



The Lincoln Museum



Enduring Motives Move to Our New Museum

By Ian M. Rolland
Chairman & Chief Executive Officer
Lincoln National Corporation

Photo by Ron May

A Snapshot View of The Lincoln Museum collection

- Approximately 200 documents signed by Lincoln
- 18,000 books
- 7,000 19th century prints, engravings, newspapers and music sheets
- 200,000 newspaper and magazine clippings
- 5,000 original photographs
- Hundreds of paintings and sculptures
- Scores of period artifacts and Lincoln family belongings

Arthur Hall would be proud. What stands here today is the outgrowth of his deep, personal admiration for Abraham Lincoln, as well as his decision to attend a lecture about Lincoln given by a minister.

Let me explain. Ninety years ago, Arthur Hall wrote to Robert Todd Lincoln, seeking permission to use his father's name for the new insurance company that Hall and his fellow investors were forming in Fort Wayne. Robert granted permission and even sent along a famous photo of Abraham Lincoln – the same image that graces \$5 bills today.

About 20 years later, Mr. Hall attended a lecture given by Louis A. Warren. Although Dr. Warren was a minister, he was also an Abraham Lincoln enthusiast and now spoke for the Lincoln Union of Northern Indiana – of which Hall was president.

Hall liked what he heard. He soon persuaded Warren to come to Lincoln National and head the newly established Lincoln Historical Research Foundation. Hall wasn't sure what he wanted the new foundation to do, but he was certain of why. The founder of Lincoln National wanted to honor the company's debt to its namesake. He left it to Dr. Warren and his successors to answer the "what" and the "how."

From such pure and passionate motives has evolved the world's largest privately owned collection of Lincoln material, as well as The Lincoln Museum's newsletter, *Lincoln Lore* – the oldest continuously published periodical solely dedicated to Abraham Lincoln. By the way, this souvenir program marks issue No. 1,842. That's a lot of information about Lincoln!

In 1992, Lincoln National Corporation's Board of Directors agreed with senior management that such a national treasure needed to be shared with a greater audience. When we discussed moving the museum to a larger metropolitan area for greater visibility, the local outcry convinced us to keep the museum at its place of origin. Lincoln National's employees roared the loudest to keep the museum here.

And so, we built a new museum. Our goal was to add excitement and increase visibility – without compromising the scholarly reputation it has achieved over nearly seven decades.

While Arthur Hall might not be sure how to master some of the computer games we've included in our new facility, I'm certain he'd be proud of the home we're opening to house the outgrowth of his dream. After all, Mr. Hall's motives are still ours. We've just given his dream a dazzling and sophisticated new environment – all to honor the significant and extraordinary life of our namesake.

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Welcome to the new Lincoln Museum! And that's just what you'll find – a new museum – from high-tech exhibits to state-of-the-art research facilities. At 30,000 square feet, the museum is nearly triple the size of its predecessor. Consider that:

- We now have 5,400 square feet for collection storage, compared to 400.
- Our 3,000-square-foot temporary and changing-exhibit gallery means we can showcase more of our own collection and attract those of others. Plus, extensive exhibition-preparation space enables us to design and build new exhibits as well as borrow traveling ones.
- Our research facilities include modem connections for users bearing computer notebooks between their history books.
- Ours is among the largest museum stores in the state.
- We offer two lobbies, a theater and a small meeting room for private rentals. (The Cabinet Meeting Room is furnished with the original table and chairs used by Lincoln National's first board of directors.)

And there's something else that's new, too. Our funding status. As part of The Lincoln National Foundation, The Lincoln Museum has become a nonprofit organization – meaning a percentage of your contributions are tax deductible. Unlike the old museum, the new Lincoln Museum needs your financial support to keep its message vibrant and current.

You can show your support by becoming a Lincoln Museum volunteer, purchasing a museum membership or contributing to special fund drives. Regardless of how you support the museum, you make it possible for us to continue to serve the nation as the pre-eminent museum of Abraham Lincoln's life and times.

The most exciting feature of this service is The Lincoln Museum's new permanent exhibit. The 8,000 square foot exhibit is four times as large as the former one and boasts four theaters, 11 galleries, 18 computerized/hands-on activities, and scores of artifacts. A detailed behind-the-scenes account on pages four and five explains how and why we chose "Abraham Lincoln and the American Experiment" as its theme.

Please come back to visit us often to see the exciting new and special exhibits ahead, as well as to study the permanent exhibit in greater detail. Most of all, enjoy learning how this new chapter in the story of The Lincoln Museum unfolds.

About the Director:

Joan Flinspach has been director of The Lincoln Museum since July 1993. Prior to coming to Fort Wayne, Ms. Flinspach served as Director of The Boys Town Hall of History, Omaha, Nebraska, where she oversaw construction of the facility, excluding the main exhibit. She also served as director of the Historic General Dodge House in Council Bluffs, Iowa. Ms. Flinspach graduated Phi Beta Kappa from the University of Iowa with a B.A. in History and holds an M.A. in Historic Preservation and Museum Studies from Middle Tennessee State University.



To Our Guests

Joan L. Flinspach
Director, The Lincoln Museum

Directors of The Lincoln Museum

Louis A. Warren (1928 to 1956)

R. Gerald McMurtry (1956 to 1973)

Mark E. Neely, Jr. (1973 to 1992)

Joan L. Flinspach (1993 to present)



Building the 'Experiment'

By Gerald J. Prokopowicz
Member/Director of Public Programs

A Growing Museum

1917 Dedication of the first floor of the Lincoln Historical Research Foundation, its 4th floor later became the Lincoln National 18th Anniversary Co. headquarters.

1963 Expansion, first floor. A fire exhibit covers about the space with library shelves, film, and offices.

1966 The Lincoln Library and Museum moves to larger, more accessible quarters on the first floor of the Hartman Hotel building.

1977 The Lincoln Warren Lincoln Library and Museum expands into a total 11,000 square foot space in Lincoln National's building at 1300 E. Clinton.

September 1993 The Lincoln Museum opens in its new, 500,000-square-foot space at 201 E. Berry Street.

In February 1993, months of debate and controversy concerning the future of The Lincoln Museum came to an end when Lincoln National Corporation announced its decision to build a new home for the museum in Fort Wayne. With the museum's future secure, the next challenge was to design a permanent exhibit, one that would showcase the museum's rich collections while telling a meaningful story of the life and times of Abraham Lincoln.

The first step was to find an exhibit design firm that could translate the museum staff's ideas into reality. After interviewing a number of leading designers, the museum selected Formations, Inc. of Portland, Oregon. Formations' record, including an award-winning tribal museum at Warm Springs, Oregon, demonstrated its ability to make complex historical subjects accessible to the public while maintaining high standards of scholarship.

Planning began in December 1993, when museum staff members met with Formations to decide which elements of the Lincoln story should be the focus of the permanent exhibit. Drawing upon the recent scholarship of Gabor Boritt, Philip Psiodun, Mark Neeley, and others, the planning team agreed that both of Lincoln's great works, his efforts to end slavery and to save the Union, were integral to his vision of America as an ongoing experiment in human freedom. Thus, the new permanent exhibit, "Abraham Lincoln and the American Experiment," was to emphasize Lincoln's role in preserving and purifying America's experiment in government of, by, and for the people.

As research and writing of the exhibit storyline got underway, Portland architect Thompson Vaivoda & Associates began to configure the museum's new space, located within the Lincoln National Corporate headquarters building. In addition to the permanent exhibit, the museum had to accommodate a temporary exhibit hall, a large book and gift shop, research and conference rooms, administrative offices, and the vital storage spaces for the preservation of its massive collection of books, artifacts, and other Lincoln-related materials.

Working under ever-present constraints of space, time, and money, the team continued to grow. Odyssey Productions of Portland was subcontracted to produce video presentations and Hatched Moon Studio of Los Angeles signed on to write original software for touchscreen computer exhibits. While museum staff members researched and edited the scripts, Odyssey personnel recruited Hollywood stars Sam Waterston and Ossie Davis, and movie critic Gene Siskel, to lend their talents to the project.

Through the first nine months of 1994, the staff culled the museum's collections for artifacts and images to be included in the exhibit, while simultaneously working with Formations on draft after draft of the exhibit script. These drafts were reviewed by David Herbert Donald, the museum's chief historical consultant, and many other historians, museum professionals, and local teachers, who scrutinized the exhibit for its accuracy, quality of interpretation and educational value.

Intensive construction of Fort Wayne began to clear away existing offices from the site in September 1994, and by February 12, 1995, the museum was able to host a "Bare Walls Party" in the shell of the exhibit space to celebrate its progress.

The first pieces of the exhibit arrived by truck from Formations' studio in June 1995. Through the rest of the summer woodworkers, painters, and other artisans worked overtime to prepare the galleries, as the remaining parts of the exhibit began to appear: life-size figures from Lifeformations of Bowling Green, Ohio, and Studio EIS of New York, computer hardware from Entouch of Portland, and exhibit casings from ICON of Fort Wayne. Last of all came the actual artifacts from The Lincoln Museum's collection, which were carefully transferred from the old museum site under armed guard.

Even during final installation, museum staff members and contractors continued to make adjustments to clarify and focus the exhibit's story of Lincoln and America's great experiment. By the middle of September the exhibit was ready, in time for the dedication ceremonies.

In a fragment written for a speech in the 1850s, Abraham Lincoln wrote of America's system of government, "We made the experiment, and the fruit is before us."

It is our hope that "Abraham Lincoln and the American Experiment" will contribute to the understanding and continued success of that experiment.



Photo: Construction to Completion

The entrance to the Civil War gallery shows its first photo, against the wall without words in America's history, with the Civil War described in a few lines that invite the gallery's host of its members' reactions. Light invites the opportunity to explore Lincoln's world through interactive computer programs.

The Lincoln Family Album, when it opens Lincoln's personal photographs of his children along with other family portraits that tell the story of Mary Todd Lincoln and her four sons.

The photo of two other galleries, "Dear Mr. Lincoln" and "The Experiment Continues," tell about earlier stages of construction.



Photo: Construction to Completion

Gerald J. Prokopowicz has been with The Lincoln Museum since September 1993. He holds a Ph.D. in History from Harvard University and is a member of the bar of the State of Illinois.



A Sampling From The Lincoln Museum's Collection

This photo shows Lincoln's legal-size wallet, which bears his signature and portraits of Abraham and Mary Lincoln. His elegantly engraved pen knife was found tucked inside the wallet after it was purchased at auction.

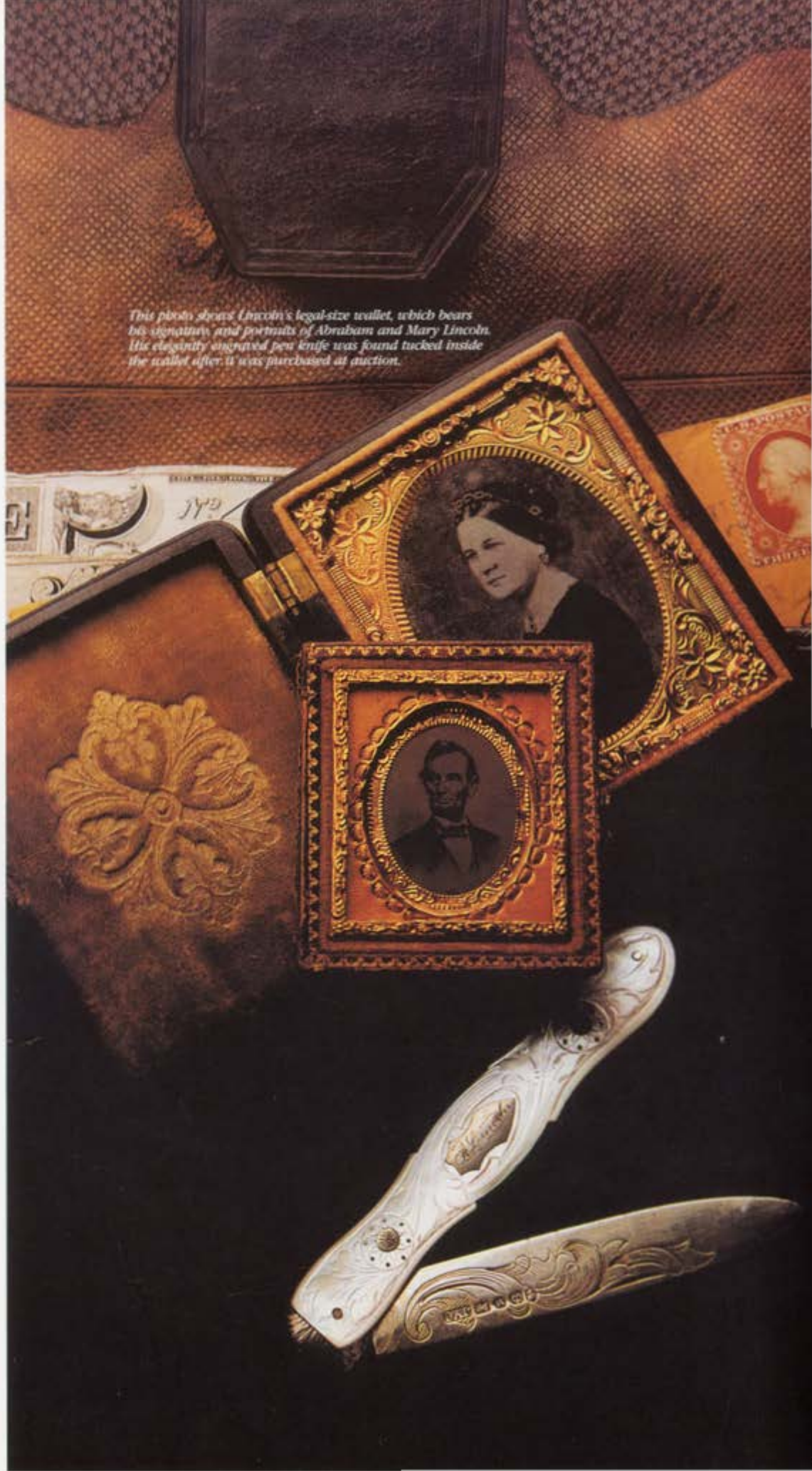
The Lincoln Museum's Newsletter

Lincoln Lore was originally conceived partly as a source where editors could find "short Lincoln items for their publications." (Lincoln Lore #1) These pages contain samples of such items drawn from the early days of Lincoln Lore.

"Stray Ballots - 1860

Hardin [County, Ky.] was the first home of Lincoln's parents, and here many of Abraham's relatives still lived [during the election of 1860]. Out of a total of 2,091 votes Lincoln received six."

Lincoln Lore #30, November 4, 1929





Original buttons, ribbons and ballots from Lincoln's presidential campaigns are set against a lithograph stone bearing his "five-dollar bill" image.

"Dictionary of Congress - 1858

Possibly the most condensed [autobiographical] data which [Lincoln] presented, was sent to the editor of the Dictionary of Congress for 1858, upon the usual request for a sketch of his life. It follows in six brief sentences:

- ' Born, February 12, 1809, in Hardin County, Kentucky.*
- ' Education defective.*
- ' Profession a lawyer.*
- ' Have been a captain of volunteers in Black Hawk War.*
- ' Postmaster at a very small office.*
- ' Four times a member of the Illinois Legislature, and was a member of the lower house of Congress.'*

*Yours, etc.
A. Lincoln"*

Lincoln Lore #20, August 26, 1929

"Lincoln's Wearing Apparel

One of the most valued treasures presented to the Chicago Historical Society is a coat which affidavits attest is the garment worn by Abraham Lincoln on the night of his assassination. Five years ago, there came to light in Philadelphia several pieces of wearing apparel said to have been worn by Lincoln on that fateful night. The items were: 'An old black suit, the collar stained with the blood of the martyred President, the trousers badly wrinkled, a badly torn overcoat, and a faded silk stock. The clothes were sold for \$6,500.'

Lincoln Lore #1, April 15, 1929

A Busy Fall at The Lincoln Museum



Gerald R. Ford



David Herbert Donald



David Rusk



William Warfield

The Lincoln Museum is celebrating its reopening with a series of special events and exhibits.

Opening events

- **Gerald R. Ford**, 38th U.S. President, serves as keynote speaker at Inaugural Opening September 21.
- **David Herbert Donald**, two-time Pulitzer Prize winner and Charles Warren Professor of American History Emeritus, Harvard University, presents, "Events Have Controlled Me: the Fatalism of Abraham Lincoln," at the 16th R. Gerald McMurry Lecture Sept. 22. The lecture series honors R. Gerald McMurry, former Lincoln Museum director.
- **David Rusk**, author of *Cities Without Suburbs*, addresses the Lincoln Leadership Conference on Sept. 22, sponsored by the U.S. Conference of Mayors and Fort Wayne Mayor Paul Helmke.
- **Ian Rolland**, chairman and chief executive officer of Lincoln National Corporation, and **Robert Anker**, president and chief operating officer of Lincoln National Corporation, host a formal evening reception for community leaders Sept. 22.
- **William Warfield**, vocalist, is guest artist in Fort Wayne Philharmonic's Sept. 23 performance of "A Lincoln Portrait," by Aaron Copland and Roy Harris.
- "Young Mr. Lincoln," and "The Prisoner of Shark Island," two John Ford-directed films, are presented at the Sept. 24 Lincoln Filmfest at the Embassy Theatre.
- **October 1: The Lincoln Museum opens its doors to the public.**

Special exhibits

September 17- October 15: The Lincoln Funeral Train

After a national tour that retraced the route of the original, Professor Wayne Wesolowski's scale replica comes to Fort Wayne. The exhibit includes models of Lincoln's private coach the "United States," the locomotive "Nashville," and the Springfield hearse with honor guard.

September 17 - October 15: Emancipation Proclamation and Thirteenth Amendment (See Page 9)

From The Gilder Lehrman Collection, in New York, come Lincoln-signed copies of two of the most influential documents in American history.

November 7 through December: Lincoln and his Contemporaries: Photographs by Mathew Brady from the National Portrait Gallery's Meserve Collection

The Smithsonian Institution's traveling exhibit showcases 60 modern small format prints, including five of Abraham Lincoln.

November 7 through December: Arthur Hall

The story of the founding executive of The Lincoln National Life Insurance Co., whose interest in Lincoln led to the birth of The Lincoln Museum. (see Page 2)

November 7 through December: Sheldon Hine Retrospective

Sheldon Hine's photographs capture the monumental qualities of "The Hoosier Youth" sculpture by Paul Manship, installed in 1932 at the Harrison Street entrance of Lincoln National Life Insurance Co. headquarters.

From its opening through October 15, 1995, The Lincoln Museum will display rare Lincoln-signed copies of two of the most important documents in American history: the Emancipation Proclamation and the Thirteenth Amendment Resolution.

The Emancipation Proclamation helped transform the Civil War from a struggle to reunite the states into a crusade for human freedom. The preliminary Proclamation, issued September 22, 1863, warned the South that on the next January 1, slaves in states still in rebellion would be "then, thenceforward, and forever free."

Lincoln already had foreseen that the "mere friction and abrasion" of war would inevitably doom slavery, but his Proclamation did much to accelerate that process. It encouraged slaves to escape, made possible the large scale enlistment of African-American soldiers, and demonstrated the federal government's resolve to use any means to weaken its enemies. After some initial doubt, public opinion both in the North and abroad endorsed Lincoln's act as a clear and lofty policy that helped to redeem the Civil War's enormous cost.

The Thirteenth Amendment completed the work of the Emancipation Proclamation by outlawing slavery in the United States. After an unsuccessful attempt in 1864, Lincoln persuaded Congress to pass a constitutional amendment banning slavery in January 1865. The Thirteenth Amendment was the first change made to the Constitution in more than 60 years and the first substantive change to American constitutional liberties since the Bill of Rights in 1789.

Lincoln did not live to see the amendment take effect. It became law when ratified by three-fourths of the states in December 1865, eight months after his assassination. The last state to ratify the amendment was Mississippi, which did so in 1995, 130 years later.

The Emancipation Proclamation on display is among the 48 copies of the "authorized" edition, printed by Charles G. Leland and George H. Boker and sold in 1864 to benefit soldiers' hospitals maintained by the U.S. Sanitary Commission. It is signed by Lincoln, Secretary of State William H. Seward, and personal secretary John G. Nicolay.

The Thirteenth Amendment Resolution on display is a souvenir copy signed by Lincoln, Speaker of the House Schuyler Colfax, Vice President Hannibal Hamlin, and 36 senators. It is one of 13 copies signed by the President and was most likely prepared as a souvenir for one of the Senators who helped to pass the amendment.

Lincoln's signature on this document is unusual because presidents do not normally approve or sign amendment resolutions before they are sent to the states for ratification. Both houses of Congress censured Lincoln for breaking this tradition, perhaps fearing that his approval of this constitutional amendment would imply a presidential right not to approve others.

These documents on display at The Lincoln Museum are on loan from The Gilder Lehrman Collection, on deposit at the Pierpont Morgan Library in New York.

Rare Documents on Display

Tile and Wood

The raja slate tile used in The Lincoln Museum's lobby was imported from the colorful hills 120 miles southwest of New Delhi, India, in the province of Heraryana. The wood used is Anigre mahogany, harvested from replenishable forests in Africa.

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA A Proclamation.

Whereas, on the twenty-ninth day of September, in the year of our Lord one thousand eight hundred and sixty-two, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit:

"That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever, free; and the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of such persons, and will do so not so as to oppress such persons, or any of them, in any efforts they may make for their actual freedom."

That the Executive will, on the first day of January aforesaid, by proclamation, designate the States and parts of States, if any, in which the people thereof, respectively, shall then be in rebellion against the United States; and the fact that any State, or the people thereof, shall on that day be in good faith represented in the Congress of the United States, by members chosen thereto at elections wherein a majority of the qualified voters of such State shall have participated, shall, in the absence of strong countervailing testimony, be deemed conclusive evidence that such State, and the people thereof, are not then in rebellion against the United States."

Now, therefore, I, ABRAHAM LINCOLN, President of the United States, by virtue of the power in me vested as commander-in-chief of the army and navy of the United States, in time of actual armed rebellion against the authority and government of the United States, and as a fit and necessary war measure for suppressing said rebellion, do, on this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and in accordance with my purpose so to do, publicly proclaim, order and designate as the States and parts of States wherein the people thereof, respectively, are this day in rebellion against the United States, the following, to wit: ARIZONA, TEXAS, LOUISIANA, (except the Parishes of St. Bernard, Plaquemine, Jefferson, St. John, St. Charles, St. Jean, Assumption, Terre Bonne, Louisiana, St. Mary, St. Martin, and Orleans, including the City of New Orleans,) MISSISSIPPI, ALABAMA, FLORIDA, GEORGIA, SOUTH CAROLINA, NORTH CAROLINA, and VIRGINIA, (except the forty-eight counties designated as West Virginia, and also the counties of Berkeley, Adams, Northampton, Elizabeth City, York, Princess Anne, and Norfolk, including the cities of Norfolk and Portsmouth,) and which excepted parts are for the present left precisely as if this proclamation were not issued.

And by virtue of the power and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States, and parts of States, are and henceforward shall be free; and that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

And I hereby enjoin upon the people so declared to be free to obtain them all violence, unless in necessary self-defense; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.

And I further declare and make known that such persons, of suitable condition, will be received into the armed service of the United States, to garrison forts, positions, stations, and other places, and to man vessels of the United States, in any capacity which may be required.

And upon this act, sincerely believed to be an act of justice warranted by the Constitution upon military necessity, I invoke the consideration and judgment of mankind and the goodness of Almighty God.

In witness whereof, I have hereunto set my hand and caused the seal of the United States to be affixed.

Done at the City of Washington this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and of the Independence of the United States of America the eighty-seventh.

By the President:

Abraham Lincoln
Secretary of State

A true copy, with the autograph signatures of the President and the Secretary of State.

The Great Paradox: Preservation vs. Exhibition

By Carolyn Pitts-Textley
Collections Manager/Archivist



The Lincoln Museum hours:

10 a.m. to 5 p.m.
Monday through Saturday

1 p.m. to 5 p.m.
Sunday

Admission:

\$2.99 adults
\$1.99 senior citizens
\$1.99 children ages 5-12
Under 5 and members free
\$1.99 group rates (12 or more)

Preservation and exhibition pose one of life's great paradoxes for museums: Museums exist to make their collections accessible to the public, while still preserving those collections for generations to follow. In the case of The Lincoln Museum, that means preserving approximately 200 documents signed by Lincoln, his wallet and shawl, and many other period artifacts and family belongings.

Environment is the factor most critical to the well-being of historical artifacts. Temperature, relative humidity, air quality, and light levels all must be controlled and monitored.

The Lincoln Museum's heating/ventilating/air-conditioning system maintains a temperature within five degrees of 68 degrees Fahrenheit and a relative humidity level between 45 percent and 55 percent. The system also filters the air to eliminate dust, gasses from air pollution and other harmful particles. In the process, the system exchanges the air several times per hour, helping to protect the collections against insects, mold or mildew, all of which much prefer stagnant, damp, warm air.

All light causes damage, with ultraviolet light (UV) being the worst offender. While sunlight is the major source of UV, fluorescent light also produces damaging amounts. Thus, all light fixtures within The Lincoln Museum's exhibit areas include filters that eliminate UV. Camera flashes are another culprit – especially when you consider that one flash produces UV effects comparable to a day's worth of sunlight – which explains why The Lincoln Museum asks visitors to hold the flash in exhibit areas.

In addition to proper storage, artifacts selected for exhibition need to be monitored and removed from exhibit to "rest" in the dark with controlled storage conditions when damage is noted.

Another major source of grief for artifacts is the "human touch." Which brings up another paradox. Human touch is what makes many artifacts interesting and valuable. The wear and tear on Lincoln's legal wallet from everyday use makes it more interesting than if he had simply stored it in a box for posterity. But wear from subsequent owners detracts from the interest created by Lincoln. That's why all visitor-touchable items in The Lincoln Museum's permanent exhibit are reproductions; all artifacts are protected from contact.

And so the paradox continues for The Lincoln Museum, as we balance the need for both preservation and exhibition.

About the Collections Manager/Archivist:

Carolyn Pitts-Textley joined The Lincoln Museum in February 1994. She previously served as Archivist for the Cranbrook Educational Community in Bloomfield Hills, Michigan, and holds an M.S. in Library Science from Wayne State University.

...the many scholars and educators who freely contributed their time and energy to review draft after draft of the script for the new permanent exhibit, "Abraham Lincoln and the American Experiment." These reviewers spent many hours searching for errors, challenging questionable interpretations, and suggesting improvements. For any flaws that remain, the museum staff accepts full responsibility.

Chief Historical Consultant

David Herbert Donald Harvard University

Reviewers

Samantha Birk	Fort Wayne Museum of Art
Richard Blackett	Indiana University
Cullom Davis	Lincoln Legal Papers
William Hanchett	San Diego State University
Robert Hartje	Wittenberg University
Michael Hawfield	Timelines, Inc.
Harold Holzer	The Metropolitan Museum of Art
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Lloyd Ostendorf	Lincoln Picture Studio
George L. Painter	Lincoln Home National Historic Site
John H. Rhodehamel	The Huntington Library
Thomas Schwartz	Illinois State Historian
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 Virginia Hamm, Indianapolis Museum of Art
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 Gerald Musich, Indiana Donors Alliance

Thanks to Lincoln National Corporation and Lincoln National Foundation, Inc. for their ongoing generosity and support, with special thanks to Ian Rolland and Robert Anker.

We welcome you to become a charter member of The Lincoln Museum. As a member, you'll be a partner in preserving and celebrating the life of this extraordinary man and the success of the American Experiment. Memberships are valid through January 1, 1997.

Annual individual membership categories:

Individual: \$20
 Family: \$35 (includes two adults and children under 18 sharing the same household)
 Congressional: \$100
 Cabinet: \$500
 Presidential: \$1,000

Annual organization categories:

Business Member (for profit): \$100
 Business Member (nonprofit): \$50
 Business Patron: \$500
 Business Friend: \$1,000
 Business Partner: \$5,000
 Corporate Sponsor: \$50,000

Free admission, museum store discounts, and many other benefits await members of The Lincoln Museum.

The Lincoln Museum Thanks...



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Thank you for helping us celebrate the opening of The Lincoln Museum.



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Fort Wayne, Indiana

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