

VOLUME XXVI • ISSUE V



KENTUCKY  
GATEWAY  
MUSEUM  
CENTER

# Messenger

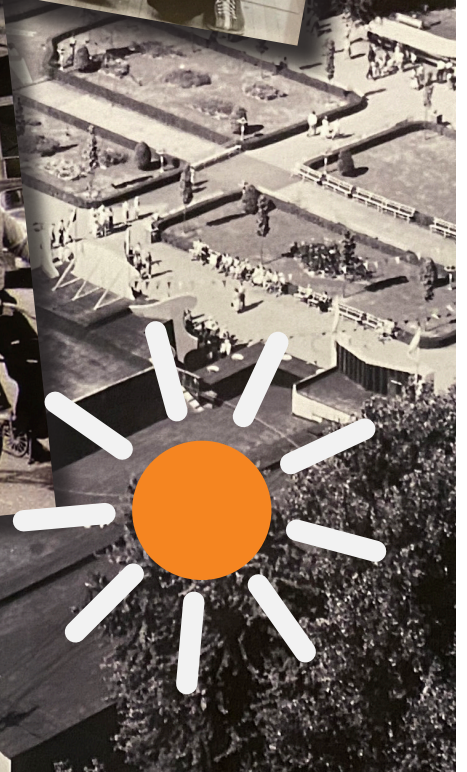
**KYGMC**

HOME OF THE KSB MINIATURES COLLECTION  
& THE OLD POGUE EXPERIENCE

MAYSVILLE, KENTUCKY

SUMMER/JUNE & JULY 2021

HELLO  
SUMMER





# THE VIEW FROM SECOND AND SUTTON

Summer often brings smiles from family gatherings to afternoons at the pool to watching an evening game of baseball. Our Atrium currently has an exhibit of photos and objects reflecting on many of the joys of summer in a KYGMC produced exhibit, **Summer Fun!** It's my hope that your time viewing many of the historical photographs and objects (from a croquet set to the three-seat bicycle) will create a smile of summer as you visit the Museum Center.

Summer is bringing a hope for an end to the pandemic that has affected all of us. We will continue to make changes in our pandemic restrictions and continue to follow the guidelines that are necessary to keep our spaces safe for you and our many friends visiting the Museum. Following the CDC and Governor's recommendations we have lifted our temperature checks and no longer require mask-wearing for vaccinated individuals in the galleries. We will continue with our extensive daily cleaning procedures to ensure a clean and safe environment at the Museum.

Special thanks to staff members and especially to Liz Smith for her outstanding work in maintaining the Museum's cleaning program and protocols during the pandemic period. We also have returned to our regular operational hours of 10:00am to 4:00pm. We have been blessed with growing attendance during the spring of 2021 and are hopeful for a return to our typical attendance during the summer months. We appreciate the many patrons and members

for their financial support during the difficult pandemic period. Your regular donations to the Museum Association has allowed us to continue our programs and expand our services to the community.

The Museum Seminars returned in April following the break due to the COVID-19 restrictions and we are making exciting plans for our summer seminar. The Museum Seminar for Summer will be held on Saturday, July 17, at 10:30am at the outdoor shelter at Cummin's Nature Preserve, 3049 Picket Lane, Maysville. Grant Felice will discuss the History of the Cummin's Nature Preserve. Following the seminar, we will have a cookout followed by an optional hike led by Grant Felice. Picnic table seating will be available or you may bring a lawn chair. The Museum Seminar is free with donations accepted at the event.



When you need a gift this summer, a greeting card or a book to read, check the gift shops at the Museum. We have two shops: The Atrium Gift Shop by the main Museum Entrance and the Still Room at the Old Pogue Experience in the Limestone Building. The proceeds from these shops support your museum. Special thank you to Tracey Douglas for her efforts in

creating an exciting inventory of gift items from *Blenko Handcraft Glass* items, *Grandville Hollow Pottery* (featuring Maysville designs), *Leaning Tree* greeting cards, jewelry items from *Branch+Barrel* and museum reproductions, to *Old Pogue* shirts, bourbon gift items and Steve White prints. When you are checking out a new book to purchase, don't forget the fastest selling item in both shops ... the *Old Pogue Bourbon Balls!* Check out the shops this summer and support the museum with your gift purchase.



As always, we thank you for being a member and for building the legacy of the *Kentucky Gateway Museum Center*. From our five core Museum service areas of History, Research Library, *KSB Miniatures Collection*, *Old Pogue Experience* to our Education program, we look forward to seeing you this summer in the Museum Center.

**C.J. Hunter IV,**  
**Executive Director**



# Miniature of the Month

By Kaye Browning



## *Wildlife Refuge Animals by Kerri Pajutee*

Kerri Pajutee is known worldwide for her incredible 1/12-scale interpretations of animals. Her miniature menagerie most often represents pets, small wildlife and farm animals, but she found herself in new territory when she was asked to create species from Africa for the *Tanzanian Wildlife Refuge*. Her hand sculpted creations included giraffes, elephants, hippos, zebras, chimpanzees, a lion cub and wildebeest for the 68” wide by 24” deep by 32” high wall display that was a collaboration with Elizabeth McInnis, Beth Freeman-Kane and Carey Seven.

Kerri began her first wildebeest sculpture by studying reference photos of the live animal, as well as life-sized wildebeest taxidermy mannequins for the underlying muscles. She sketched a 1/12th template for the pose to use for constructing the armature and used firm clay to build out the sculpture before applying it to the framework and curing the figure. Next, the sculpture was painted and a realistic fiber coat was applied using glue. Subtle details and shading on the wildebeest’s flopped coat were then hand painted.

The zebra coats were a little trickier. After covering the sculpture in a layer of powder fine white alpaca flock, she handpainted the black stripes using permanent artist inks. The striping process, says Kerri, can be maddening with no room for error. “If the ink bled, the entire flopped coat would have to be removed and I would have to start over.”

Many of Kerri’s animals in the display illustrate a familial relationship. In addition to depicting ages, the Oregon artisan portrayed a sense of bonding through poses, such as the elephants showing adults protectively watching over the children. The elephants were the largest of the animals with the tallest standing approximately 9 inches at the shoulder.

Kerri especially likes the hippos submerged in murky water

with only their heads above the surface. This placement decision was actually made due to space issues after it was discovered that full-sized hippos submerged in resin would have required more depth than the base could provide. Therefore, only the animals’ necks and heads are seen popping out of water.

Kerri, who has been sculpting for more than 45 years, was inspired to start sculpting in 1/12th scale after attending a miniature show in 1987. “Back then, no one was sharing their techniques for making the furry miniature animals,” says Kerri, “so I came up with my own methods using alpaca and wool yarns, scissors, tweezers and craft glue.” All the practice and experimenting has paid off for the artisan whose work can be seen in museums and collections worldwide.

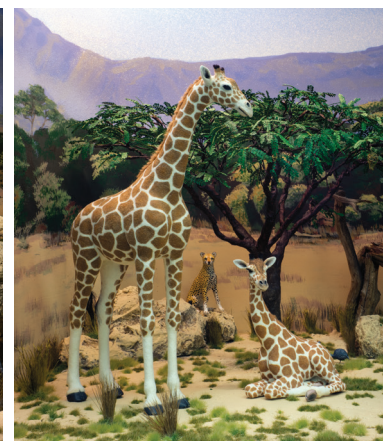
## IMAGES

Top Left: Partial view of the *Tanzanian Wildlife Refuge*. Animals by Kerri Pajutee with the exception of lioness and Thomson’s gazelle by Liz McInnis. Birds by Beth Freeman-Kane. Scene and habitat by Carey Seven.

Top Right: Elephants by Kerri Pajutee. Lilac-breasted Roller and Cattle Egrets by Beth Freeman-Kane.

Bottom Left: Animals by Kerri Pajutee. Blacksmith Plovers by Beth Freeman-Kane.

Bottom Right: Giraffes by Kerri Pajutee. Guineafowl by Beth Freeman-Kane. Cheetah by Karl Blindheim.



# Summer Fun!

By Marla Toncray

The latest exhibit to open at KYGMC is located in the atrium of the main building and is named **Summer Fun!**

This fun exhibit was planned to tap visitors' memories of the activities they did in the summer time, whether you were a kid out of school for the summer, or a working parent who finally got to take some time off to spend with the family.



Do you remember the **Sunlight Pool** at **Coney Island**? If so, do you remember the lockers in the dressing rooms where you stored your clothing and

valuables? To me, it looked like that space was huge, although today as an adult, it may not be as large as my memories from childhood.

Or better than that, how about the diving boards in the middle of the pool? It seemed anytime mom and dad took us there, the pool was packed with families enjoying picnic lunches, concession foods and soft drinks.

And then, there were the rides at Coney Island: the **Shooting Star**, the **Mouse Trap**, the **Skylift** and the train excursion around the lake.

Maybe your family went to **Blue Licks** during the summer to camp, hike, swim at the pool or have family reunions at the picnic areas.

Included in the **Summer Fun!** exhibit is a vintage three-seat bicycle, on loan from *Wald Manufacturing*. This bike was assembled at *Wald's* here in Maysville and was ridden in the annual **Wald Bicycle Parade**, which in years' past would start in downtown Maysville and end up at Wald Park on Lexington Street.



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Kathleen Savage Browning

MINIATURES COLLECTION

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We also have a quilt on loan from Joanne Pawsat, which is made out of Wald Bicycle Parade T-shirts. This red, white and blue quilt was made by Joanne for her husband, Ken's, 80th birthday. There's a photo of Ken as a young boy in the center of the quilt! He is perched in a basket on the handlebars of a bike.



We've also included vintage scooters, a tricycle, and photographs taken by *McKay's Studio* of local **Knothole** and **Little League** teams. We think these date to the late 1980s to early 1990s – maybe you could help us out with the dates and names by coming by and taking a look to see if you, your sibling or parent are in the photo!

There's a photo of children playing box hockey at **Beechwood Park** – do you remember playing box hockey?? Or did you or your children ever go to Beechwood during the summer? My memories of Beechwood aren't as sharp as my older siblings, however, when they speak of spending their summers there, they both have smiles on their faces and fun stories to tell.

Nestled under a navy blue outdoor umbrella are a pair

of vintage ice cream chairs, a picnic basket, cooler and a child's pull toy – as if a family just left the area and will be back in a moment.

We hope this whimsical exhibit will make you smile as you reminisce about summers past and summers yet to come.

Wear your sunscreen and sunglasses, and we'll see you soon at KYGMC!

**R. Fred Keith**  
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# Education Escapades: Marching to the Drums

BY TANDY NASH

Billy Hixson was the first librarian for our library/museum. He assembled many artifacts, and his collection is a great source of cultural, historical and educational heritage. When you visit the *Wormald Gallery* to view the “*Portraits from Our Past*” exhibit, the first thing you will see is a massive drum. This drum was used in the **War of 1812**. The war’s final battle against the British took place at New Orleans in January 1815. It was a famous American victory, spearheaded by future President Andrew Jackson, and the drum is on exhibit to enhance the portrait of Jackson on display. It is an enormous drum, and you can’t help but think about the drummers in both the Continental and English ranks that marched bravely into the fight with no more protection than their drums and sticks.

Military drums or war drums have been used for military communications as well as drill, honors, music, and military ceremonies. In early medieval Europe, the use of the drum for military purposes did not begin until the Crusades. “*The European armies first encountered them used by the Islamic military forces, who used primarily their traditional kettledrums, and found that the sound would particularly affect the Crusader’s horses, who had not previously encountered them.*” By the early 13th century, the Crusaders used them also. The snare drum was taken into use in 13th century Europe to rally troops and to demoralize the enemy. Armies would use a drum to scare an enemy, feeling the noise would frighten the enemy of the attack and they would retreat. “*Chinese troops used drums to motivate troops, to help set a marching pace, and to call orders and announcements.*” They attributed the drums effect on soldier morale for the winning result of a major battle in 684 B.C.

A **military tattoo** is “*a performance of music or display of armed forces in general*”. The term comes from the early 17th-century Dutch phrase **doe den tap toe** (“turn off the tap”). Tattoo-earlier tap-too and taptoo, are alterations of the Dutch words tap toe which have the same meaning. Drummers from the garrison were sent out into the towns at 21:30 hrs. (9:30 pm) each evening to inform the soldiers that it was time to return to their barracks, so it signaled a soldier’s curfew.

Drummer Boys served a critically important purpose on the battlefield. In the 1700s, British and English forces used the drum as a way to warn the troops of something. “*There would always be several drummers so the whole army could hear what was going on. Even the troops in the back could hear, so they didn’t just see everyone (allies) running as an attack or retreat.*” Drummers weren’t always grown men in the Colonial Armies. People who played the drums could be from the age of 6-65 years old. In the Civil War, the time they kept was important to regulate the marching of soldiers on parade. But drummers also performed a more valuable service apart from playing for parades or ceremonial occasions. In the 19th century, drums were used as invaluable communication devices in camps and on battlefields, as well. “*The drummers in both the Union and Confederate armies were required to learn dozens of drum calls, and the playing of each call would tell the soldiers they were required to perform a specific task.*”

Different drum beats and rolls came to signal different commands to the troops produced by the drums and drumming. In addition, various regulation beats included the following:

- **The Alarm**, or Long Roll, gave notice of sudden danger so that every soldier would be in readiness for immediate duty.

- **The Assembly**, or Troop, ordered the troops to repair to the place of rendezvous, or to their colors.
- **To Arms** was the signal given for soldiers who were dispersed to repair to them.
- **Beat for Orders** was a peculiar mixture of rolls, flams and single taps that were beat at the adjutant’s quarters for assembling all persons whose duty it was to receive “the orders of the day.”
- **The Church Call**, also called “Beating the Bank,” was a beat to summon the soldiers of a regiment or garrison to church.
- **The Drummers’ Call** was a beat to assemble the drummers at the head of the colors, or in quarters at the place where it was beaten.
- **The Flam** was a beat made by the two sticks almost at the same instant on the head that could still be heard separately. It was used as a signal for various evolutions, maneuvers, and calls.
- **The General** gave notice to the troops that they were to march.
- **Long March** was a beat formerly used in England, on the sound of which the men clubbed their firelocks and claimed and used the liberty of talking all kinds of ribaldry.
- **The March** served to command the soldiers to move; always with the left foot first.
- **The Preparation** or The Preparative was a signal to make ready for firing.
- **The Retreat** was a signal to draw off from the enemy. It likewise meant a beat in camp or garrison a little before sunset, at which time the gates were shut and the soldiers repaired to their barracks.
- **The Reveille** was always beaten at the break of day and used to warn soldiers to rise and the sentinels to forbear challenging, and to give leave to the men to come out of their quarters.
- **Roast Beef of Old England** was the call for the soldiers to come to dinner.
- **The Roll** was a continuous rolling sound, without the least inequality or intermission. It was produced by giving two taps with the same stick and using each stick alternately. After two taps, the drummer was forced to raise his hand to the height of his shoulder.



Image Source:

E. & H.T. Anthony, *Anthony’s stereoscopic views. No. 1, Three drummer boys now at Ft. Hamilton who have been in 9 battles of the rebellion.* [New York: published by E. & H.T. Anthony & Co., Emporium of American and Foreign Stereoscopic Views, Chromos, and Albums, 591 Broadway, opposite Metropolitan Hotel, between 1869 and 1880] Photograph. Retrieved from the Library of Congress, <[www.loc.gov/item/2012649697/](http://www.loc.gov/item/2012649697/)>.



This resulted in the drummer making deliberate strokes and distinct notes, so that by degrees, the drummer beat a clear stroke and was taught to beat faster and faster, until he could produce a clear, prolonged, and perfect tremolo of the roll.

- **The Ruffle** was a short roll of no more than five- or six-seconds' duration. It involved a close and firm beat that decreased a little in force just before it concluded, which it did in an abrupt manner and with a strong "flam."
- **The Sergeants' Call** was a beat for calling the sergeants together in the orderly-room or in camp, to the head of the colors.
- **Sick Call** informed all invalids to repair to the surgeon for treatment and to be excused from duty if unfit for it. Supposedly, this call was the terror of skulkers and malingers.
- **The Swell** was the roll, beat occasionally so softly as scarcely to be heard, and then increasing to the utmost of the performer's strength, only to die away again. It was a merely ornamental beat, and drummers were fond of practicing it, as the perfect rise and fall of the volume was regarded as the very finest art of drumming.
- **Tattoo** or Tap-too was used to order all soldiers to retire to their quarters.
- **The Troop** was beat before the new guards, etc., were about to march off from their assembly to relieve others from duty. It was also used at dress parades, when the band or drum-corps marched playing some slow marching tune, from their position on the right of the battalion to the extreme left of the line, where they wheeled about and changed music to a quickstep before returning to their post on the right.
- **The Warning Drum** was a beat to give officers and soldiers enough time to assemble for their meals in camp or in their quarters.
- **The Pioneer's Call**, known by the appellation of "Cuckolds come dig," and dating back to the English civil war of Cromwell's time. This was beaten in camp to summon the pioneers to work.
- **Police Call** was used to summon soldiers to clean, or, as it was termed, "police" the camp. This was done every morning just after Reveille.
- **The Parley**, or Chamade, was a signal to demand a conference with the enemy.

Drums are the world's oldest and most universal musical instrument, and the basic design has remained virtually unchanged for thousands of years. Come visit KYGMC- I think you will agree that the 1812 drum is quite impressive.



**Image Source:**

*Drum Corps, 30th Pennsylvania Inf'y*. [Photographed between 1861 and 1865, printed between 1880 and 1889] Photograph. Retrieved from the Library of Congress, <[www.loc.gov/item/2013648616/](http://www.loc.gov/item/2013648616/)>.

If there are lessons or educational standards that you would like KYGMC to address in order to enhance your units of study, please email [education@kygmc.org](mailto:education@kygmc.org) or call Tandy Nash at 606-564-5865. You will be surprised at the activities and artifacts we can provide!



## SUMMER SEMINAR

# History of Cummins Nature Preserve

PRESENTED BY GRANT FELICE

**Saturday, July 17, 2021 - 10:30AM**

Picnic Shelter at Cummins Nature Preserve

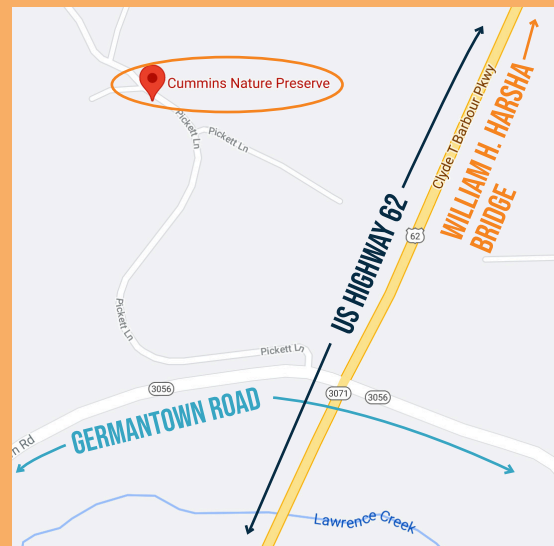
**3049 Pickett Lane,**

**Maysville, KY 41056**

Hotdogs will be served after the Seminar  
\*Picnic seating available or you may bring a lawn chair.

Grant Felice will be leading an optional hike of the Preserve after lunch!

Donations to KYGMC's Sustaining Fund will be accepted and appreciated.





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## PLEASE NOTE

Following CDC Covid-19 Recommendations, Governor Andy Beshear announced *fully vaccinated* individuals do not need to wear masks. We ask that *unvaccinated* individuals continue to wear masks while visiting the Museum Center.

**Summer Fun!**

*Dive into popular summer activities, past and present!*

**On Display Now**



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### Hours:

Sunday & Monday - Closed

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