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THE BLUE GRASS TRUST FOR HISTORIC PRESERVATION, INC.

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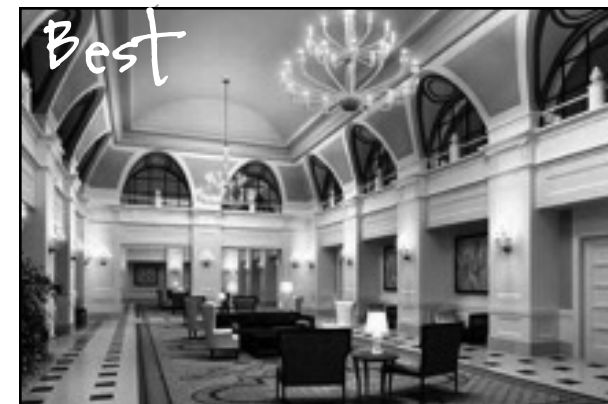


Preservation Matters

PUBLISHED QUARTERLY BY THE BLUE GRASS TRUST FOR HISTORIC PRESERVATION

BEST & WORST OF 2008 This Year's Outstanding Wins, Great Saves & Sad Losses

'Tis the season to reflect on the passing year and resolve to make next year a little better. This year, the nation's historic sites took a blow from not only natural disasters but a wave of economic woes, which will likely persist in 2009. But first, the bright side.



Credit: Westin Book Cadillac Detroit

"It's astounding," says Karen Nager, president of the board of Detroit-based Preservation Wayne, of the 1924 Book Cadillac Hotel's \$200 million transformation into the Westin Book Cadillac Detroit.

Downtown Detroit's Comebacks

Two abandoned buildings in downtown Detroit were transformed into swanky hotels: the 1924 Book Cadillac Hotel, which had flirted with demolition since it closed in 1984, opened in November as the **Westin Book Cadillac Detroit**.

DoubleTree breathed life into an empty 1916 Beaux Arts beauty, opening the **DoubleTree Guest Suites Fort Shelby**. Closed for 33 years, the National Register-listed hotel with its 1927 addition designed by Albert Kahn is now a state-of-the-art hotspot. The National Trust for Historic Preservation named Downtown Detroit to its list of America's 11 Most Endangered Historic Places in 2005.

Lincoln Mania

With the bicentennial of Honest Abe's birth coming up in February, it seems everyone is interested in the 16th president. In fact, according to the Boston Globe, "At least 50 titles about Lincoln are due out between next month and early 2010, not counting those recently published." In February, a forgotten building in Washington, D.C., opened to the public for the first time: **President Lincoln's Cottage**, complete with a green visitors center, is one of the city's newest tourist spots.



Credit: Carol Highsmith

In Lincoln's hometown of Springfield, IL, the 1898 Union Station was restored and reopened as a visitors center last year; this year the project won preservation awards from from Landmarks Illinois and the National Trust for Historic Preservation.

Best Green

A few years ago, the **Mutual Building in Lansing, MI**, appeared doomed. The 1928 building's site was dubbed a "brownfield" due to underground contamination, and the deterioration above ground wasn't much better. But the Michigan-based Christman Company, which worked on the restoration of Lincoln Cottage in Washington, DC, tackled the renovation. In February the building was rededicated as the company's headquarters. Best of all, it's the first project in the world to earn a dual platinum LEED certification.

Do-Gooders in Denver

Along with HGTV, the National Trust promoted the selection of the **Women's Bean Project** for the "Change the World. Start at Home" program. A non-profit organization that helps low-income elderly and disabled people live independently, the the Women's Bean Project has been housed for 12 years in a 1928 Denver fire station in Curtis Park. The station needed improvements, so the Trust's Mountains-Plains Office in Denver encouraged members to vote online for the Women's Bean Project to win a grant to improve the energy efficiency of the building's historic wood windows. With that money, Trust staff and volunteers helped rehabilitate the second floor. The fire station is now used for the production, packaging and sale of the Women's Bean Project's line of specialty foods, to teach life skills and to provide job training to women in need.

Retro is Back

Many Americans are embracing midcentury modern gems as worthy of preservation. **Paul Rudolph's Art & Architecture Building** was restored on the Yale University campus in New Haven, CT. Unfortunately, this was also the year that Rudolph's Riverview High School in Sarasota, FL, was slated for demolition. In California, a more modest structure—a drive-through convenience store designed in a Jetsons-esque style—gained landmark status this year.

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Message from Foster Pettit



Foster Pettit
2008-2009 BGT President

Greetings from Market Street,

Last year the Board of Directors of the Blue Grass Trust embarked on a comprehensive examination of the activities of the Trust and how our efforts are accomplishing its mission. During many hours of discussion as a Board and in our various committees there emerged a consensus that one problem is the public confusion about really what the Trust does and how that differs from other agencies and entities.

Many people believe that the Trust, which was formed privately in 1955, is a part of the Urban County Government, such as the Board of Architectural Review and the Office of Historic Preservation. There are also other preservation groups that come forth to advocate particular issues dealing with the protection of important physical elements of our community.

Therefore, we need to emphasize whenever possible the uniqueness of the Trust from these entities and what the Trust has been doing with success for the past 54 years. A member of the Board, during our internal survey, described the Blue Grass Trust as follows:

The Trust "works to educate the public about the value of the historic fabric of our communities in Central Kentucky. We do this through walking and biking tours, exhibits, BGT plaque program, public lectures and workshops. In addition, we are advocates for preservation within the communities through supporting other organizations and private citizens when our voice is needed to advocate the preservation of historic properties."

These thoughts reflect what the Trust does, but it is not a complete picture. The Trust has selected special endangered properties to buy and restore: The Hunt-Morgan House, which was slated to become a parking lot and is now a house museum; Pope Villa, one of only three remaining residences in the nation designed by Benjamin Latrobe, which was devastated by fire; and other properties as well. The Trust has actively sought and received grants and gifts to help in its work. Very recently we were notified of a \$25,000 grant from the Virginia Clark Hagan Charitable Foundation.

Currently, the Trust is working on other programs to provide paint to aid homeowners in historic districts to preserve their houses and to pay for basic design services for those seeking permission to make changes to buildings in such districts.

We serve now, and will enlarge our role, as a resource for those who desire to research historic properties and learn how to go about preserving them.

The list of efforts by the Trust to fulfill its mission is long and continues to grow. However, it seems timely to examine and understand why historic preservation is so important? Donovan D. Rypkema, principal of Place Economics, a Washington, D.C.-based real estate and economic development consulting firm, has a very good answer. Mr. Rypkema is a highly sought after speaker regarding the value of historic preservation.

In a 2006 presentation he made the following statement:

Well I agree that good urban design is a part of "Quality of Life". But ultimately quality of life will be determined by five senses: the sense of place, the sense of evolution, the sense of ownership, the sense of identity and the sense of community itself.

On a trip to California I picked up a copy of the Sacramento Bee one morning and read a local columnist – Steve Weigand – and here's what he wrote. "And from the Brave New World of the Internet comes the following new term. "Generica: fast food joints, strip malls and subdivisions, as in 'we were so lost in Generica, I didn't know what city it was.'"

Generica isn't just a California phenomenon or just a city or suburban phenomena. Generica is happening everywhere and I would suggest it is at the heart of the challenge of economic development, smart growth and place economics. Generica undermines all five senses – the sense of place, of evolution, of ownership, of identity and of community.

In his book *The Good Society* sociologist Robert Bellah observes, "Communities, in the sense in which we are using the term, have a history – in an important sense they are constituted by their past – and for this reason we can speak of a real community as a 'community of memory', one that does not forget its past." Generica diminishes each of the five senses; preservation of the historic built environment enhances each of the five senses, and constitutes the physical manifestation of a "community of memory". Historic preservation builds both community and place; Generica destroys both community and place.

I cannot improve on the thoughts of Mr. Rypkema about why we should care greatly about preserving our historic neighborhoods and why the Blue Grass Trust must continue its work with increased vigor and commitment.

Each of you can help by supporting our cause with your donation for our annual fund drive and for the Antiques and Garden Show. It takes financial support to carry out our mission properly.

Revitalization of Johnson Avenue

by Kim Comstock

Laurella Lederer, my aunt and business partner, who was the catalyst for the changes of the last few years along East Third, has now turned her attention to Johnson Avenue, which connects 4th to 5th street, between Limestone and MLK. Once called Johnson Highway, it was originally developed between 1900 and 1920. We liked the street because it was only one block long, and the impact of improving a few houses here would be most keenly felt. While the houses are modest, and not of particular historical interest, they are charming, and the street as a whole has a comfortable neighborhood feel. As many lifelong residents were aging out of their homes, the properties were being bought by negligent landlords and the neighborhood was in steady decline. One day we happened to drive by and saw a tenant knocking off the gingerbread spandrels with a hammer. Laurella decided that something must be done, and she purchased six houses as a group.

Though the houses look very much alike, they were in very different stages of disrepair, and our improvement decisions were largely based upon what absolutely had to be done, and only then what could be done. For instance, 422 had experienced a fire and its pyramid roof had been chopped off and flattened. The framing was of questionable integrity, so it was decided that the roof must be rebuilt. In doing so, we figured we might as well add useable space in the attic, creating a loft bedroom and master bath on the second floor. At 416, there was such extensive termite damage that the entire floor and floor structure had to be replaced. At 418 a sagging bathroom addition was torn down and rebuilt, but the original floors were in great condition unlike 420 where the original floors had been mostly replaced with plywood. We installed bamboo flooring there

because if it's too late to save what's original, we try to be as green as our budget will allow. Each house is now quite unique, but in each case we saved or replicated every architectural detail that we could. Of this group of six, four have been completed and sold, and two more are still in progress.

Our success with the first houses left us feeling ambitious enough to take on even bigger challenges. Laurella tackled 470 Johnson, the Wolf Wile house, which was being used as weekly rooms for rent. All of the casings and original doors had been removed, the staircase had been changed, and almost all of the windows had been moved and made smaller. There was so little left of the original interior that there was basically nothing to save, so she completely changed the floor plan, making a duplex with a finished attic. Miraculously, the pocket doors were discovered mostly intact. She restored them and changed the window placement in the front facade to match the sister house next door. I have renovated another duplex, 423, which will soon be for rent, and am also working on 467. As a team, we have had a hand in the improvement of eleven houses on the street.

We wanted to keep the price point realistic for first time home buyers and so the renovations have been basic, but conscientious. These houses were in such horrible condition they would have scared most people away - our aim was to take the first giant leap, fixing the really daunting stuff, and making them once again appealing for homeowners who will take pride in them and hopefully keep improving the houses and the neighborhood.



416 Johnson Avenue – Before



416 Johnson Avenue – After



422 Johnson Avenue – Before



422 Johnson Avenue – After



NOLI NEIGHBORHOOD TV GUIDE

by Bullhorn LLC

A friend said to us* upon our arrival to the neighborhood, "The great thing about North Limestone is that you don't need cable TV, you can just look out your window." And we think she's right. The North Limestone Street corridor, which we affectionately call NoLi, has all the entertainment and educational options you can see on TV, but here you can live them out in the flesh. So instead of sitting back and relaxing, allow us to walk you through the channels you receive when you tune into NoLi.



The History Channel...All along the corridor we have dense history living in the walls of the Morton House, Loudon House, Rose Hill, Carrick House, Luigart House, Luigart Malt Factory, the Power Plant, the Arlington School House, Sayre School, the Patterson House, the Wood Energy Warehouse, the Parachute Factory and many more. And not only are our streets chocked with structural history, we boast a long-standing cultural past.



HGTV...Walking these streets, you see revitalization happening on every block. Individuals are investing in buildings and businesses to provide quality places to live, work, and play. The programming on NoLi is so extensive it's like a "This Old House" marathon.



MTV...NoLi has always had a strong music tradition with venues and musicians representing a myriad of genres, from Bluegrass to Jazz. Les McCann, J.D. Crowe, George Gentry, Duke Madison, the Smoke Richardson Band, and others once enlivened the NoLi streets and do so again today—stop by the LexArts-sponsored mural on the corner of 6th Street and NoLi to read a vibrant visual map that traces this tradition. Music venues such as Al's Bar, Atomic Cafe, CPR, and the Limestone Studio play a vital role in continuing our sweet-sounding legacy.



A&E...The Loudon House is home to the Lexington Art League, providing an anchor to the arts in NoLi as well as the rest of Lexington. And you won't help but notice that art is part of our street scene as murals and community art projects line the walls of our corridor. One of our newest neighbors, LexTran, paints the history of city transportation through a mural on their Loudon-facing wall, and large-scale youth paintings are patch-worked over exterior walls of the old hemp factory office building at 756 NoLi. We also have our fair share of retail-galleries, like Mulberry & Lime and Third Street Stuff & Coffee, which show work by local artists.



BET, Telemundo, Bravo, The Travel Channel...The best channels in NoLi represent our demographic diversity. We are a melting pot of cultures and different people. This area of town has historically and is today a place where people from all walks of life live side-by-side, together forming a multilayered community.



The Outdoor Channel...Abundant green space provides NoLi with a lush quality-of-place asset. Castlewood Park is one of the largest parks inside the Circle and calls out to anyone with a penchant for picnics. And just down the street, Duncan Park is readying itself for exciting renovations that will service events open to the Lexington public. NoLi hosts two of the community gardens Seedleaf currently operates, cultivating local and healthy foods for the residents.



Food Network...Even if you're new to NoLi, you're familiar with Restaurant Row, one of the most frequented destinations on this side of town. We have fine dining at Le Deauville, Jonathon's, and A la Lucie; great food and drink at Al's Bar, Al's Sidecar, Atomic Cafe, Mia's, The Bistro, and Columbia's; morning perks at Doodles and Third Street Stuff & Coffee; and all the fixin's at Giacomos, George's Deli, and Mom's Cafe—and we could go on as places seem to keep popping up.



ESPN...Come play in basketball tournaments in Duncan Park, try your hand at Bike Polo in Coolivan Park, go on scavenger hunt races on bicycles through alleyways, and if you're serious about ping pong, step up Sunday mornings at Tubby Smith's Play House in Castlewood.

It's easy to understand why there's so much energy, attention, and investment on NoLi. Each of its channels makes the area desirable because of the character and options they provide.

*Us and We mean here Griffin VanMeter, Brad Flowers, and Ronnie Cecil of Bullhorn, a lean marketing firm operating out of NoLi. We live here, too.

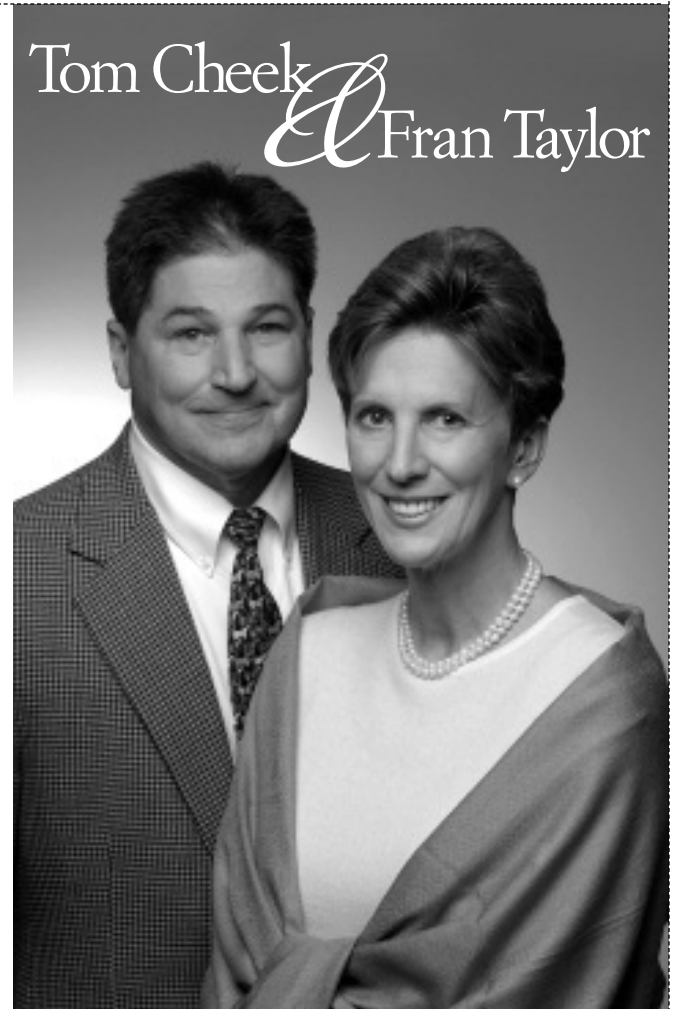
2009 Antiques & Garden Show Honorary Chairs



We are delighted to announce that Fran Taylor and Tom Cheek are the Honorary Chairs for the 2009 Blue Grass Trust Antiques & Garden Show. Ms. Taylor and Mr. Cheek have a passion and commitment for antiques and to historic preservation.

Tom is a registered architect, interior designer and contractor specializing in turn-key design and construction for office, healthcare, retail and recreational projects. He has owned his own firm, Tom Cheek AIA, since 2003. Recent projects include the Hamburg Business Center Office Complex and the L.V. Harkness/Belle Maison Retail Complex at Greentree Close. Tom currently serves on the Lexington Historic Commission and since 1989 has restored several houses on the National Register, successfully receiving tax credits and certification. In 2008, he was awarded "Best New Construction" in an historic district for his design of a carriage house at 724 West High Street.

Fran is the executive director of the Keeneland Foundation and market development administrator for the Keeneland Association. She is past chair of the YMCA of Central Kentucky and the Lexington Tourism Commission and past president of the Bluegrass Hospitality Association. In 2008, Fran became a Trustee of Transylvania University, her alma mater. She and Tom have been married since 1993 and live in the Ella Williamson House (c. 1889) in downtown Lexington.





Mary Palmer Dargan

MARY DARGAN expertly combines tools as author, educator, environmental spokesperson, ecological botanist and CLARB certified landscape architect to raise awareness for local community improvements, residential design issues and the enhanced quality of life on this fragile planet. She is a voice of environment sensitivity and design consciousness through the regional and national publications of her professional designs as a landscape architect, her extensive lecture career, landscape design courses, video podcasting and books.

Hugh Dargan founded his landscape architecture practice in 1973 and was incorporated in 1984 as Hugh Dargan Associates, Inc., when he was joined by Mary Palmer Dargan as a principal. In 2000, it became Dargan Landscape Architects, Inc.

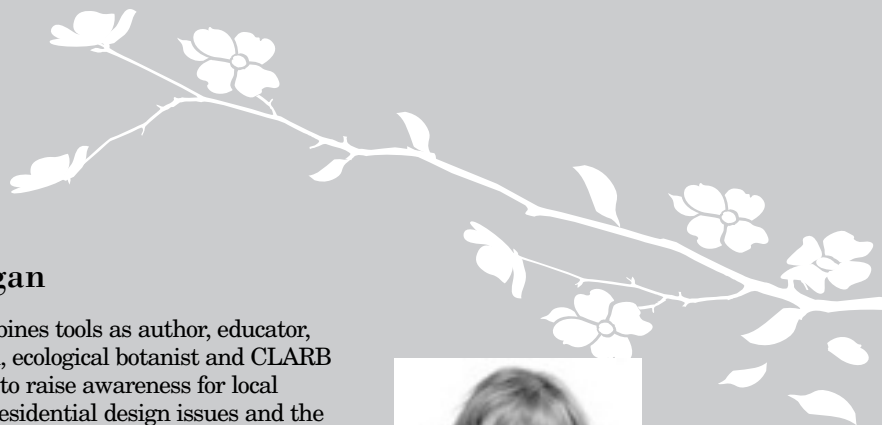
Mary Palmer Dargan and Hugh Dargan first received national attention in the mid-1980s for their re-creations of 18th and 19th century gardens in Charleston, South Carolina. During the same time, influential English garden-writer Penelope Hobhouse featured one of their Charleston gardens for inclusion in her landmark book, *Garden Style*; only three other American gardens were chosen.

In addition to highly-regarded historic preservation projects in the United States, they have completed large master plans for The National Trust in England at Newark Park and at Stanway, the home of the Earl of Wemyss.

Several of their projects currently air on *Ground Breakers*—a weekly, primetime television series produced by Home & Garden Television (HGTV). Also, the Dargans' own Atlanta garden was highlighted in the HGTV primetime series, *Secret Gardens Of...* which focuses on outstanding properties around the world. CNN's *Landscape Central* has also featured their work. The Dargans' projects have been featured in major books and dozens of magazines and newspapers such as *Garden Design*, *Southern Accents* and *The New York Times*. Their Charleston work is archived at the South Carolina Historical Society. They currently serve as Vice-Chairs of the Historic Preservation Professional Interest of ASLA.

Over the past two decades, the Dargans have been invited to lecture widely on garden history, the art of landscape design, and a variety of other topics with the aim of communicating an understanding and appreciation of good design to a broad, public audience.

Join us for Ms. Dargan's lecture on Saturday, March 14. Visit www.bgtantiquesandgardenshow.org for more information.



Judith Miller

Judith Miller began collecting antiques in the 1960s while a student at Edinburgh University in Scotland. Fascinated by the inexpensive plates she bought in the city's junk stores, she began to research their history in books and auction catalogs and at local antique fairs. She has since extended and reinforced her knowledge of antiques through international research, becoming one of the world's leading experts in the field. From 1979 until 1988, Judith served as co-founder of the international best-seller *Miller's Antiques Price Guide* and has since written more than 100 books, which are held in high regard by collectors and dealers. In September 2001, DK Publishing and Judith Miller launched a new publishing program to build an extensive full-color illustrated range of titles, which now includes annual price guides, specialist collector's guides, and encyclopedias. Judith is a regular lecturer and contributor to numerous newspapers and magazines, including *BBC Homes & Antiques* and *House & Garden*, and appears regularly on radio and TV. In the UK, she co-hosts the popular BBC series "The House Detectives," ITV's "The Antiques Trail," and Discovery's "It's Your Bid," and has appeared on "Martha Stewart Living" and CNN in the States. In 2006, she lectured on decorative arts at The Smithsonian in Washington, DC. Judith lives in London with her family.

Join us for Ms. Miller's lecture on Friday, March 13. Visit www.bgtantiquesandgardenshow.org for more information.



Loft Living continued from page 12

In 1964, backed by strong media support, the ATA had enough political power to force a change in the law; and it became legal for visual artists to live and work in converted loft spaces on lots under 3600 sq. ft. in SoHo. Later ordinances expanded legalized loft living into TriBeCa and NoHo and permitted performance artists to inhabit these spaces as well. A 1971 building code change held loft spaces to a lower code standard for occupation than apartment buildings; so loft residents did not need to finish out the interiors. The city's rationalization for these code changes was that an arts community was something to be desired; and if the city did not accommodate the "poor starving artists," the artists would move out and New York would lose its status as the art center of the world.

A second threat to the loft community was urban renewal; but with the legal entrenchment of the residents, the support of people like *The New York Times* architecture critic Paul Goldberger, the increasing tourist draw of the area and the advocacy of the burgeoning preservation movement, the old cast iron manufacturing buildings of New York came to be viewed by the city as an asset to be protected. In 1975, SoHo received landmark status.

Once the artist community was established, the area began to attract businesses that supported the artists and their clientele. Galleries, restaurants, bookstores, coffee shops and live music venues followed, making the area a tourist and entertainment destination independent of its artist population. Attracted by a vibrant street scene and the romance of a perceived bohemian life, non-artists were drawn to the area as a place to live.

Until 1964, when loft living was legalized, all loft conversions were done by owners or tenants. Developers depended upon bank financing which was not available as long as lofts were illegal and there was no market anyway for illegal housing from which an owner or renter could be evicted at a moment's notice. Another problem was that SoHo and TriBeCa were not part of any school district and the city refused to assign those areas to a district as long as the lofts were illegal. The legalization of loft living did offer some encouragement to developers but the real impetus came in 1975 with the city's passage of a tax incentive package for developers who did large scale loft conversions. This tax break, now coupled with preservation tax credits that had been passed in the early 1970s on the federal level, opened the floodgates of bank financing; and developers poured into the loft market. Heavily capitalized, the developers were able to do high end conversions that individual owners could not afford; and to recoup their investments, developers had to charge higher rents. New York apartment rents and loft rents equalized in 1975 and loft rents continued to increase until by 1980 most of the original artists had been forced out of SoHo and TriBeCa. What little manufacturing was left in the area was also forced out as developers bought up remaining lofts for residential conversion.

In the 1970s, as mainstream print media and Hollywood



began to glamorize New York loft living, the demand for urban lofts spread to other major cities. In Los Angeles, artists began moving into abandoned warehouses next to Skid Row around 1970, although it took until 1981 for the city to legalize their presence. In Louisville, loft housing began in the late 1990s and appeared first in Lexington in 2002 with the conversion of a warehouse on Bolivar (University Lofts) into 86 units. City planners did not miss the connection between the arts, loft living and urban revitalization; and soon loft development became part of every urban renewal program across America.

Loft living spawned its own unique interior design style; even new construction chose to employ the loft look by utilizing an open floor plan, large windows, interior brick, exposed mechanicals, metal stairs and concrete floors. The 500's on Main and Artek on Old Georgetown exemplify this style.

Loft housing started as a spontaneous economic response to the disinvestment in the urban core of Manhattan; by the 1980s, lofts had become a cultural choice of the affluent whose urban presence completed the economic revitalization of the area. Just as the bungalow was the housing style characteristic of pre-World War II America, the loft is the quintessential style of urban America today.



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Loft Living in America

by Faith Harders

In 1953, the American artist Robert Rauschenberg returned home to New York City from Europe. Penniless and in need of a place to live, he found an empty manufacturing loft without heat or running water on Fulton Street. He convinced the landlord to drop the monthly rent from \$15 to \$10 and moved in. His water source was a hose on the back of the building and for a bathroom he had a key to a friend's apartment just up the back fire escape in the building behind his. Loft living had begun.

Lofts are defined in the dictionary as large urban manufacturing spaces. By 1860, the once fashionable residential districts now known as SoHo (South of Houston Street) and TriBeCa (Triangle Below Canal Street) were being abandoned as the city's elite moved north. When small manufacturing began to boom in the late 1800's, these homes were demolished and replaced by three story industrial lofts characterized by

long, narrow open floors with high ceilings and large windows. Cast iron fronts, brick walls and copper fittings reflected the building technology of the time.

After World War II, many factors converged to force manufacturing out of Manhattan. By the early 1950s, the city had long ago stopped any code enforcement in the area and the empty lofts of SoHo and TriBeCa were seen only as urban blight awaiting the wrecking ball of urban renewal. It was the post-World War II abandonment of these loft spaces coupled with changes in the art world that gave birth to modern loft living.

The influx of artists into New York City began in earnest in the early 1950s as the center of the art world shifted from Paris to New York. But the dramatic change in art was not its new location but in what was produced and how it was produced. It was no accident that Rauschenberg chose to locate in the industrialized area of SoHo. Artists began producing works which incorporated found materials, the detritus of industrialization, into their works. Rauschenberg said when he began a new project, he just walked around his block to see what he could find in dumpsters and alleys; and if he did not find what he needed in the first block, he walked around a second one. Canvases became larger, often 10' by 30', and artists went beyond brush and palette

to incorporate construction and manufacturing techniques involving power tools, welding and highly sophisticated printing processes into the production of their work. Cheap rent, large windows, open spaces, freight elevators and heavy load bearing floors made abandoned lofts the ideal place in which to create these larger, heavier pieces of modern art. To further save money, artists lived in their work spaces and later exhibited in and sold from their lofts. Often the only change made to lofts when they moved in was the installation of running water.

By 1960 there was a substantial artist colony working and living in the old lofts and in that year they formed the Artists Tenant Association to confront the two factors threatening to destroy their livelihood. The first problem was that loft living was illegal. Loft living violated all sorts of zoning regulations and building codes that strictly separated the manufacturing, retail and residential property uses. In the early 1950s loft living was essentially flying under the radar. The city had urban renewal plans for the area and was not concerned about a few temporary loft dwellers who took great pains to keep their presence a secret. However, as the artist community grew and became more visible, it became increasingly difficult for the city to ignore them; and the city began threatening to evict people.

continued on next page



THE 12th ANNUAL
BLUE GRASS TRUST
Antiques &
Garden Show

MARCH 13-15, 2009

Schedule of Events

(As of January 2009)

THURSDAY, MARCH 12, 2009

- 6:00 PM: Private Benefactors' Reception in the Historic Keene Barn.
- 7-10:00 PM: Gala Preview Party in the Historic Keene Barn.

FRIDAY, MARCH 13, 2009

- 10:00 AM: Show Opens
- 11:30 AM-2:30 PM: Garden Café in the Keeneland Entertainment Center.
- 11:00 AM: Luncheon and Lecture with antiques expert JUDITH MILLER in the Keeneland Clubhouse.
- 1:00 PM: GAY READING Lecture "New Uses for Old Forms" in the UK HealthCare Lecture Tent. Complimentary.
- 3:00 PM: Kentucky Sugar Chests Lecture. Back by popular demand, the Kentucky Treasures exhibit will return to the 2009 Blue Grass Trust Antiques & Garden Show. This exhibit showcases some of the finest early sugar chests in Kentucky. These exhibits are on loan from antique collectors in the Bluegrass Region.

SATURDAY, MARCH 14, 2009

- 10:00 AM: Show Opens
- 10:00 AM: "Learn How to Shop the Show" with Show Manager CHARLIE MILLER
- 11:00 AM: Luncheon and Lecture with landscape architect MARY PALMER DARGAN in the Keeneland Clubhouse.
- 11:30 AM-2:30 PM: Garden Café in the Keeneland Entertainment Center.
- 1:00 PM: Complimentary Lecture on Organic Gardening in the UK HealthCare Lecture Tent.
- 3:00 PM: Complimentary Lecture on Orchids with DAVID SWOYER, owner of SWOYER ORCHIDS, in the UK HealthCare Lecture Tent.
- 7:00 PM: ANTIQUEMANIA! An evening for young collectors.

SUNDAY, MARCH 15, 2009

- 11:00 AM: Show Opens
- 11:30 AM-2:30 PM: Garden Café in the Keeneland Entertainment Center.
- 1:00 PM: Complimentary Lecture on Heirloom Gardening with MARK HENKLE in the UK HealthCare Lecture Tent.
- 3:00 PM: Complimentary Rain Gardens Lecture with JEFF DUGGINS, President of H₂O DESIGNS, in the UK HealthCare Lecture Tent.

The Vitality of the Martin Luther King Neighborhood

by Jim Fenton

When Zanne Jefferies asked me to write an article for the BGT Newsletter she asked me to consider the 'revitalization' of the Martin Luther King neighborhood. I've given her request some thought, and it seems to me that my neighborhood cannot accurately be described as 'revitalized' simply because it was and is a vital place. I don't think it has ever been without its vitality since its founding. In fact, I'm not sure that I have ever lived in a place that is quite so vital! So instead of 'revitalization' as a topic, I thought I would explore this vitality, in part because it is such an important part of life here, and in part because of its



multifaceted aspects. Vitality, in my opinion, has to be developed and supported in many ways. Sustaining this vitality appears to me to be both a neighborhood goal as well as a personal goal of many individuals who live and work here.

One part of this vitality arises from the history of this particular place. As a downtown neighborhood, our streets, and many of our houses have witnessed some of the more important aspects of Lexington and Kentucky's history. In fact, when we walk our streets, enter our homes or pray in our churches, we interact with that history sometimes in the full knowledge of its complexity, and perhaps at other times more in its ignorance. It's neither an easy nor a neutral history, and sometimes negotiating it can be difficult, shaped as it is by changing racial and economic conditions, but living inside of

this history enhances life considerably. Perhaps the aphorism 'question everything' characterizes our understanding of this history, and what it means to different people. Finding ourselves inside this history as much as we are in its streets and buildings forces a vital engagement with each other. Like our community, our understanding of our history is a work in progress!

As I noted above, vitality has to be sustained, and I think the investment we have seen in this neighborhood represents a significant contribution to its ongoing life and character. Although I don't have any hard facts to back up the assertion, I am quite sure that hundreds of thousands of dollars have been invested in our homes, streets and public places. Less readily assessed, however, are the countless hours of sweat equity that different neighbors have invested in their homes and community. Individual homes have been refurbished, repaired and given a new lease on life, often retaining the character or flavor of their history. Others have taken on a more public character, such as



the Brand-Barrow House on the corner of 4th and Martin Luther King, which is now home to the Episcopal Diocese of Lexington. Retaining its historic character, the building houses the offices and a chapel of the Episcopal Church. Perhaps less well known is that its a venue for English as a Second Language classes, as well as other community programs such as Sunday

ecumenical religious services in the summer. Our neighborhood includes vital churches which not only shape the religious life their members, but also provide outreach and social services within and beyond the neighborhood.

In a more secular context, the Martin Luther King Neighborhood Association, founded not too long ago, seems to have provided an important venue for neighbors to organize and shape life in the neighborhood. A wide variety of events, programs and developments have originated with the neighborhood, perhaps the most widely recognized 'vital' element of life in our part of Lexington. For example, a few years ago, the association invited the 'Urban Challenge' company to mount an exciting city-wide race, supported by National City Bank. That success was followed a year later with a similar race that again brought people into our community. Since then, we have seen an enormous growth in investment, both in dollars and sweat equity. New families are moving in, and the pocket park that houses Duncan Park, now elegantly fenced along Fifth Street, serves each summer for as venue for thriving basketball tournament. Even now, making its way through various channels, are plans to bring community orchards to our streets, perhaps along Elm Tree Lane, which is just one more example of our vitality.

Along with new families come new houses and new schools such as those under construction just east of the Martin Luther King neighborhood. It seems to me that living here is a conscious act, a decision to engage fully with a life that is historic, vital and complicated. Welcome to the neighborhood!



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The Story of AL'S BAR



Community Development through Celebration of Place

by Lester Miller

When we moved into the North Limestone neighborhood four years ago my wife, Aumaine Mott, and I were afraid of Al's Bar. It was a dimly-lit honky-tonk dive and the threat it posed on the street and in the community was only exceeded by the rumors about what took place within. Therefore, when the bar was put on the market in late 2006, we tried to imagine a way in which we could assume its control and turn it into an asset of the neighborhood. When my brother, Josh Miller and our dear friend, Paul Holbrook, offered their talents and energies to the endeavor, we collectively decided to attempt the transformation. Our plan was simple: use Al's Bar as a place to celebrate Lexington's unique food, drink, and creative culture. We were buoyed by the recent success of a similar but far less ambitious effort we undertook with Griffin VanMeter at Stella's Kentucky Deli. So, on May 1, 2007, we assumed ownership of the property and began work on our idea.

As with Stella's, changing the menu came first. We avoided a complete overhaul, we just reoriented its priority. We knew from experience that in general local foods taste better and

are more responsibly produced, environmentally friendly, socially just, and economically sustainable than prepackaged, industrially produced foods. Therefore, we replaced the frozen burger patties and meat products on the menu with a variety of locally sourced, premium quality burgers of grass-finished beef, lamb, bison, and pork. Our new menu features local cheese and certain vegetables in season as well. Because Al's is located in an economically depressed area and we wanted the members of this community to have access to the benefits of local food, we decided not to raise menu prices when we took ownership, despite the dramatic increase in our food cost due to the shift toward quality.

Once we upgraded the food, we turned our attention to celebrating the rich beverage traditions of the bluegrass, specifically bourbon. No other state in the nation can boast its own indigenous liquor, and to pay homage to this rich history we slowly grew our list to include 30 labels of bourbon and Kentucky whiskey. We also feature local beers from the Bluegrass Brewing Company in Louisville, along with the Bourbon Barrel Ale from Lexington's very own Kentucky Ale Brewery.

Finally we focused our energies on celebrating Lexington's creative culture. In keeping with the concept of the local, we observed that almost nowhere in town could a person regularly enjoy the music indigenous to Kentucky: Bluegrass. In the fall of 2007 we began hosting bluegrass bands every Thursday night. The positive response was immediate and overwhelming, so we rapidly expanded to other nights of the week. Once the word spread that we were hosting music, musicians from other genres began contacting us to play and we began offering a variety of musical performances. Soon artists of all varieties began contacting us and in the last twelve months, Al's has been home to a thriving poets series, plays, lectures, painting exhibitions, an impressive wall mural, a puppet show, a Transylvania University art course, and even a street party complete with fire-twirling belly dancers.

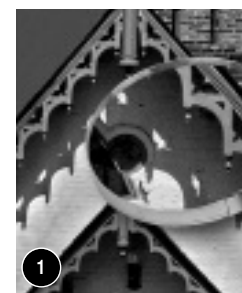
To this day, the transformation continues and we have moved into the space next door where we have a small gumbo shop called Al's Sidecar. Thanks to immense support from the entire Lexington community, we have watched Al's become a place where all walks of life come together and enjoy the best of what makes Lexington special.

Mystery Photos



Lexington's historic architectural landscape includes a wealth of architectural treasures. Can you identify these properties?

Fall 2008 Issue Mystery Photos Answers



#1 – In 1832, **Christ Episcopal Church** purchased land on the corner of Elm Tree Lane and East Third Street as a place to bury its parishioners. It is now known as the Old Episcopal Burying Ground, but the cemetery has not been used since 1870. The small chapel in the cemetery, later known as the sexton's cottage, was built around 1867.



#2 – **The Goodloe Houses**, which were the last houses built in Gratz Park, are located at 239, 243, and 247 North Mill Street. The three Victorian houses, nicknamed "The Three Sisters," were built in 1901 by Mrs. William C. Goodloe for her three daughters. While they share identical floor plans, the facades have been varied by using different elements of the Queen Anne style.

The 1863 Fayette County deed books list the previous owners of the land as Henry and Laura Britton. Henry Britton, a free black man owned this property as well as two other lots in Fayette County. In 1872 their daughter, Julia, became the first African-American female graduate of Berea College. Another daughter, Mary E. Britton, was a teacher and then became a physician in 1902.

Isaac Murphy, a free black man, purchased a long narrow lot on the corner of Mill and New Streets from this plot of land in 1890, but he did not build a home there. He is considered to be one of the greatest American jockeys of all time.



#3 – The small-scale Federal property located at **450 North Limestone** was constructed in 1814 for Reverend James McChord. McChord was known to be a brilliant, but controversial pastor. He was relieved of his pastoral duties at the Second Presbyterian Church because he was considered to be an intellectual and not entertaining. Joseph Cabell Breckinridge, a distinguished attorney, who lived with his family next door, apparently loaned this property to McChord. The history of ownership of the house includes the family of prominent veterinary surgeon, E.T. Haggard, who specialized in the treatment of Bluegrass thoroughbred horses, members of the famous John Wesley Hunt family and Dr. John C. Lewis, a radiologist, and his wife, Mrs. Emma Offutt Lewis. Mrs. Lewis, renamed the house "Llangollen," and remodeled the house in 1925. Architect Robert McMeekin installed woodwork and other architectural elements from other early 19th Century Bluegrass homes.



December 11, 2008
Hunt-Morgan House



BEST & WORST (continued from front cover)



Credit: Ray Ford

Mount Calvary Retreat House was a 20,000-sq ft sanctuary on a ridge above Santa Barbara, CA

Recession Hits Philly, Illinois, California

The tanking economy forced several state governors to cut budgets. In Philadelphia, 11 libraries will close next week, including four Carnegie libraries. Illinois closed 14 of its historic sites—even the Dana Thomas House in Springfield, a Frank Lloyd Wright house it paid millions to restore. Gov. Arnold Schwarzenegger proposed closing 12 state parks but later backed away from the radical plan. In June, the National Trust named California State Parks to its list of America's 11 Most Endangered Historic Places.

Fires in Southern California

Wildfires devoured tens of thousands of homes in California this year, destroying thousands of homes. Among the lost historic sites is a San Bernardino monastery that was a beloved hilltop retreat near Santa Barbara.

Hurricane Ike

The worst storm to hit Galveston, TX, since 1900, Hurricane Ike pounded the resilient Gulf Coast town, flooding its historic district. Despite the damage, the city successfully mounted its annual Christmas event, Dickens on the Strand. Farther north, winds downed trees and caused extensive damage to Madison, Indiana, dubbed "the prettiest small town in the Midwest."

Goodbye to Two Stadiums

There's nothing worse than an empty stadium that once boomed with cheers. Sad but true: The House of Ruth will be replaced with a new, state-of-the-art stadium. The Yankees played their last home game in September. Our readers said farewells of their own. Tiger Stadium's demolition began this year, but Detroiters still hope to save one section of the ballpark.



Credit: Coney Island History Project

The Coney Island History Project is located in a former souvenir hop beneath the Cyclone, a 1927 roller coaster and city landmark.

The End of Coney Island?

More bad news in New York: America's Playground, Coney Island in Brooklyn, closed this year after longtime landlords ceded the land to a developer who hasn't yet finalized his plans for the acreage. Like it or not, condos may replace rides. Astroland, one of the theme parks, closed in September, and the clock is ticking for its Rocket, which needs a new home by next month.



Out with the Old in Lexington, KY

The oldest building in downtown Lexington, KY, along with 13 other historic structures, was torn down this year. City officials approved plans for a 40-story hotel that developer CentrePointe LLC wants to become the state's first LEED-certified high-rise. But dumping 14 buildings in a landfill isn't exactly green; "the greenest building is the one that's already built."

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The Blue Grass Trust
Heritage Society

The Blue Grass Trust Heritage Society consists of individuals whose estates include gifts, revocable or irrevocable, to the Trust. Their patronage enables the Trust to continue its mission of education, service, and advocacy. Please consider including the Trust in your estate planning and join the growing number of those whose legacies will benefit the Trust. If your estate planning includes the Trust and your name is not on our list, please call the Trust office at 859-253-0362. We are most grateful to the Heritage Society members for their generosity.

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