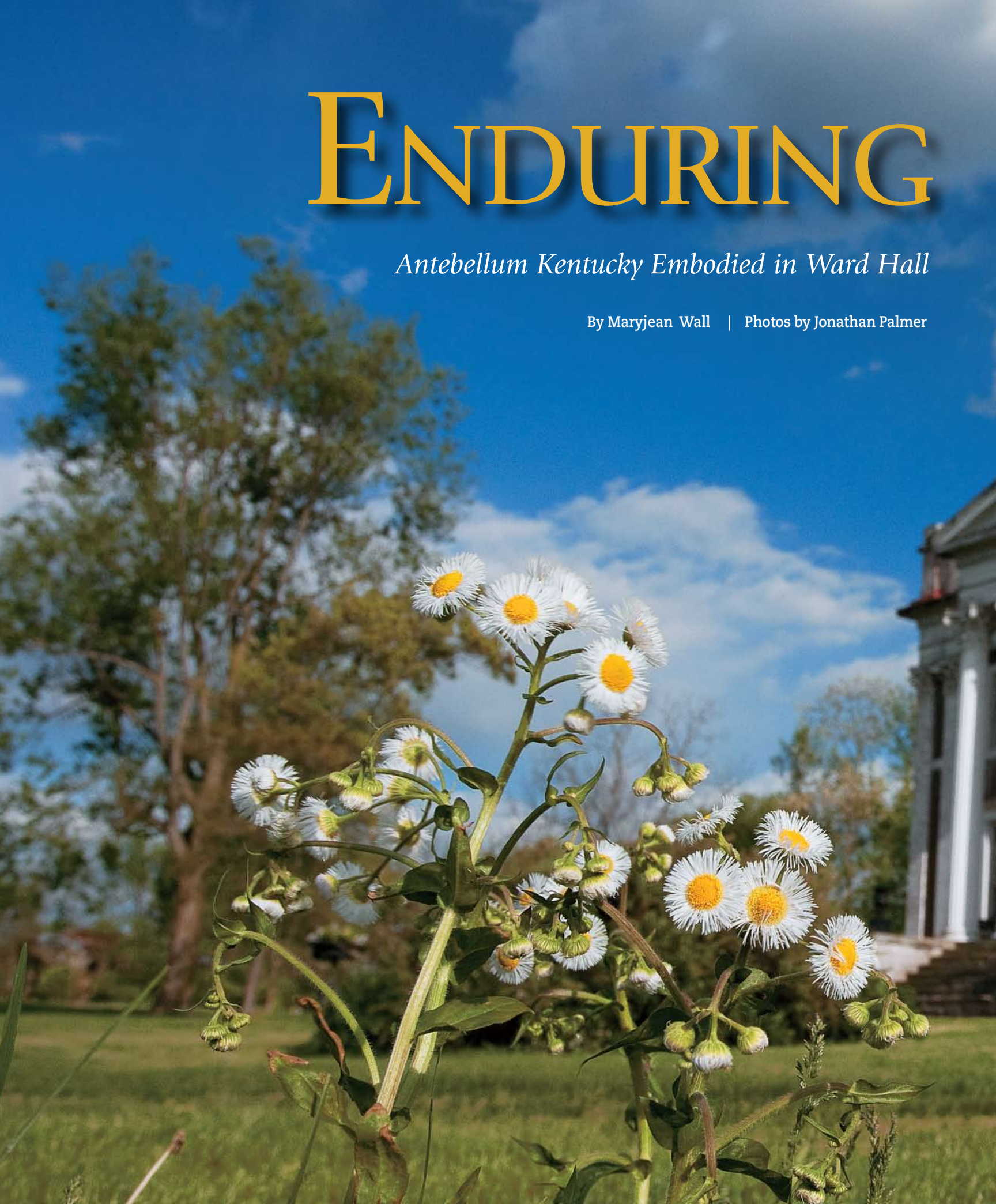


ENDURING

Antebellum Kentucky Embodied in Ward Hall

By Maryjean Wall | Photos by Jonathan Palmer



INFLUENCE



Ward Hall is considered the finest example of Greek Revival architecture in Kentucky.

ENDURING INFLUENCE

Rising on an eminence once reached by carriage up a long, winding drive, Ward Hall keeps its place in myth and memory. The Junius Richard Ward family of Scott County lived large in this Greek Revival villa that still bequeaths a legacy of antebellum Kentucky. Visitors today can experience that legacy as they pass between the towering columns and into the grand hallway.

Not only did the Ward family construct the finest house of its type in Kentucky, but Junius Ward also played a key role in the development of the Kentucky Thoroughbred, most

notably through his ownership of the incomparable racehorse, Lexington. In 1853 Ward owned this horse in partnership with his brother-in-law, Capt. Willa Viley, a founder of the Kentucky Association track; General Abe Buford, squire of Bosque Bonita Farm near Midway; and Richard Ten Broeck, principal owner of Metairie Race Course in New Orleans.

Ward was a Kentuckian of pioneer stock, born in Georgetown in 1802 to Gen. William Ward and Sallie Johnson Ward. His mother's parents, Col. Robert Johnson and Jemima Suggett Johnson, had departed their home in Orange County, Va., in 1779 to homestead in the western reaches of the state, now Kentucky.

Nine years before Kentucky separated from Virginia and became a state in 1792, the Johnsons established themselves in a fort they

built in present-day Scott County, at Great Crossing. Sallie, their fourth child (and mother of Junius Ward), was an older sister of Richard Mentor Johnson, who became the first native-born Kentuckian to serve in the state legislature, in Congress, in the U.S. Senate, and finally as vice president of the United States in the administration of Martin Van Buren, 1837-1841.

Junius' father, Gen. William Ward, thus married into one of the most respected families in Kentucky. Ward took a posting as an Indian agent in the Mississippi Delta. In Mississippi, his son Junius purchased land in 1827 and with Matilda Viley at his side became a prosperous cotton planter. Junius and Matilda produced nine children while living in Mississippi, but they never lost their Kentucky ties. In the years preceding the Civil War, Junius and Matilda initiated an annual summer move north with their five living children. Junius commissioned construction of Ward Hall, and it was here that the family installed itself every May to October.

“Veritable Palace”

Ward paid \$50,000 in gold for construction of the villa, which sits about one mile west of downtown Georgetown along U.S. 460. When completed in 1857, the manor comprised 12,000 square feet overlooking the 500-acre estate.

“It was a veritable palace, surrounded by a fairy garden,” wrote a descendant, Henry V. Johnson. The imposing manor house “stood in the midst of beautiful trees and evergreens, on



Left, the double elliptical staircase spirals in full view to the third floor. Above, a detail of the ceiling in the front room reflects the Greek design. Opposite, massive stone steps lead to the veranda.



ENDURING INFLUENCE

a prominent part a quarter of a mile from the road. A macadam road led gracefully up to the front over a bridge by the side of the pond where weeping willows and water lilies grew.”

The house was always open for entertaining when the family was in residence and, as Johnson wrote in an unpublished manuscript, “was the center for visiting and social gaiety.”

Guests ascended nine massive stone steps to arrive at a veranda dominated by four fluted columns styled in the Corinthian order. Each column rose 27 feet to meet the tetrastyle portico. Passing through the front entry, visitors stepped into a massive hallway, 65 feet long and 62 feet wide.

Then, as now, the double elliptical staircase dominates the view down the long main hall. Modern visitors to Ward Hall find this view as breathtaking as visitors must have during the antebellum era. The staircase spirals in full view to the third floor.

To the right of the hallway lies the private family quarters, including a library with glazed bookcases that flank the fireplace. Antebellum visitors would have been directed left of the hallway into twin parlors, where guests gathered. The parlors could be closed off into separate rooms by massive pocket doors of rubbed walnut. Or they could be thrown open to reveal a grand salon.

“The hall furniture was massive walnut, carved into hunting scenes,” Johnson wrote. “On the west side of the house were greenhouses filled with tropical flowers and rare plants. In addition there were pears and cherries, peaches, apples, all kinds of raspberries and strawberries, cantaloupes and melons. To my youthful mind it was like a picture from Aladdin’s lamp.”

Ward Hall has changed little since its completion in 1857. When opened monthly for public tours, the rooms appear to visitors almost as they would have before the Civil War. For example, the recessed medallion centerpieces built into the plaster ceilings in both parlors retain their original pastel tints.

Matching parlor mantles are of Carrara marble. Silver chandeliers hang from the recessed medallions. Plaster cornices beneath the parlor ceilings present a full entablature of Greek design in bands of Atheneum Egg-and-dart and acanthus. Corner pilasters supporting the cornices are adorned with scrolls of Atheneum Egg-and-dart. All hardware in the dining room and parlors is Sheffield silver.

On the second floor, a similarly wide hallway divides the house into three bedrooms on one side and two on the other.



Ward Hall is decorated for the holidays as it might have been in the 19th century.

The third floor houses a formal area along with attic space. The kitchen and servants’ living quarters were in the basement. A dumb waiter connects the basement warming kitchen with the dining room above.

The exterior of the villa's foundation is faced with coquina limestone containing coral and trilobite fossils. Exterior walls are brick laid in Flemish bond. The original slate roof remains intact beneath the present painted metal roof.

In 1991, architectural historian Clay Lancaster recognized the villa's historical value, describing Ward Hall in his book, *Antebellum Architecture of Kentucky*, as "the most imposing Greek rural residence in Kentucky." In 2007 author James Birchfield in *Clay Lancaster's Kentucky* declared the villa "one of the grandest in America." In recent times, architects of international renown have expressed a sense of awe upon viewing Ward Hall.

"It is one of the great, great, great Greek Revival houses," remarked C. Dudley Brown of Washington, D.C., known for his work in historic preservation and restoration design consulting.



Matilda Ward



Junius Ward


Brown spoke admiringly of the villa's "extraordinary scale."

"The technical quality of finish of the building is just of the highest level," Brown also said. By this he meant "the sophistication of the details of design."

Summing up, Brown said, "It's by no means a provincial interpretation. It's equivalent to the best Greek Revival buildings in the East."

Another classical architect who has praised Ward Hall for its scale and size is Richard Sammons, a design partner in Fairfax & Sammons of New York, Charleston, and Palm Beach. Sammons said the villa "is of tremendous scale," meaning the size of architectural elements, such as windows, is larger than normal in relationship to the size of the human body.

"It's probably one of the grandest Greek Revival houses north of the Deep South," Sammons said. "It's a nationally important house. To lose this would be a black eye for Kentucky."



OFFUTT REALTY

Listing & Selling the finest properties throughout the Bluegrass

Offutt Realty, Inc. offers this 118 acre beautiful Bluegrass Farm in the heart of the Miller's Run Historic District on scenic Route 460 between Paris, Ky. and Georgetown, Ky. Located less than 10 minutes from the Kentucky Horse Park this farm is rolling land with mostly maury soils and contains over 30 historic oak and ash trees. The farm has no home and is restricted from development

except for up to two residences and additional barns, and buildings necessary for the farm's development. It has a 16 stall horse barn with bathroom and warm room and an additional Morton building for storage of farm equipment. It is presently fenced with standard 4 plank fencing and v-mesh and plank surrounding the six paddocks. The large fields are all 4 plank fenced. There are five waterers in place and a gravel lane with gate that runs through the center of the farm from front to back. The Miller's Run Historic District was listed on the National Register of Historic Places as a farm district in 1978. The Broker/Owner, Jane Allen Offutt, can be reached by telephone at 859-421-5222. The listing price of this bluegrass farm is \$1,770,500.

Jane Allen Offutt, Principal Broker
859-421-5222

Greg MacNeill, Associate Broker (859) 284-4884
Debra Campbell, Associate Broker (859) 421-5222

www.offuttrealty.com

ENDURING INFLUENCE

Of particular interest are Ward Hall's design influences. The Ward Hall Foundation, present owner of the villa and surrounding 40 acres, believes the villa's design came directly from the early 19th-century pattern books of Minard Lafever (1798-1854), who acquired renown as one of the earliest influences in the United States on the Greek Revival style. The architect for Ward Hall was Maj. Thomas Lewinski (1800-1882) of Lexington, who worked from the Lafever pattern books. According to Stuart, the

Lewinski-designed Bell House in Lexington and The Auditorium in Natchez, Miss., share architectural features with Ward Hall.

Fine Bloodstock

During the antebellum years when Junius and Matilda Ward hosted dinners and salons for their constant flow of guests, parlor conversation undoubtedly turned quite often to racehorses. Land-owning families throughout the antebellum South owned

BELLE OF WARD HALL / SAUCY SALLIE A CELEBRATORY OF HER DAY

A woman who often greeted guests beneath the portico of Ward Hall mansion could have been the prototype for Scarlett O'Hara in *Gone With the Wind*. Sallie Ward, born in 1827 and the niece of Junius and Matilda Ward, was popularly known as the Belle of Louisville. Rich, spoiled, tempestuous, and extravagant, Sallie stood at the center of attention everywhere.

She was born at Walnut Hall Farm in Scott County at the home of her grandfather, Matthew Flournoy. She was the daughter of Robert J. and Emily Flournoy Ward, brother and sister-in-law to the Junius Ward family of Ward Hall. Sallie spent her early childhood at 353 East Main St. in Georgetown. In the late 1830s her family moved to Louisville, where her father built a mansion at Second and Walnut streets.

By 1845 newspapers were proclaiming Sallie the Belle of Louisville. Frequently she traveled to her aunt and uncle's country home at Ward Hall, serving as hostess while the family stayed in residence each May to October.

"We think she really reflects the spirit of Ward Hall, of a wealthy man's house given over to entertainment in the summers when the family would have gathered," said David Stuart, chairman of the Ward Hall Preservation Foundation.

Sallie would have taken pride in her uncle's part-ownership of the Thoroughbred racehorse, Lexington, since Kentucky women of her social class rode horses masterfully. Legendary was the tale of her outrageous ride through the market house in Louisville after daring her male companion to gallop along with her down the rows of vegetables, breads, and meats. Much later in life she attended the Kentucky Derby.

She lived her privileged life in full view of her contemporaries. One time she appeared in four different gowns in a single evening at a ball in Louisville. "Her belleship was established both in Louisville and New Orleans," noted the *Courier-Journal* in 1896, "as she traveled by boat

between those cities during the palmy days of steamboating. Many crowds of young people followed in her train, and the fame of her beauty and wit spread throughout the United States."

Sallie set the trends of her time. Children named their pets after Sallie Ward. Americans spoke of the Sallie Ward walk, the Sallie Ward hat, and the Sallie Ward shoe. If you owned the best of anything you had a real Sallie Ward.

She took her trend-setting ways to Europe

meeting him at Saratoga Springs, N.Y. Lawrence's wealthy family was long established in New England society. Following a wedding in Louisville, Lawrence took his bride to Boston to live. Within a year Sallie had despaired of Boston, deserted her husband, and returned home to Louisville.

Her time in Boston proved torturous for Sallie with her avant-garde ways — just as it did for her staid New England in-laws who suffered her scandalous lifestyle. Sallie flaunted Puritan customs and once showed up at a ball in her honor wearing satin bloomers. She scandalized New England with her habit of wearing cosmetics when women of her social class did not.

"By God, painted!" exclaimed a shocked Boston male when he glimpsed her face.

"Yes, painted by God!" Sallie retorted. She resumed her free-spirited existence in Kentucky where people admired her and found amusement in her ways. The Kentucky legislature granted her a divorce.

The deaths of two more husbands left her widowed twice — from Dr. Robert P. Hunt of Lexington (with whom she had two children), followed by Vene P. Armstrong, who was a wealthy Hardin County business leader. Her fourth husband, Maj. G. F. Downs, a wealthy retired merchant, was at her bedside when she died in 1896 in her apartments at the Galt House in Louisville.

In her latter years Sallie's custom had been to ride about Louisville from noon to 3 p.m. daily in her carriage. While remaining in her carriage, she would send her maid to leave her card at the houses of various acquaintances. She dined at 4 p.m. daily, after which she received visitors at her Galt House apartment.

Those days were a far cry from Sallie's youth, when the stories went that she rode her horse up to the second story of the Galt House.

She is buried in Cave Hill Cemetery, Louisville.



George Peter Alexander Healey, American, 1813-1894

Portrait of Sallie Ward, 1860
Oil on canvas, 53¹⁵/₁₆ x 40¹/₄

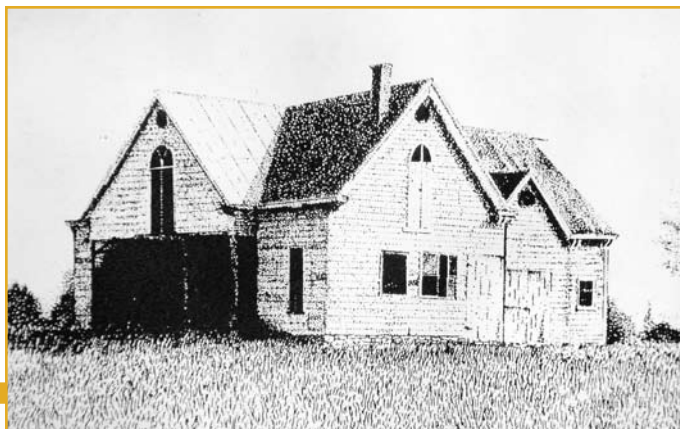
where she was presented at the Court of St. James to Queen Victoria. She made the acquaintance of Emperor Napoleon III and Empress Eugenie of France.

In 1848 Sallie married the first of her four husbands, Timothy Bigelow Lawrence, after

COLLECTION OF THE SPEED ART MUSEUM (GIFT OF MRS. JOHN W. HUNT AND MRS. RUTH HUNT WILSON, 1939.95)

ENDURING INFLUENCE

Thoroughbreds, and by 1850 Kentucky had surpassed Tennessee as the major racehorse-breeding state. Junius had no small investment in racehorses. Ownership of Lexington marked the highest plane for his stable, but he owned many more horses, mostly in partnership with Willa Viley. His brother-in-law might have led Junius into the sport, for Viley had ranked among the



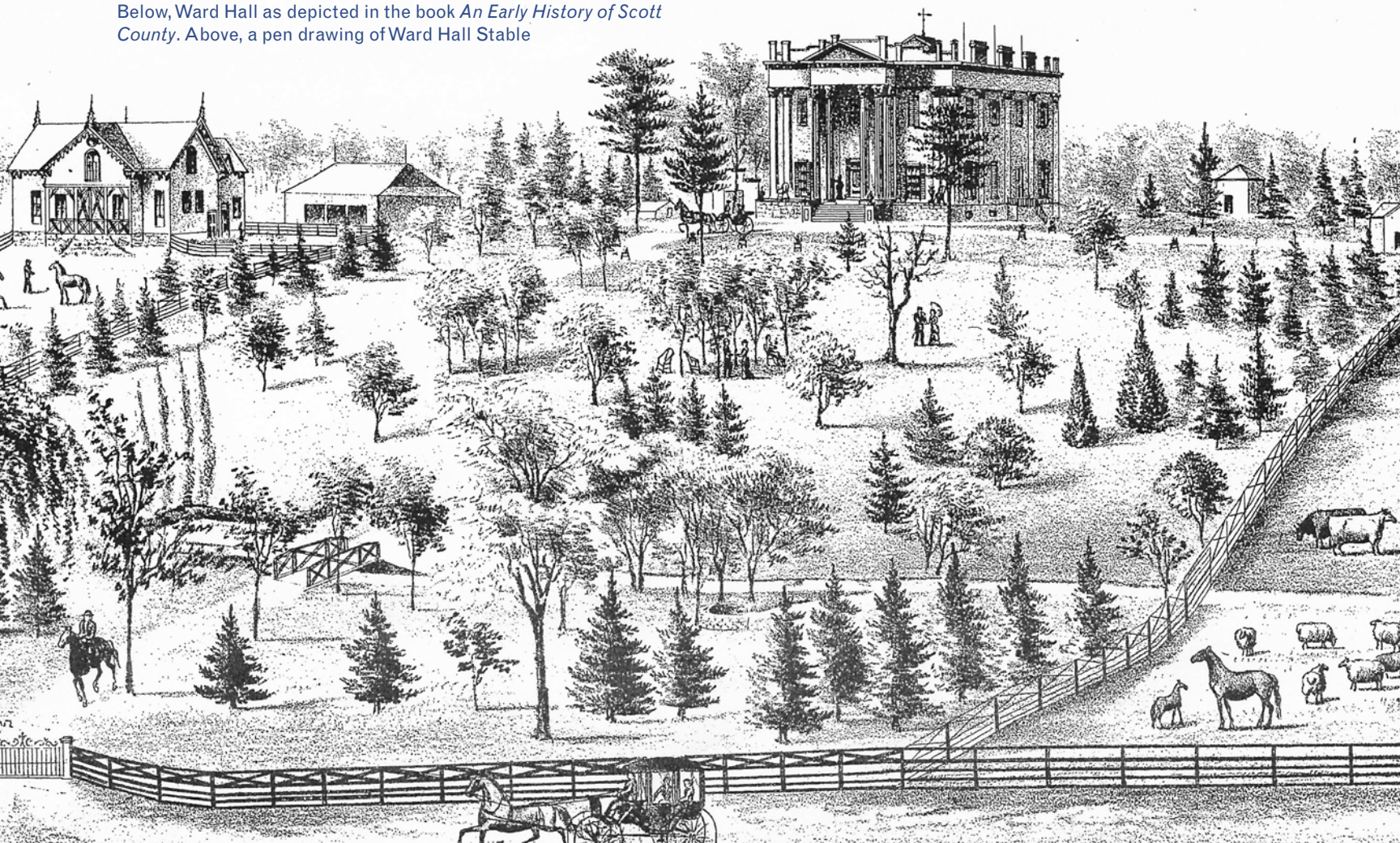
Below, Ward Hall as depicted in the book *An Early History of Scott County*. Above, a pen drawing of Ward Hall Stable

earliest significant breeders of Thoroughbreds in Kentucky.

Besides acquiring Lexington, the two men had more than a casual acquaintance with that horse's family. Together they owned a mare named Maria, foaled in 1823, whose dam, Lady Grey, was the granddam of Alice Carneal, dam of Lexington. In 1840 they bred and raced Alexander Churchill, who ran four miles at Louisville in 7:41, a performance considered brilliant.

Ward raced "not for money but from a love of turf sports," the *Georgetown Weekly Times* noted in his obituary Aug. 29, 1883. As a turfman, he was well known throughout Kentucky and the South.

Undoubtedly he acquired his part-ownership of Lexington through his connections with Viley. Most turf histories credit Ten Broeck with single-handedly spotting Lexington as a hot racing prospect after the colt won his initial start at the Kentucky Association track. Ward's obituary credits Viley and Ten Broeck for selecting the horse together.



ENDURING INFLUENCE

At age 3 the colt had run his first race under the name of Darley and immediately stamped himself as the most talked-about colt at the track. Would-be buyers besieged his breeder, Dr. Elisha Warfield. The man turned down Ten Broeck the first time he made an offer. Ten Broeck returned with \$2,500 in cash obtained from his newly formed syndicate and the offer of another \$2,500 to be paid if the colt won the Great State Post

Stakes to be run at Metairie. Ten Broeck's group got the colt. Lexington won the Great State Post Stakes and Warfield got his additional \$2,500.

Fond memories of Lexington's races no doubt would have served Junius Ward well when his fortunes plummeted during the Civil War, partly the result of wartime losses to his cotton plantation. Bankrupt, he lost Ward Hall in 1867, having to sell the house, the property, and even the furniture at auction. The family returned to Mississippi to live. Ward died in 1883.



Ward Hall Preservation Foundation chairman David Stuart

Antebellum Experience

The Ward Hall Preservation Foundation acquired the house and acreage in 2004 after the property went through at least eight owners following Ward. The foundation was formed when the estate was sold to developers; a developer pledged \$250,000 toward the \$957,000 needed to purchase the house.

Ward Hall Preservation Foundation's goal is to give visitors an antebellum Kentucky experience, incorporating the themes of horses, bourbon, and agriculture. This goal is at the heart of the foundation's vision for the downsized estate.

Foundation chairman, David Stuart, wants to see the villa function "in triangulation with the Kentucky Horse Park and Keeneland" in drawing tourists. "We want to be a partnership to this whole culture," he said, "because that's what we're teaching. It's more than horse culture. It's a culture of living, of mid-19th century America, where Kentucky was first in a number of things." **K**

No-Load, Tax-Free Income for Kentucky residents



(800) 866-0614
www.dupree-funds.com

KENTUCKY TAX-FREE INCOME SERIES

★★★★★ OVERALL MORNINGSTAR RATING™
as of 9/30/2012

For each fund with at least a three-year history, Morningstar calculates a Morningstar Rating™ based on a Morningstar Risk-Adjusted Return measure that accounts for variation in a fund's monthly performance, placing more emphasis on downward variations and rewarding consistent performance. The top 10% of funds in each category receive 5 stars, the next 22.5% receive 4 stars, the next 35% receive 3 stars, the next 22.5% receive 2 stars and the bottom 10% receive 1 star. The Overall Morningstar Rating for a fund is derived from a weighted average of the performance figures associated with its three-, five- and ten-year (if applicable) Morningstar Rating metrics. The Kentucky Tax-Free Income Series was rated against the following numbers of U.S.-domiciled Muni Single State Intermediate funds over the following time periods: 210 funds in the last three years, 204 funds in the last five years, and 174 funds in the last ten years. With respect to these Muni Single State Intermediate funds, the Kentucky Tax-Free Income Series received a Morningstar Rating of 4 stars, 5 stars and 5 stars for the three-, five- and ten-year periods, respectively. © 2012 Morningstar, Inc. All Rights Reserved. The information contained herein: (1) is proprietary to Morningstar; (2) may not be copied or distributed; and (3) is not warranted to be accurate, complete or timely. Neither Morningstar nor its content providers are responsible for any damages or losses arising from any use of this information. **Past performance is no guarantee of future results.**

Kentucky's trusted source for tax-free income

Call or visit our website for a free prospectus, which contains information including investment objectives, risks, charges and expenses. Read this prospectus carefully before investing with Dupree Mutual Funds. Bond funds have interest rate risk and their value will decline as interest rates rise.