURES

Five design eras and the commonwealth's treasures from those times



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## GREAT REVIVALS

### KENTUCKY DECORATIVE ARTS TREASURES

By Estill Curtis Pennington

*This exhibition provides an opportunity to revive treasures from Kentucky Historical Society (KHS) collections. Many of them have never been displayed. The Old State Capitol, a treasure in and of itself, offers the perfect environment in which to see them and to trace the changing tastes of Kentuckians in architecture and the decorative arts throughout the nineteenth century. In the following essay, guest curator Estill Curtis Pennington explores some of the impulses that lay behind the paintings and furnishings featured in this exhibition.*

**I**n the first half of the nineteenth century, Kentucky stood at the very epicenter of American politics and life. Leaders of the commonwealth occupied the national stage. They featured in eight presidential elections and occupied the offices of president, vice president, speaker of the house, secretary of state, and chief justice. Wealth came from an abundance of hemp, tobacco, and corn. The cattle, horses, and mules of Kentucky were legendary, highly sought after, and gained at great price. That this material prosperity and political prominence was underwritten by slave labor sent forth a tragic note that reverberates to this day.

Historical precedent tempered the climate of taste in architecture and the decorative arts. A rather

passionate interest in the past fed nineteenth-century intellectual thought in Kentucky, as it did throughout the Western world. As the first generation of Revolutionary War heroes and pioneers died and the frontier moved beyond Kentucky, a nostalgic longing to reexamine the “simpler” ways of the past replaced the genuine theme of this new land, this new-found man. This sensibility inspired a parade of revival styles that came to Kentucky from Great Britain and Europe via the East Coast. Kentucky artists, architects, craftsmen, cabinetmakers, and sculptors drew upon ancient Greece and Rome, medieval England, and the high style of eighteenth-century continental Europe as sources for their creativity.

## FEDERALISM

### Neoclassical References on the First Frontier of America

Federal style in Kentucky was just one manifestation of the renewed interest in Greco-Roman classicism that dominated much of the popular culture of the Anglo-American world in the 1760-1820 period. Most simply described, Federalism is an architectural style in which the body of the object is ornamented with restrained detail drawn from Renaissance pattern books, most notably those of the Italian master Antonio Palladio. The first and perhaps most influential example of the style in Kentucky, Liberty Hall (ca. 1796), was built in Frankfort by John Brown one of the first United States senators from the commonwealth. Brown had spent much time in Philadelphia, the seat of the Continental Congress and most sophisticated city in North America. It is thought that he acquired plans for the house there. Liberty Hall employs a triangular tympanum-form gable that rises above the two-floor mass of the house to suggest a temple-form structure, the center-door entry capped by a tri-partite "Venetian" window above. On either side of this temple form, the adjacent sections of the house fall back just slightly, allowing the suggestion, rather than the pronouncement, of projection toward the viewer. Federal form, whether in architecture or the decorative arts, displays a profound sense of proportionate mass. This sense of proportion, which may have been inspired by Masonic notions of the golden mean, is in keeping with the dynamic symmetry set forth in the building manuals. Federalism was so popular in Kentucky that it enjoyed a currency that lasted well into the 1830s. Architectural historian Clay Lancaster refers to late examples of the style as "Georgian Survival."

### Chaste Taste: Decorative Motifs in Early Kentucky Furniture

Early Kentucky furniture, "made from richly colored and marked noted woods" has long been admired. The same bold massing and subtle detail seen in the architecture is also present in the furniture and reflects the rather sophisticated ambitions of the cabinetmakers themselves. One of the objects in the KHS collections, a banquet-table end with a projecting block front and reeded legs, has been attributed to Porter Clay. Clay announced in the Lexington papers that he was in "regular correspondence . . . with all the principal Cabinet Makers both in Philadelphia and New York." Purpose-built furniture, notably chests of drawers and sideboards, were often inlaid with rare woods in undulating vine motifs, herringbone banding, and geometric oval and rectilinear panels. The most outstanding piece of Federal furniture in KHS collections is a sideboard, donated by Mrs. Mildred Buster. It is a tripartite piece, with two serpentine pylons on legs flanking a raised and serpentine central drawer and bottle-storage space. The feathery grain of crotch-cherry veneer accents elongated ovals in the pylon ends. The presence of herringbone bands above the feet, as well as the bold, frontal massing of the piece, have raised the possibility that Robert Wilson, one of the most prominent cabinetmakers in Kentucky during the 1792-1825 period, may have been the maker.

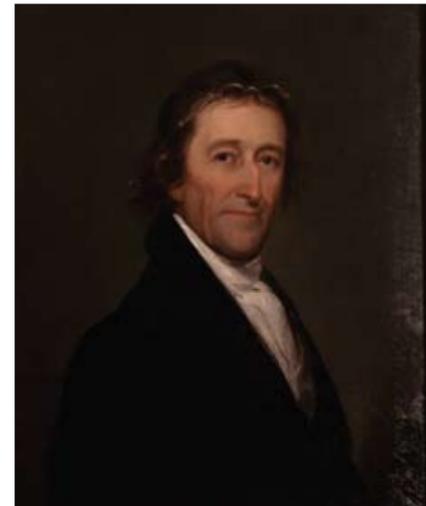
(opposite, clockwise from top right)  
Liberty Hall, Frankfort Kentucky, ca. 1796  
Courtesy of Gene Burch.

*Daniel Weisiger (1763-1829), Matthew Harris Jouett (1788-1827), ca. 1820*  
Donated by Lucy A. Breathitt, 2004.56

*Lucy Weisiger (1774-1857), Matthew Harris Jouett (1788-1827), ca. 1820*  
Donated by Lucy A. Breathitt, 2004.56

Sideboard, attributed to Robert Wilson (n.d.), ca. 1815  
Donated in memory of Mrs. Mildred P. Martin, 1979.44

"Hamilton Urns, American, 1787-1790,  
Adelphi Paper Hangings, Sharon Springs, N.Y.



A Reasonable Likeness:  
Matthew Harris Jouett's Portraits of Daniel and Lucy Weisiger

Talented, deeply motivated, and highly engaging, Matthew Harris Jouett came out of the “Athens of the West” to become the most renowned nineteenth-century-Kentucky artist. Having determined to become a portraitist following military service in the War of 1812, he went east in early summer of 1816. Finally arriving in Boston, he sought out Gilbert Stuart, the legendary presidential portraitist. Jouett observed Stuart at work and kept a diary of those days, a rare and perceptive record of an apprentice artist observing a master at work. He “recorded Stuart’s ‘rude hints and observations’ in a stream-of-consciousness manner, one lucid comment after another without transitional phrasing or specific context, thus providing tantalizing clues to Stuart’s thought processes and working methods.” Stuart’s portraits reflect the forthright manner of the neoclassic age. Stuart was not disposed to flatter his subjects in his paintings, nor was Jouett. Jouett returned to Kentucky and to a career as the most successful portrait artist of his day. In that role, he painted the portraits of Daniel and Lucy Price Weisiger. Daniel was the proprietor of Weisiger House, a very noted tavern and inn in Frankfort, which was located at the corner of Ann and Montgomery (now Main) streets, near what we now call the Old State Capitol. There they received General Lafayette on his 1825 tour of the United States, at which time he presented them with the silver cup now in KHS collections. Weisiger subsequently served as the chairman of the committee that selected Gideon Shyrock as architect of the Old State Capitol, built between 1827 and 1829.

Giraffe or harp piano, ca. 1870, rosewood veneer  
Kentucky Historical Society Purchase, 1939.454



## GREEK REVIVAL

### Columnar Orders and Expanding Ambitions in Taste

As recorded in the mainstream building guides of the day, the national fascination with ancient Greek architecture inspired the Greek Revival in Kentucky. The tremendous vitality of the antebellum economy of the commonwealth also nurtured its development. Kentucky was among the first states to construct a statehouse in the Greek Revival style. Gideon Shryock, the young architect of the structure, paid respect to both the ancient Ionic order and the use of a central dome in a building that many consider one of the finest examples of its type in America. Much of the furniture of the era also employs architectonic elements as ornamentation, in the form of columnar supports and pedimented bonnets. Greek Revival style provided a sanctified secular setting for those stirring, contentious ideas of free trade and public works in Kentucky. Massive classical porticoes dominated many civic structures, educational buildings, and domestic dwellings, beneath which the inhabitants could gather and fiercely debate the topics of the day. Inside those structures, portraits, furniture, and silver gave evidence of a flagrant departure from the cautious humility of the Federal frontier era.

#### Temple Music: An Unusual Piano Echoes Ancient Style

One of the most spirited examples of the marriage of architectural style with household commodity is the “giraffe” or harp-form piano. Two bold, scrolling baluster-form legs, gilded and emblazoned with

splayed foliate motifs derived from the Corinthian order, support the keyboard. The harp form continues the Corinthian orientation with a gilded, fluted column that supports a massive capital carved with grapes and acorns. The overall effect is magisterial. It is a piece clearly intended to impress visitors to the home of Calvin Morgan and his wife Henrietta Hunt, the parents of General John Hunt Morgan, the “Thunderbolt of the Confederacy.” As a cherished relic, the harp piano wandered the commonwealth for more than fifty years, from the Hunt-Morgan house on Gratz Park in Lexington; to the Louisville home of John Hunt Morgan’s sister, who was the wife of another southern legend, Basil Duke; to the headquarters of the United Daughters of the Confederacy in Louisville; and, finally, to KHS collections. Manufactured by Kuhun and Ridgeway in Baltimore, circa 1830, it is one of fewer than ten extant examples of its type. Another resides in the collections of the National Museum of American History, Smithsonian Institution, Washington, DC.

#### Flights of Fancy: Simon Kenton and Jemima Boone on Canvas

Kentuckians did not make many of the works of art in this exhibition, and some may not even feature an actual Kentucky site. But they do draw upon the typology of Kentucky as it was then seen: a frontier paradise reached after an arduous quest. Artists often cast episodes from that quest against vast

landscape backgrounds lit with warmth and drama, an expression we can call the romantic sublime. William Walcutt's painting of Simon Kenton was based on the old pioneer's account of being captured by Native Americans in 1778. According to Kenton, these Native Americans "brought up a wild, unbroken colt . . . to which with laughter and difficulty they bound" him, with his "hands behind him and his feet under the colt's belly . . . then, all made ready . . . they gave the colt a smart blow, and as they released it . . . they roared with laughter at the spectacle" Walcutt's painting conflates Lord Byron's poem, "Mazeppa," with Kenton's saga. Byron's poem draws from events from the life of Ivan Mazeppa, a Polish nobleman at the court of King John Casimir. Mazeppa falls in love with the much younger wife of a fellow courtier, who demands a harsh punishment when the lovers are discovered. Mazeppa was then stripped of his clothing and tied to the back of a horse and sent back to the Ukraine.

The abduction of Daniel Boone's daughters is one of the most oft-told stories of early Kentucky. As imagined by the French artist Jean-François Millet, the young women respond with suitable shock and awe, as their cool, green, idyllic world is subjected to brute male force. That we see them saved from the very fires of hell in the rescue work is hardly surprising, anymore so than their passive collapse into the arms of their rescuers. Lest we think their virtue was ever imperiled, or the entire episode a matter of sexual hysteria, the "young girls were restored to their gratified parents without having sustained the slightest injury or any inconvenience beyond the fatigue of the march and a dreadful fright."

**Liberators at the Imperial Russian Court:  
The Curious Resonance of Cassius Marcellus Clay  
and Czar Alexander II with a Portrait of John Brown**

Various theories attend the appointment of Cassius Marcellus Clay as ambassador to the Imperial Court of Russia in 1861. Some have speculated that President Lincoln may have wanted the rowdy abolitionist firebrand out of the way. Others maintain that Clay's energies and enlightened views were in keeping with those of the Czar, who did indeed seem to find him companionable. Alexander II freed the serfs of Russia on March 31, 1861, an act which presages

the "Emancipation Proclamation" by two years, an act, as well, which Clay greatly admired. Clay served two terms in Russia, during the latter of which he facilitated the Alaska purchase agreement. When he returned to White Hall in Madison County in 1869, he brought these portraits with him, claiming they were a personal gift of the Czar. Although Clay presented them to KHS in 1879, their authorship has been, until recently, a subject of debate. They are signed, in cyrillic Russian, I. Federov. Federov likely was a court copyist who worked in imitation of the renowned court painter Franz Xavier Winterhalter. His original portrait of Czarina Maria Alexandrovna is in the collections of The Hermitage in St. Petersburg. Winterhalter's portrait of Alexander II is now lost, which means the variant in KHS collections is the only extant version of this image of the Czar. It is interesting that it resides in the same collection as Patrick Henry Davenport's portrait of John Brown, another abolitionist who, like Clay and the Czar, sought to hasten the day of freedom for those held in bondage against their will.



(opposite, clockwise from top left)  
*Czar Alexander II* (1818-1881),  
 Ivan P. Federov (1859-1912), after  
 Franz Xavier Winterhalter (1806-1873), 1863  
 Donated by Cassius M. Clay, 1904.6  
  
*Czarina Maria Alexandrovna* (1824-1880),  
 Ivan P. Federov (1859-1912) after  
 Franz Xavier Winterhalter (1806-1873), 1863  
 Donated by Cassius M. Clay, 1904.7  
  
 "Philadelphia Harlequin," American, ca. 1807,  
 Adelphi Paper Hangings, Sharon Springs, N.Y.  
 Old State Capitol, Frankfort, Kentucky, 1827-1829  
 attributed to Jean-François Millet (1814-1875)  
 Donated by Colonel and Mrs. Stanley C. Saulnier, 1984.1  
  
*Simon Kenton's Ride*, William Walcutt (1819-1882), ca. 1859  
 Kentucky Historical Society Purchase, 1904.5

## GOTHIC REVIVAL

### Secular Sanctification in Popular Culture

Gothic Revival style emanates from two distinctly different and possibly conflicting sources. As a romantic metaphor, “Gothic” evoked in the public imagination the chivalric knights and lurid events to be read in the writings of Sir Walter Scott and Alfred Lord Tennyson in England and of Edgar Allan Poe and Nathaniel Hawthorne in America. At the same time, the Oxford and Cambridge movement, within the broader Episcopal Church, considered Gothic architecture to be the “one true Christian style” of building, classical style having, after all, pagan roots. In Kentucky, we see these sources in fantastic domestic structures, in their interior appointments as well as in their solemn ecclesiastical settings. While the greatest religious revival in Kentucky may have occurred around the old log church on the Cane Ridge in Bourbon County, Christ Church Cathedral in Lexington and the Cathedral of the Assumption in Louisville affirm their gravitas with lancet windows, pointed arches, towering spires, and fan-vaulted ceilings. Church furnishings in the Gothic style often echo those same pointed arches. This is evident in the set of chairs and tabernacle table that the First Baptist Church, an African American congregation organized in Covington, Kentucky, in 1864, presented to KHS. Castellated villas dotted the landscape of Central Kentucky, especially in Fayette and Boyle counties, one of which, Loudon in Lexington, is attributed to America’s most-noted Gothic architect, A. J. Davis. Sacred and profane, Gothic Revival style directed the viewer’s attention up, out, and beyond the immediate and towards the everlasting.



Apotheosis of the Great Commoner:  
Robert W. Weir's Portrait, *The Last Communion of Henry Clay*

On June 29, 1852, worn out by political turmoil and enfeebled by tuberculosis, Henry Clay died in his room at the National Hotel in Washington, DC. Two months earlier, on May 7, the chaplain of the Senate, Dr. Clement Butler, had given him communion within the rites of the Episcopal Church. Clay, a founder of Christ Church, Lexington, but never outwardly devout, returned to full communion after the death of his son, Henry Clay Jr., in the Mexican War. Several subtle, yet powerful Gothic images pervade the scene. Clay lies upon his couch, eyes cast toward heaven, as light streams in through a window, whose curtains are drawn back into a pointed arch. The chaplain’s vestments, as well as the golden chalice he holds forth, recall the medieval piety of Arthurian legend. On the window ledge, a watch, a vase of flowers, and a small book are cast in radiance, symbolic reminders of the passing of time and all living things. Clay’s remains were returned to Lexington and funds were solicited from the public for an appropriate mausoleum. The winning design, by J. R. Hamilton of Cincinnati, was for a thirteen-sided Gothic Revival pavilion “set on a stepped terrace, with open lobed arches in the first story . . . flying buttresses . . . and an ogee dome ending in a point on which stood a winged angel” sounding a trumpet. Often called “Prince Harry of the West” in reference to the English victor at Agincourt, he might not have minded being remembered in death as a medieval valiant entombed in Gothic glory. Because of insufficient funds for that project, however, Clay lies today beneath a towering classical column.

(clockwise, from top left)  
Wallpaper copied from Lyman Mission House in Hawaii,  
ca. 1840, Wolff House Wallpapers, Mount Vernon, Ohio.

Pulpit chair, ca. 1900, oak  
Donated by First Baptist Church of Covington, Kentucky, 2003.54

*The Last Communion of Henry Clay*, Robert Walter Weir (1803-1889), ca. 1870  
Donated by Mr. and Mrs. William T. Taylor, 1984.24



## ROCOCO REVIVAL Abundance and Excess in the New Industrial Age



Rococo Revival furnishing is the most exuberant departure from the chaste taste of the Federal era, as the pendulum of style swung wildly in the opposite direction after the Civil War. French in origin, the style paid tribute to the court furniture of Louis XIV and later Marie Antoinette, pieces which were often elaborately carved in a sinuous curvilinear manner. Yet consider that the metaphor of abundance, apparent in fruit, flowers, and foliate devices, applied to the furniture also reflects American agrarian abundance and industrial ingenuity. By 1856, John Henry Belter of New York had perfected a system of laminating thin sheets of wood by a steam-press process that enhanced the strength and malleability of the resulting laminates to carving tools. This process made possible ornate machine carving of furniture.

Ambitious Kentuckians acquired furniture in the Rococo Revival style from Cincinnati and Louisville. Exuberance and restraint in design collided when Margarette Mason Brown Barrette acquired a Rococo Revival parlor suite and installed it in Federal-style Liberty Hall. Provenance as well as style distinguish the suite, consisting of two sofas, two arm chairs, and four side chairs. The smaller side chairs reflect the Rococo Revival particularly well, with their flaring cartouche backs and scrolling legs. A round parlor table, again with Hunt-Morgan associations, is another example of the application of industrial design to historical imagination. Though made of wood, the machine-carved and applied mounts and inlay are meant to echo



(opposite, clockwise, from top left)  
"Cornucopia Damask," Americian, ca. 1835-1860,  
Adelphi Paper Hangings, Sharon Springs, N.Y.

Laura Estill (1850-1928), William Carroll Saunders (1817-1892), ca. 1867  
Donated by Wallace and Rose Whalen, 1993.11

Lavinia Estill (1852-1927), William Carroll Saunders (1817-1892), ca. 1867  
Donated by Wallace and Rose Whalen, 1993.11

Creamer, ca. 1880, sterling silver, The Gorham Company (1831-present)  
Donated by Marian K. Knott, 1977.1

Rococo center table, ca. 1860, rosewood  
Donated by the Pewee Valley Old Confederate Home, 1934.1

Rococo Revival parlor sofa, ca. 1850, rosewood  
Kentucky Historical Society Purchase, 1985.9

the Florentine intarsia tabletops that Marie de Medici introduced to the French court in the seventeenth century.

### Sophisticated Ladies: Exoticism and Rococo Revival Portraiture

Alabama artist William Carroll Saunders was educated at the National Academy in New York and studied in Italy prior to the Civil War. After the war, he sought patrons in still-prosperous Kentucky. Saunders worked in an intensely idiosyncratic style, which might be called Plantation Baroque, as seen in James Estill, his wife, and daughters. The turbulent years from 1850 to 1870 were charged with passions on several fronts, socio-political as well as cultural. During those years, the various revivalist movements in the decorative arts, especially those drawn from French and Italian sources, pervaded creative imaginations. Saunders painted the Estill daughters as exotic beauties in the high Orientalist style featured in his earlier historical paintings, drawn from Judaic and Mediterranean sources. Laura and Lavinia are lavishly attired and coiffed in ringlets, whose sinuous texture offsets the harsh allure of their brilliant jewels. Lavinia holds a basket of flowers, a trademark device Saunders displays in several children's portraits.



(opposite)  
Cabinet, hand carved by Kate Mosher (1837-1926), 1892, stained oak  
Donated by Marian Gex Graham, 1996.5

## ARTS AND CRAFTS

### The Revival of Personal Expression and One Rare Example

During the last quarter of the nineteenth century, creativity in the decorative arts began to move away from exotic recreations of the past towards more personal expression drawn from local culture. Several Kentucky writers, notably John Fox Jr. and James Lane Allen, led the way with novels that depicted the customs and conflicts of rural Kentucky rather than “heroic” exploits from days gone by, set in foreign lands. During this time, many artists and craftsmen in Kentucky took advantage of instruction available in Cincinnati. Most notably, they studied at the University of Cincinnati School of Design (which later became the Art Academy of Cincinnati) in the painting studio of Frank Duveneck and in the department of wood carving, led by Benn Pitman. The wood carvings of Covington artist Kate Mosher that reside in KHS collections are outstanding and rare examples of this style. As Kenneth Trapp has observed, “thousands of pieces of furniture, objects of art, and interior architectural elements were carved” in that era, but “known examples . . . number scarcely a hundred.” By all accounts, Mosher was formidable, accomplished, and determined. She was a Confederate sympathizer during the war, who gave aid, comfort, and discreet shelter to southern soldiers. She also championed their needs in the decade after the war. After going deaf from meningitis, she took up wood carving and participated in the founding of the Covington Art Club in 1877. She was almost certainly a pupil of Pitman. One of her most famous pieces, a trumpet vine panel, closely resembles his extant drawings in

the Cincinnati Historical Society collections. As Mosher recorded in a letter now in the KHS accession files, the panel was “carved by me at the request of the Women’s Committee State Board Columbian Exposition to represent Kentucky . . . the panel goes into the wainscoting of the reception room at the Women’s Building” where “each state of the Union has a panel.” Without doubt, her masterpiece is the monumental cabinet fashioned as a cupboard over a credenza. Palm branches ascend the flanking sides, while Tudor roses embedded in a lattice pattern pervade most of the open surfaces. Two large cranes, a reference to the regenerative power of the Nile River Gods, stand forth from the lower doors. Kate Mosher also left her mark in the form of a scripted monogram “KM” on the left proper drawer shield and “1892” on the right. This piece, in particular, celebrates feminist achievement in a world that was still patriarchal in tone and political construct.

#### Bluegrass Idyll: A Reconsideration of Paul Sawyer

Though relatively unknown outside the Bluegrass state, Paul Sawyer remains one of the most popular indigenous artists in the history of the commonwealth, rivaled only by Matthew Harris Jouett. Early in his career, Sawyer took advantage of the proximity of Duveneck for instruction. Though he became an accomplished artist, whom his teacher admired, his life was plagued by inconsistency and indolence.

During the first part of his life, he was overdependent on his parent's generosity but then later became overburdened with their care. A final decline into alcoholism killed him at an early age. At the same time, he was an enchanting companion to all those who left first-hand accounts of him behind, as "courtesy was a genuine feature of his personality. He appears to have exercised good manners in all kinds of situations toward people of all social classes." The transformation of Sawyer's watercolors into a print industry in the 1960s revived the oral history that he was a talented drunk willing to paint for a few dollars to buy his hooch and that he died before his real potential could be fulfilled. Those prints also ensured that he was overexposed and underappreciated, relegated to the role of a quaint local practitioner whose pretty pictures satisfied a nostalgic hunger for images of idyllic Kentucky landscapes. We should be able to see Sawyer for exactly what he was—a painter with a very sensitive eye for the nuances of the Kentucky landscape, one who painted in colors tenderly combined and deftly applied. Consideration of his work returns us to the difficult, though time-honored determination of what is beautiful, indeed

what is beauty. Beauty is about good form. Sawyer saw the good form of the Kentucky landscape, the totality of that form, which he painted as his experience of light, air, water, earth, and foliage. Appreciation of his art comes from an innate response to that totality, a response magnified by a personal love of the land. Bright with subtle color contrasts and bravura brush stroke, Sawyer's paintings are as ephemeral as a summer day. If there were demons in his soul, they were certainly not manifest in the greener pastures he so freshly rendered.

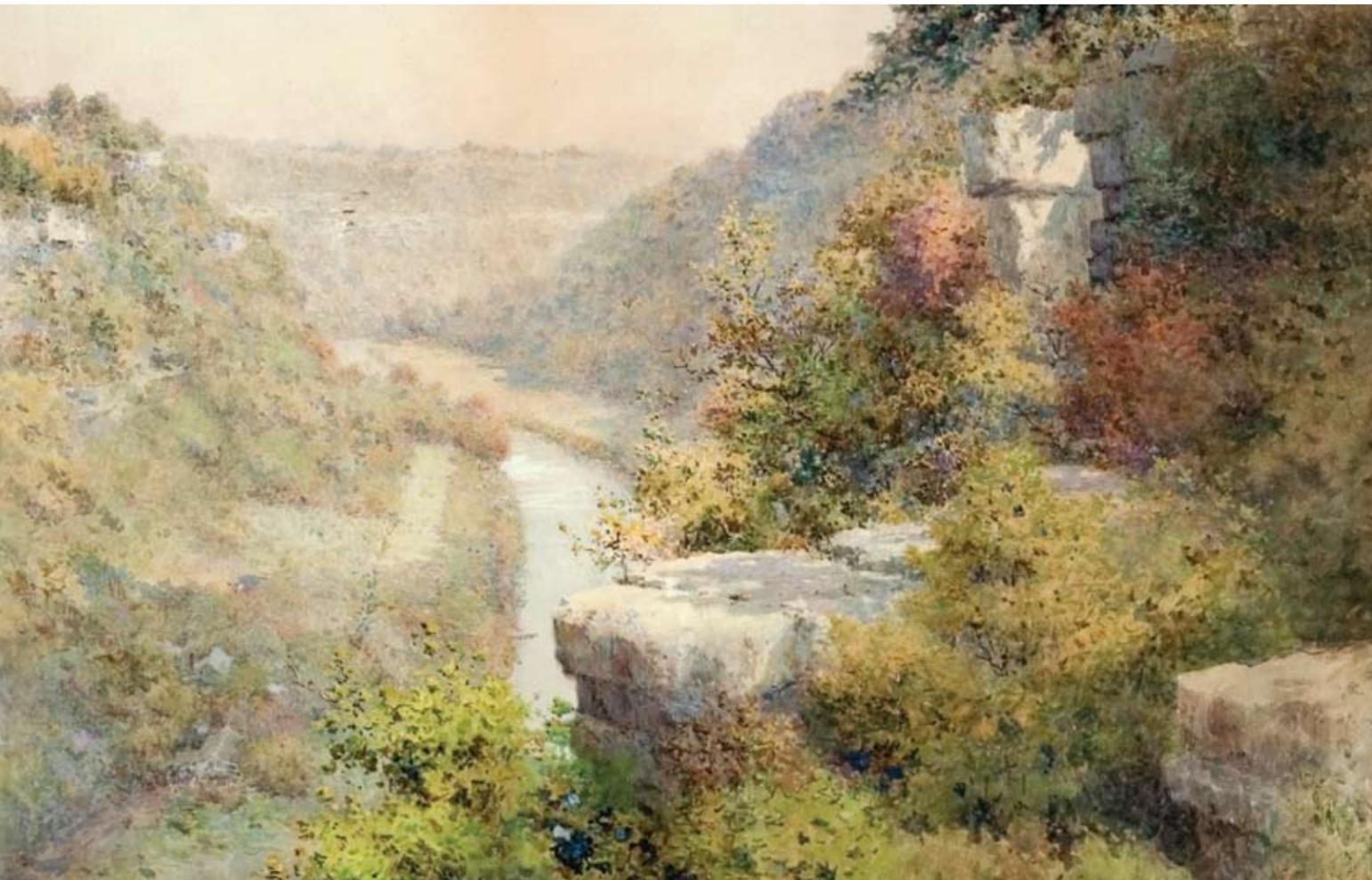
(opposite, clockwise from top right)  
*Big Eddy*, Paul Sawyer (1865-1917), ca. 1900  
 Donated by Mary Discher Kelly, 1997.8

Bench, ca. 1880, cane and oak  
 Kentucky Historical Society Collections, 1939.736

"Hedge House Stripe," American, 1865-1875  
 Adelphi Paper Hangings, Sharon Springs, N.Y.

Painted chair, ca. 1900, oak  
 Donated by Virginia C. Mayne, 1980.20

(below)  
*Lover's Leap*, Paul Sawyer (1865-1917), ca. 1900  
 Donated by Mary D. Kelly Trust, 2008.21



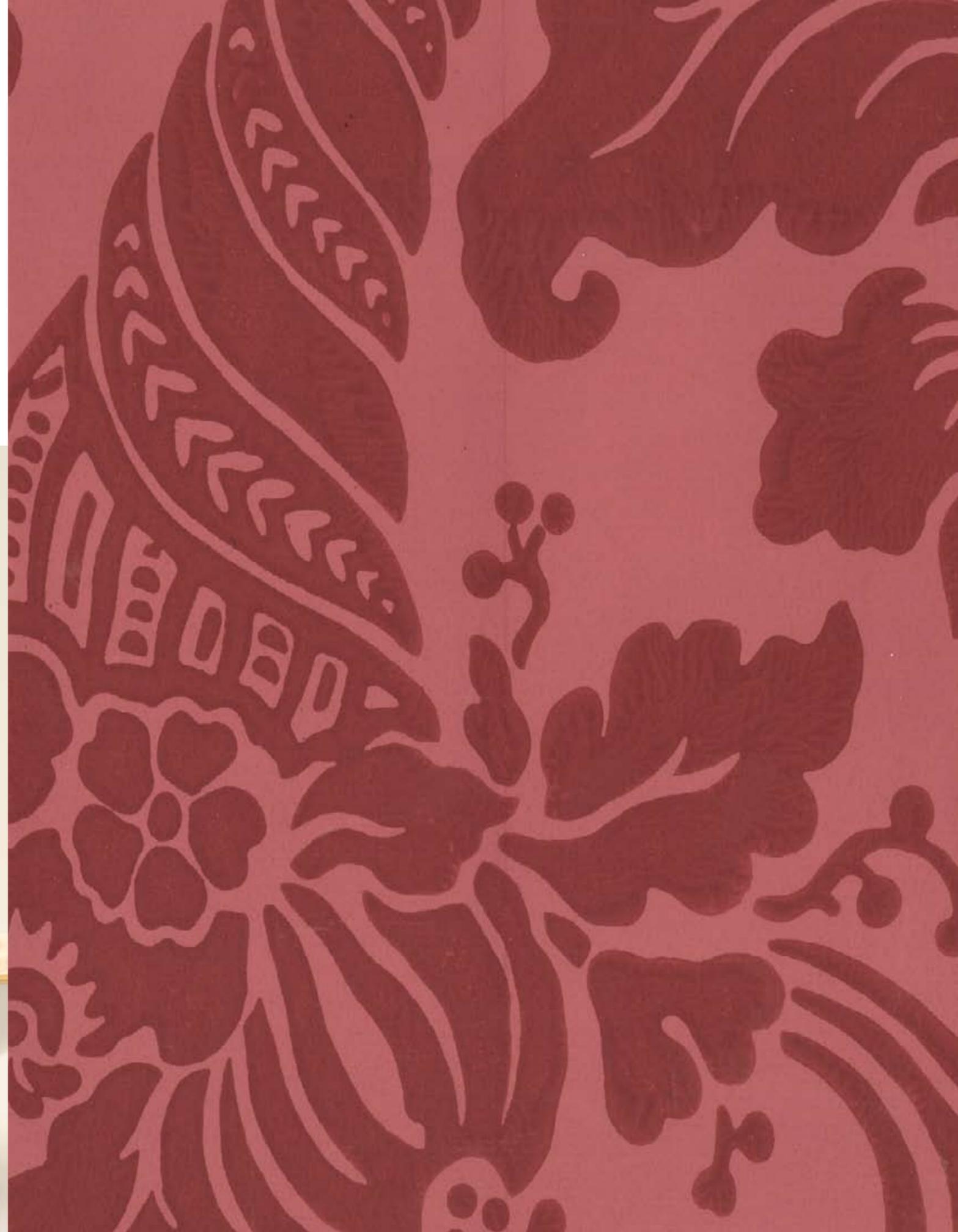
## A BACKWARD GLANCE

### Husbanding the Cultural Patrimony

A wealth of insightful scholarship on revivalism in the American decorative arts has guided the development of this exhibition, which showcases many outstanding examples from KHS collections. Yet the legacy of giving was its true inspiration. Many curatorial files contain touching letters describing a piece of antique furniture or silver, which the donor bequeathed as a memorial gift. Renewing and installing those gifts in

a thoughtful setting is one way of honoring both the giver and the gift. It also is a fitting setting for ongoing development efforts on behalf of the Kentucky Treasures Endowment Fund, which purchases, preserves, and presents signature pieces from the past. The decorative arts are but one illustration of the rooms in which the past resides, but they do give form and comfort to those who tarry there thoughtfully. ❖

Tea cup and saucer, "Old Paris" pattern, ca.1845, porcelain  
Donated by Lillian Bell, 1991.8





## KHS Salutes Military History

Kentucky's military history is receiving heightened attention from the Kentucky Historical Society (KHS) this summer and fall. Major efforts are underway to complete renovations to the Kentucky Military History Museum (KMHM) at the Old State Arsenal, and three exhibitions featuring Kentucky's military past will open this year between August and November.

Renovations to the KMHM are ongoing and are focused on getting the building ready to welcome visitors once again. It closed temporarily in October 2007 to make way for major upgrades. When a new heating and air conditioning system had been installed, plans to reopen were put on hold again because code and safety problems surfaced.

These issues prompted KHS to conduct a feasibility study to determine other critical issues to address before reopening the building. The KHS Foundation funded the study. Masonry and deteriorated windows were repaired. Iron security bars added to the building in the early twentieth century were removed from windows and doors. Paint analysis revealed the paint colors once used on the doors and window trim. Those colors were once again applied to the building.

Public response to the exterior improvements has been positive. Less obvious to those who pass by the historic building, but critical to progress toward reopening the museum, is the interior work. Recently, crews completed the removal of lead paint and asbestos flooring tiles on the first floor.

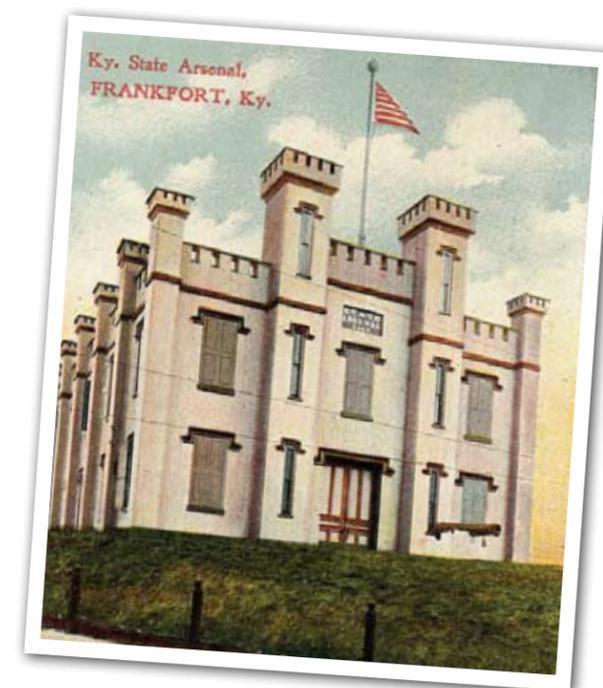
The military history of Kentucky will be prominent this summer when KHS unveils a new Museums-to-Go exhibit featuring the history of the Old State Arsenal. This exhibit debuts on Aug. 20 at the Kentucky State Fair and will be seen by thousands of visitors.

In addition, a new online exhibition, "Kentucky Treasures: The Kentucky Historical Society Military History Collection" goes live in August. The online

exhibition, funded by the Kentucky Veterans Trust Fund, features compelling stories of Kentucky servicemen and women through numerous military conflicts.

A final project, a new gallery exhibition drawn from artifacts and stories in the online exhibition, will open in the Keeneland Changing Exhibits Gallery at the Thomas D. Clark Center for Kentucky History on Veterans Day, Nov. 11, 2009. Priceless artifacts, photographs, documents and oral histories will showcase the experiences of those who served.

KHS is eager for visitors to see the progress at the KMHM, so once the building is safe, guided "hard hat" tours will be planned for the fall. These tours will focus on discoveries made about the building during the preservation project.



A colored postcard recently brought to the attention of the Kentucky Historical Society confirms the colors.



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**Kentucky**  
UNBRIDLED SPIRIT

The Kentucky Historical Society is an agency  
of the Kentucky Tourism, Arts and Heritage Cabinet.



Photographs of Mayme Bull, n.d.; Monogrammed gold bracelet, “MTB.” Photograph courtesy of Cowan’s Auctions Inc., Cincinnati, Ohio.

## Kentucky Historical Society Acquires Paul Sawyer Paintings, Personal Momentos

The Kentucky Historical Society (KHS) wasn’t looking to purchase additional paintings by Paul Sawyer. The Society already holds one of the largest collections of Sawyer paintings in the nation.

In 2008, the Society’s collection increased significantly due to the generous bequest of 17 Sawyer paintings from donor Mary D. Kelly. But while examining Cowan’s Auctions spring catalog of fine and decorative arts, two paintings changed the minds of KHS curators. One of the paintings portrays one of the commonwealth’s important military buildings and the other adds intimate depth to the story of the artist. With generous support from the KHS Foundation, the Society was fortunate to acquire these paintings and to bring them back to the commonwealth for its citizens to enjoy.

“Kentucky Old State Arsenal From the River”

depicts a typical Sawyer subject—the river landscape surrounding Frankfort. Sawyer loved the Kentucky and Elkhorn rivers and their tributaries. In 1908, soon after his mother died, Sawyer moved into a houseboat on the Kentucky River. For the next several years, he lived and traveled on the river painting the quiet waters and beautiful environs. This newly acquired painting depicts this world—the Kentucky River and the bluffs of Frankfort.

A closer look at the painting reveals a building standing sentinel on the bluff, the Kentucky State Arsenal, now home of the Kentucky Military History Museum. The red-bricked arsenal of today, now undergoing rehabilitation under the Kentucky Department of Military Affairs and the Society’s leadership, is a Frankfort landmark. From the mid-1800s and well into the mid-1900s, however, the building sported a painted exterior. “Kentucky Old State Arsenal From



From left: “Portrait of ‘Mayme’ Bull Within River Landscape,” n.d., watercolor on paper; “Kentucky Old State Arsenal From the River,” n.d., watercolor on paper. Photographs courtesy of Cowan’s Auctions Inc., Cincinnati, Ohio.

the River” depicts Sawyer’s world, some of which remains today—the river, the landscape, the Arsenal—though altered by time and man.

Sawyer’s love for the river and the natural world is well documented in his paintings. Less documented is his love for and relationship with his long-time fiancée, Mary Thomas “Mayme” Bull. For this reason, the second painting, “Portrait of ‘Mayme’ Bull Within River Landscape” holds great interest.

Mary Thomas “Mayme” Bull was born in 1865, the same year as Sawyer. The couple met in Frankfort in 1887. Both appreciated art and enjoyed time exploring the local rivers. The two became engaged but never married, perhaps because both cared for their aging parents and Sawyer struggled financially as an artist.

In an effort to earn money, Sawyer moved to New York in 1913. A year later, Bull, still living in Frankfort, passed away and Sawyer immediately returned for the funeral. Details of their relationship are lost, as none of their private letters survive, probably burned by family members. Yet, one intimate record endures—this watercolor. “Portrait of ‘Mayme’ Bull Within River Landscape” shows Bull seated in a canoe, likely on Elkhorn Creek. It is one of the rare times the subject’s face is recognizable in

Sawyer’s landscapes. In this watercolor, he captures all of his loves—nature, the river and Mayme.

These two paintings purchased by KHS are also documents to this love between Sawyer and Bull. They belonged to Mayme Bull, presumably gifts from Sawyer. The paintings were passed down in her family until they were bequeathed to a family friend, who sold them through Cowan’s Auctions.

Adding to the importance of this purchase are personal items belonging to Bull. Two photographs show her with that unmistakable hairstyle which was captured in the Sawyer painting. A more personal item is her gold bracelet monogrammed “MTB.”

When curators are able to connect a subject’s personal items to a story in a painting or other work, the interpretation is richer and provides a deeper connection between the artifacts and audiences. These items add to our understanding of Sawyer and the people he knew and loved in Kentucky.

## New DONATIONS & ACQUISITIONS TO THE KENTUCKY HISTORICAL SOCIETY COLLECTIONS

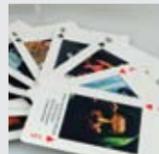
The Kentucky Historical Society continually adds to its collections of historic materials. Photographs, documents, artifacts and oral histories help keep Kentucky's rich past alive for future generations. A sample of the latest acquisitions are featured here.



**“Counsel the Educated Monkey,” c. 1918.**  
Nine children of John Morgan of Garrard County, Ky., used this educational toy. By moving the monkey's feet, the children could learn various math skills. *Donated by Ronald W. Morgan, 2009.7*



**Reynolds Metal Company Worker Identification Badge, c. 1943.**  
Virginia Keith Snawder wore this badge when she worked for the Reynolds Metal Company in Louisville, Ky., during World War II. Snawder was only a teenager at the time. *Donated by Leslie Miller, 2009.4*



**“Most-Wanted” Deck of Cards, c. 2003.**  
Similar decks of cards were distributed to U.S. and Allied troops serving in Iraq as part of the Global War on Terror. These cards helped troops identify wanted individuals of Saddam Hussein's government or Baath party members. *Donated by Tony Curtis, 2009.8*



**Salvation Army Youth Camp Costume, c. 1950.**  
Virginia Rose Jenkins Garland used burlap sacks and other found materials to make this costume. She wore it as part of her involvement in the “Girl Guards” at the Salvation Army Youth Camp in Paradise Valley, Ky. Garland continued to serve in the Salvation Army for more than 50 years. *Donated by Virginia Rose Jenkins Garland, 2009.6*



**Two-piece Knit Outfit, c. 1970.**  
Mary Hamilton purchased this miniskirt and top in Lexington, Ky., in the early 1970s. Hamilton, a college student at the time, wore this outfit to Easter Sunday services at St. Martin of Tours in Flaherty, Ky. *Donated by Mary Hamilton, 2009.2*



**“USS Kentucky” by Terrence Maley, 2008.**  
The Navy League Art Project commissioned artist Terrence Maley to depict naval vessels with Kentucky ties. This painting portrays the battleship “USS Kentucky,” commissioned in 1898 and later part of President Theodore Roosevelt's Great White Fleet. *Kentucky Historical Society purchase, 2009.10*



**James Ezra Hetton Diary**  
Hetton, a traveling preacher, wrote in the 1840s-1860s about his daily activities, his religious views and the Civil War in central Kentucky. Also part of this collection, a letter from Mary in Walnut Grove, Ky., to “Han” dated Aug. 1, 1864 describes the Civil War and how Mary plans to leave her children with a relative and find work in Canada. *Donated by H. Scott Hankla, 2009.005*



**Bourbon County Glass Plate Negatives**  
Lee “Tug” Wilson found these negatives in the late 1950s in an abandoned photograph studio in Paris, Ky., above Wilson's Drugs, a drug store run by the Wilson family. The negatives provide insight into Bourbon County life and landmarks in the 1910s by featuring trains, Duncan Tavern and Millersburg Female College. *Donated by Jeanine Scott, 2009.004*



**Selbert and Weitzel Families Photograph Collection**  
This collection is an example of amateur photography featuring children and adults from a Frankfort family in the 1910s. One photograph shows a little girl holding a camera and a teddy bear. *Donated by Linda Stevens, 2009.018*



**Korean War Panoramic Photographs**  
The five panoramic mobilization photographs of National Guard soldiers during the Korean War showcase Batteries from around Kentucky, including Glasgow, Tompkinsville, Campbellsville, Monticello and Springfield. This collection adds more information on Kentucky's involvement in the Korean War by featuring soldiers. *Donated by R.P. Watson, 2009.003*



**Jean L. Auxier Collection**  
Jean L. Auxier was a lawyer who dealt mainly with land rights and served on several Kentucky Historical Society (KHS) committees in the 1950s-1960s. His collection includes personal papers, family photographs, professional documents, legal files and correspondence written by Auxier while serving on KHS committees. *Donated by Michael Auxier, 2009.001*

## Project Brings Life to “A Kentucky Journey”

This spring, the Kentucky Historical Society (KHS) Interpretive Education team tried something new. Because of the great size of the Thomas D. Clark Center for Kentucky History's permanent exhibition—20,000 feet—visitors sometimes become overwhelmed and miss many of the unique artifacts and stories featured in “A Kentucky Journey.”



In an attempt to engage students on multiple levels, the Interpretive Education team along with volunteers and staff from several other KHS departments, developed several stations that were placed throughout “A Kentucky Journey.” Students, teachers and chaperones were encouraged to ask questions and to discover and experiment with items from past eras. These stations allowed each guest to take a personalized Kentucky journey, which resulted in a more memorable experience. By actively engaging these students, staff and volunteers brought the stories contained within the exhibition to life.

Visitor response to the stations was extremely enthusiastic. Teachers commented that the time spent at KHS enhanced their students' understanding of the Kentucky experience and that the new stations helped students retain the information that was given during their visits. KHS staff also enjoyed sharing their expertise with the 23,000 students, teachers and chaperones who visited the KHS history campus last spring.

## Students Enjoyed “Exploring Perspectives in Frontier Kentucky”



Museum Theatre specialist Adam Luckey as Daniel Trabue.

These “Exploring Perspectives in Frontier Kentucky” workshops combined both social studies and arts and humanities curricula to create an exciting hour of drama and history for hundreds of elementary school students. The program was funded through generous donations from the Lucille Little Foundation and the

Another successful season of the Kentucky Historical Society (KHS) Museum Theatre Outreach program has come to a close with the end of the 2008-2009 school year. The KHS Museum Theatre team provided 41 programs to fourth and fifth grade students in four Kentucky counties.

late Colonel Armando J. “Al” Alfaro. Children from Elliott, Fayette, Franklin and Rowan counties walked in the shoes of frontier families and Native Americans struggling to understand each other in early Kentucky. Through the workshops, they learned of the hardships of making the three week walk into Kentucky through the Cumberland Gap, the fear of being ambushed by Native Americans, and the experience of building, loading and navigating flatboats down the Ohio River. They argued over land ownership and drafted peace treaties. Students created frozen images of active scenes from the Museum Theatre play, “Westward into Kentucky: The Journal of Daniel Trabue” and utilized the creative dramatic skills of pantomime, mimicry and improvisation to pack bags, saw logs, aim arrows, load muskets and become dangerous forces of nature such as rainstorms, pesky insects and river rapids.

## History Teachers Kentucky's Civil War Landscape

American history teachers in the “Democratic Visions: From Civil War to Civil Rights” professional development program recently returned from a six-day bus tour of Abraham Lincoln- and Civil War-related sites across the commonwealth.

“Democratic Visions” is a three-year Teaching American History (TAH) grant administered by the Kentucky Historical Society (KHS) in partnership with Powell County Schools. The July bus trip was the capstone of the teachers’ first year in this professional development program and focused on the diverse historical perspectives of Kentuckians, including the sixteenth president, during our nation’s greatest struggle.

In all, 23 teachers and six grant staff participated, starting their Kentucky Civil War adventure at Berea College with an evening program and orientation session. The group then toured the Battle of Richmond Battlefield, the Lexington History Museum and the Mary Todd Lincoln House in Lexington, before traveling north to Maysville to learn more about the Underground Railroad.

Other stops along the tour included the northern Kentucky sites of Fort Wright, the James A. Ramage Civil War Museum in Fort Wright and the Dinsmore Homestead near Burlington. After traveling to Louisville, the participants were treated to a discussion with sculptor Ed Hamilton on the site of his new Lincoln statue on the Louisville Waterfront. The group also participated in educational programs at Farmington Historic Plantation in Louisville.

The group spent day four of the tour in central Kentucky, with stops in Bardstown at Federal Hill (My Old Kentucky Home), the Lincoln Birthplace

National Historic Park in Hodgenville, Perryville Battlefield State Historic Site and finally Shaker Village at Pleasant Hill. They spent the final day at Camp Nelson in Jessamine County. Camp Nelson was originally a major Union supply depot, and later a recruiting and training center for African American Civil War soldiers.

Visiting these historic sites helped teachers in the Democratic Visions program make important connections between state and local historical personalities and events and the larger scope of United States history. KHS also created a compact disc with teacher resource materials, including background information on all of the sites, primary sources, lesson plans and maps. The trip and the resource materials provided participants with practical educational tools that they can use in the classroom to increase their students’ achievement.

Tour organizers took advantage of the opportunities provided by two national commemorations having a direct impact on Kentucky, the Lincoln Bicentennial and the upcoming Civil War Sesquicentennial.

Teacher participants included Ashley Shaw, Bath County; Kenton Horsley and Bernard Kouns, Carter County; David Feltner and Zelicia Hughes, Estill County; Jamie Money and Tammy Reynolds, Fleming County; Debra Craver and Jennifer Wells, Menifee County; Chip Manley and Cami Stevens, Montgomery County; Michelle McCarty, Morgan County; Lisa Cline, Jeremy Hall, Rhonda Muse, and Melody Skidmore, Powell County; Kathy Bobo, Renee Burdett, Stephanie Hurst, Bobbie Jo Mason, and Melissa Singleton, Rockcastle County; and Hope Brown and Sandra Nathanson, Rowan County.



The Lincoln statue in Hodgenville was one stop on the “Democratic Visions” tour.

## Highlighting History Series Begins this Fall

Join the Kentucky Historical Society (KHS) for this new speaker and workshop series, which features monthly History Speaks! and Food for Thought programs as well as the KHS Distinguished Lecture, an annual dinnertime event.

Formerly known as Brown Bag, History Speaks! is a new and improved workshop and lecture program that will begin this September. It is still free and informal, so bring your lunch and join KHS for an enlightening hour of history with presenters from across the commonwealth.

Visitors can enjoy a tasty meal and interesting conversation during a fun and relaxing Food for Thought program, previously called Tea Time Tours. Don’t be fooled by the former name—Food for Thought

programs take place at lunchtime and can be enjoyed by a diverse audience. Whether you are fresh out of school, enjoying retirement, male or female, you will find the Food for Thought programs entertaining and enlightening.

A yearly event, the KHS Distinguished Lecture is a formal dinner during which patrons will enjoy fresh perspectives on history. Stay abreast with up-to-the-minute research on historical figures, events and eras while enjoying a delicious meal and stimulating conversation. Share the evening with someone special or make it a group outing by reserving an entire table.

Highlighting History is one more way that KHS offers Kentuckians connections to the past, perspective on the present and inspiration for the future.



### HISTORY SPEAKS!

“Dulcimers: Tradition and Transformation”  
Wednesday, Sept. 2, noon

“Made in Kentucky: Furniture in the 19th-Century”  
Wednesday, Oct. 7, noon

“This is Home Now: Kentucky’s Holocaust Survivors Speak”  
November 4, noon

### FOOD FOR THOUGHT

“The Halcyon Days of American Silver”  
Wednesday, Oct. 21

“Kentucky: The Master Painters from the Frontier Era to the Great Depression”  
Wednesday, Dec. 9

### KHS DISTINGUISHED LECTURE SERIES

TBA

For more information, visit [www.history.ky.gov](http://www.history.ky.gov)

## Two KHS Projects Receive National Awards



A Kentucky Historical Society (KHS) project and a joint project of KHS and the Kentucky National Guard recently received Leadership in History Awards from the American Association for State and Local History (AASLH).

“Kentucky’s Abraham Lincoln” and “Bataan: The Harrodsburg Tankers—A Time for Courage—A Time for Heroes” were honored with Awards of Merit by AASLH.

“Kentucky’s Abraham Lincoln” consists of four interpretive components that explore the importance of Kentucky throughout Abraham Lincoln’s life, and place the state’s bicentennial commemoration in

historical context. The components include “Beyond the Log Cabin: Kentucky’s Abraham Lincoln,” the state’s signature Lincoln exhibition; a five-panel Museum-to-Go exhibit; a 300 square-foot traveling HistoryMobile exhibit; and an 8,000 square-foot exhibit that 16,000 guests visited at the 2008 State Fair.

A special project of KHS and the Kentucky National Guard, the DVD titled “Bataan: The Harrodsburg Tankers—A Time for Courage—A Time for Heroes” presents the ordeals of Harrodsburg’s Kentucky National Guard tank company in combat and prison in World War II.

## Lincoln Memorial at Louisville Waterfront Park Dedicated in June

Kentucky’s new Abraham Lincoln memorial, sponsored in part by the Kentucky Abraham Lincoln Bicentennial Commission (KALBC), was dedicated at Louisville Waterfront Park at a sunset ceremony June 4.

The Lincoln Memorial at Waterfront Park, which was conceived in collaboration with research by curatorial staff of the Kentucky Historical Society, is a fitting tribute to Lincoln’s lifelong connections to and legacy in Kentucky. The memorial features a 12-foot statue of Lincoln and four bas reliefs which highlight different stages of the sixteenth president’s life and experiences in the commonwealth. The statue and bas reliefs were sculpted by nationally renowned Louisville artist Ed Hamilton.

The Lincoln Memorial site also includes an amphitheater with granite seating carved with famous quotes from Lincoln.



## Tough Competition Marked National History Day Contest

Forty Kentucky middle and high school students traveled to the University of Maryland in College Park for the Kenneth E. Behring National History Day (NHD) contest on June 14-18.

Students from across the country created projects based around the theme of “The Individual in History: Actions and Legacies.” In order to attend the national competition, these students had to qualify at regional and state competitions. This year more than 2000 students participated in the national contest.

On Wednesday, June 17, student projects were showcased at various Smithsonian Institution museums. Nate Katz, of Winburn Middle in Lexington, was one of 12 students chosen to display his exhibit at the National Museum of American History Behring Center. His exhibit was entitled “FDR and the New Deal.”

Kelsey Brown and Julie Graf, also from Winburn Middle in Lexington, won Best of State for the Junior Division. Kelsey and Julie competed in the Junior Group Exhibit category and their exhibit, entitled “Photography Can Light Up Darkness and Expose

Ignorance: Lewis Hine,” advanced to the competition finals and placed 11th in the nation.

Paige Brewer, Mary List and Anna Borchers, of Notre Dame Academy in Park Hills, won Best of State for the Senior Division. Their project was a Senior Group Exhibit, entitled “Sophie Scholl: Actions and Legacy.”

Students from Boone, Fayette, Jefferson, Kenton, Letcher, Madison, Pike, Rockcastle and Spencer counties participated in the national competition.



## Portions of Woodburn Farm Collection Now Available for Researchers

Portions of the Woodburn Farm Collection – a major collection detailing the lives and business dealings of one of Kentucky’s earliest Woodford County families – were recently made available in the Kentucky Historical Society (KHS) Special Collections Reading Room.

The Woodburn Farm Collection consists of thousands of documents from the Alexander family. The portion now available for research dates from 1767 to 1934 and includes manuscripts, ledgers, correspondence, business records and personal papers. The papers of R.A. Alexander are among those accessible to visitors. Born in Kentucky and educated in England, R.A. Alexander was a

businessman who bred thoroughbreds and livestock. He purchased the famous thoroughbred, Lexington, from Richard Ten Broeck in 1856 for \$15,000. At that time, this was reportedly the most anyone had paid for a horse.

The majority of the collection was donated to KHS in 2003 by the late Dr. Alexander John Alexander and Kathy Brewer. Later portions of the collection were donated by Gretchen Burud, and Dr. Jack and Jonelle Fisher.

To view a guide to the Woodburn Farm Collection online, visit [www.history.ky.gov](http://www.history.ky.gov) and click on “Search our Collections.”

## Preserving Kentucky's Sports History at the 2009 Abraham Lincoln Society Gala

For years, Kentuckians have been making history on the race track, the basketball court, the football field, the baseball diamond, in the boxing ring and in a wide array of other competitive sport arenas. Pee Wee Reese, Steve Cauthen, Muhammad Ali, Wes Unseld, Mary T. Meagher and other legendary names stand alongside those of new and emerging athletic stars—Kenny Perry, Caroline Burkle, and Elaine Breeden—in designating the commonwealth as the home of some of the country's greatest athletes.

The Kentucky Historical Society (KHS) seeks to cherish the inspirational stories created by Kentucky athletes. On Monday, Oct. 19, noted Kentuckians will donate signature artifacts from their sports careers at the annual Abraham Lincoln Society Gala.

"Sports history contains inspirational lessons of endurance, courage, perseverance and teamwork," said Kent Whitworth, executive director of KHS. "The Lincoln Society Gala provides the perfect setting to honor that history and the individuals who created it. By expanding our sports collection, we will increase our capacity to inspire Kentucky youth and families."

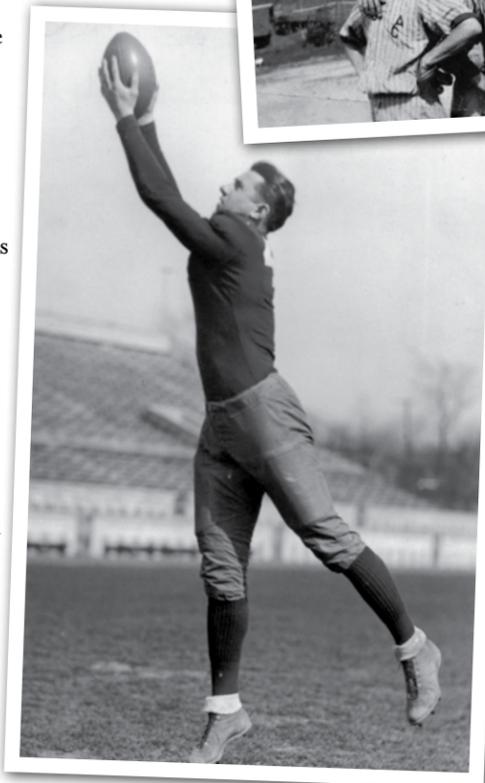
Among the invited honorees to the Gala this year are Muhammad Ali and his family. Ali is a collections donor and a member of the Abraham Lincoln Society.

This year's Gala will also raise funds for the Elizabeth Lloyd "Libby" Jones Youth Fund.

"Libby Jones' commitment to education led us to create a special fund to ensure that at-risk youth can experience the Society's exhibitions and educational programs," said John R. Hall, KHS Foundation president. "Our goal for this year's Gala is to raise \$25,000, which

will allow over 12,000 disadvantaged students access to the Society's resources. The Gala has always been an opportunity to honor the Society's major gift supporters. Expanding the focus to grow our sports collections and raise funds for at-risk youth adds two exciting components to an already successful event."

In keeping with the themes of giving and sports, this year's gala will be a little less formal and guests will have the opportunity to enjoy some of the Society's impressive sports artifacts and images, as well as the company of some of Kentucky's noted athletes.



Left to right:  
Bud Cavana, end, University of Kentucky, ca. 1930. KHS Collections.  
Charles Schreck, age 18, who played with the Gems, a Covington baseball team, ca. 1920s. KHS Collections.

## Ten Ways to Support Kentucky History

- ✓1. **Give a Tour.**  
A gift of \$100 will cover the admission costs for 50 students to tour the Kentucky Historical Society (KHS) history campus. Imagine the smiling faces of two groups of students that might not otherwise be able to afford to discover the sense of pride that comes from exploring Kentucky's history.
- ✓2. **Share a Few Good Books.**  
The Martin F. Schmidt Research Library is the premier destination for Kentucky family historians and scholars. Your gift of \$200 would help purchase Kentucky history and genealogy books.
- ✓3. **Support a Scholar.**  
KHS Scholarly Research Fellowships nurture both young scholars and veterans by introducing them to our collections. Their research advances public knowledge of Kentucky's story. A donation of \$1,000 would pay for a visiting scholar to work on-site for a summer.
- ✓4. **Leave a Legacy.**  
Make a gift to Kentucky history that will last forever! Remember KHS in your estate planning and help ensure the future of the Society's mission.
- ✓5. **Build an Exhibition.**  
Help fund new and exciting exhibitions in the Keeneland Changing Exhibits Gallery at the Thomas D. Clark Center for Kentucky History. Help families and children discover what makes Kentucky, Kentucky! Build an entire exhibition with a gift of \$50,000.
- ✓6. **Lead the Charge!**  
Unrestricted contributions to the KHS Annual Fund support educational programs, research, conservation, publications, exhibitions and professional services. Your support is needed and appreciated.
- ✓7. **Cherish an Artifact.**  
Thanks to the generosity of Richard C. Brown, the Kentucky Treasures Endowment Fund was created to purchase, preserve and present signature artifacts and collections. Gifts in support of the Kentucky Treasures Endowment Fund mean irreplaceable pieces of our past will not be lost.
- ✓8. **Recognize a Loved One.**  
Celebrate special occasions such as birthdays or anniversaries, or honor the memory of a loved one by making a memorial gift. Purchase a laser-engraved brick to be placed in front of the Center, or an engraved leaf, acorn or stone on the Kentucky Family Tree in the KHS library.
- ✓9. **reMember.**  
Join the growing crowd of history buffs, genealogists and families who have become members of KHS and now enjoy subscriptions to our publications, special invitations, discounts in the 1792 Stewart Home School Store and free admission to our history campus.
- ✓10. **Honor our Veterans.**  
On Nov. 11, "Kentucky Treasures: The Kentucky Historical Society Military Collection" exhibition opens at the Center. Signature artifacts from Society collections will pay tribute to stories of Kentuckians' leadership, courage, sacrifice, endurance and bravery. Help sponsor the exhibition with a gift of \$10,000.

**Your Gifts Change Lives.** Help every Kentucky child and family understand what it means to say, "I am a Kentuckian." Contact the KHS development team at 502-564-1792 to discuss your gift.

# FEATURED EVENTS

## HISTORY ZONE

Thomas D. Clark Center for Kentucky History  
Saturdays in September, 1–4 p.m.  
“Jug Band Jam”

Are you ready to master the comb harmonica? Discover how jug band musicians turn ordinary objects into extraordinary music as you take your turn playing the spoons, raking the washboard and plucking the washtub bass. For children ages 3–12 and their families. Free.

## MUSEUM THEATRE

Thomas D. Clark Center for Kentucky History  
Wednesdays in September, 2 p.m.

“In the Veins: Conversations from a Coal Town”

Walk through a Kentucky coal company town as a cast of characters unearths their way of life above and below ground. (15 minutes.) Free with museum admission.

Saturdays in September, 1 and 3 p.m.

“Needmore Nonesuch? Whynot! (But I Can’t Place the Name)”

Travel across the regions of the commonwealth in this fun and fact-filled presentation about Kentucky’s colorful place names. (15 minutes.) Free with museum admission.

## Sept. 2 HISTORY SPEAKS!

Thomas D. Clark Center for Kentucky History  
Noon

“Dulcimers: Tradition and Transformation”

Formerly known as Brown Bag, History Speaks! is a new and improved workshop and lecture program that will begin in September. Bring your lunch and enjoy a musical exploration of the heritage and evolution of the dulcimer. “Kentucky’s state instrument.” Dr. Ron Pen, director of the John Jacob Niles Center for American Music at the University of Kentucky, will discuss and play the songs of dulcimer legends from “Uncle Ed” Thomas to John Jacob Niles and Homer Ledford. Free.

## Sept. 5 INSTRUMENT WORKSHOP III

Thomas D. Clark Center for Kentucky History  
2–4 p.m.

Join Don Rigsby and other string musicians from the Kentucky Center for Traditional Music at Morehead State University for performances and a jam session. Free with museum admission.

## Sept. 11 FIDDLE MASTERS CONCERT

Thomas D. Clark Center for Kentucky History  
5:30–6:30 p.m.: Meet fiddle makers  
7–9 p.m.: Concert

Presented by John Harrod, the concert will feature performances by fiddle master Roger Cooper, Paul David Smith, Nikos Pappas and more. Free with museum admission.

## Sept. 12 FAMILY-HISTORY WORKSHOP

Thomas D. Clark Center for Kentucky History  
10:30 a.m.–1:30 p.m.

Get suggestions about how to start the process of researching and documenting family history. Proper techniques for basic research will be discussed and information on resources, repositories and helpful tips will be offered. Free. Registration is required by noon on September 11. Contact the reference desk, 502-564-1792 ext. 4460.

## Sept. 18 KHS FOUNDATION BOARD MEETING

## Sept. 26 SMITHSONIAN MUSEUM DAY

KHS History Campus  
Enjoy free admission to the KHS history campus when you present a Museum Day Admission Card, available on [www.smithsonianmag.com/museumday](http://www.smithsonianmag.com/museumday).

## Oct. 16 KHS EXECUTIVE COMMITTEE BOARD MEETING

Thomas D. Clark Center for Kentucky History

## Nov. 6 ANNUAL MEETING

Thomas D. Clark Center for Kentucky History

## Nov. 11 OPENING OF “KENTUCKY’S MILITARY TREASURES: SELECTIONS FROM THE KENTUCKY HISTORICAL SOCIETY COLLECTION”

Thomas D. Clark Center for Kentucky History

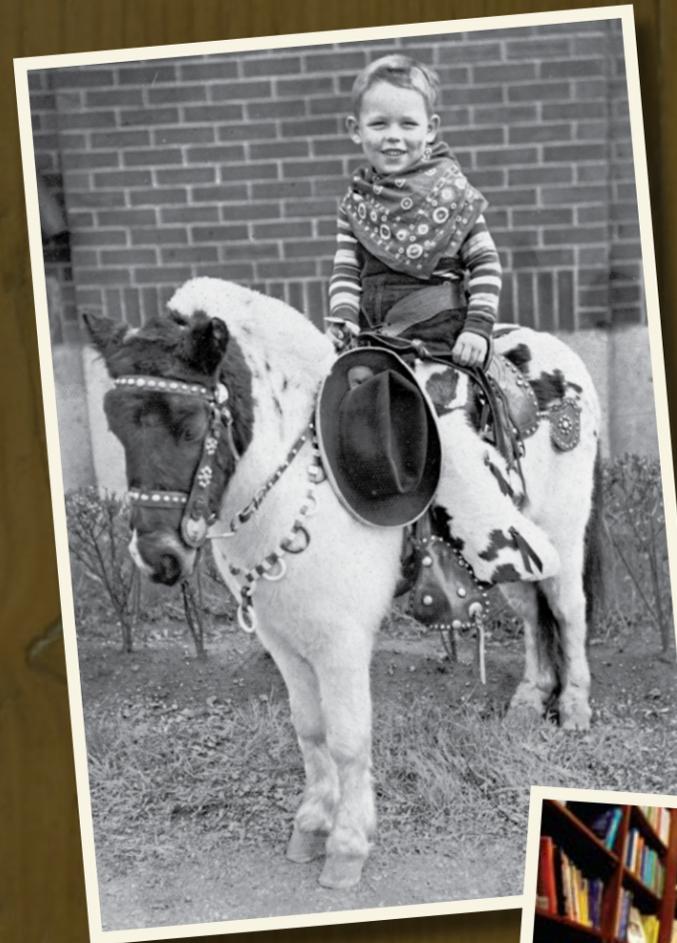
## Nov. 12–14 CANDLELIGHT TOUR

KHS History Campus

## Nov. 13 KHS FOUNDATION BOARD MEETING

Thomas D. Clark Center for Kentucky History

For more events and programs, visit the calendar at [www.history.ky.gov](http://www.history.ky.gov).



*Looking for a gift  
for that person  
who has it all?*

Stop by the Stewart Home School  
1792 Store at the Thomas D. Clark  
Center for Kentucky History and  
check out our

- Lincoln Bicentennial merchandise
- Wide selection of books on Kentucky history
- Kentucky-made items, including foods and crafts



Kentucky Historical Society members receive **10% off all merchandise** and **20% off books** published by University Press of Kentucky!

Located inside the  
Thomas D. Clark Center for Kentucky History  
100 West Broadway, Frankfort

Tuesday - Saturday  
10 a.m. - 4 p.m.

Connections. Perspective. Inspiration.

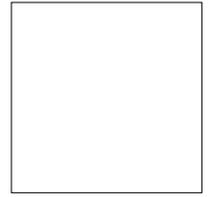
For more information, contact us at  
502.564.1792 or [www.history.ky.gov](http://www.history.ky.gov)

The Kentucky Historical Society is an agency of the Tourism, Arts and Heritage Cabinet.



**KentuckyHistoricalSociety**

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KentuckyHistoricalSociety

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