

# *The Filson*

*A publication of The Filson Historical Society, a privately-supported historical society  
dedicated to preserving the history of Kentucky and the Ohio Valley Region.*



Recent Acquisitions	Browsing in our Archives	Membership Promotion	2018 Filson Interns	The Gertrude Polk Brown Lecture Series	Distinctive Dwellings	Geneva Bell Exhibit	Connecting the Dots	Staff Profile	Work Study	The Filsonians
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## FROM THE PRESIDENT

The Filson Historical Society is proud to announce the creation of the Jewish Community Archive at the Filson. This landmark collection, with generous support from the Jewish Heritage Fund for Excellence (JHFE), will be built around the archives of Louisville's Jewish Hospital. These archives, contributed by JHFE, will be preserved and maintained by the Filson as part of its permanent collection.

The Filson will collect additional materials from the archives of the Jewish Community of Louisville (JCL), as well as from Louisville individuals, families and businesses. In time, the Jewish Community Archive is expected to become a major element of the Filson's research collection. This is a significant expansion of the Filson's role as the principal recorder of Louisville's history.

The Filson has important partners to thank in launching this new initiative. Start-up funding comes from the Jewish Heritage Fund for Excellence. Special collaboration has come from Sara Wagner, president and CEO of the Jewish Community of Louisville, and from the JCL's Archives Governance Committee chaired by Frank Weisberg. Contributors and special advisors to the project include Dr. Morris Weiss and Stuart Goldberg of the Filson's board of directors, and Filson member and volunteer Fred Joseph.

The founding curator for the Jewish Community Archive is Dr. Abby Glogower, until recently of the University of Rochester. She is ably assisted by Dr. Lynn Pohl, formerly of Spalding University. If you have questions about the archive, or have materials to contribute, please contact Dr. Glogower at [abbyglogower@filsonhistorical.org](mailto:abbyglogower@filsonhistorical.org).



Craig Buthod, *President and CEO*

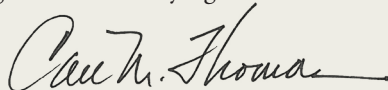
## FROM THE CHAIR

As reported earlier, the Board of Directors of The Filson Historical Society embarked upon an update and revision to its Strategic Plan 2015-2019. This was initiated because so many of the goals and objectives in that plan have been accomplished, especially relating to the Cornerstone Capital Campaign, the renovations to the Ferguson Mansion and the Carriage House, and the completion of the Owsley Brown II History Center.

I'm pleased to report that at our Board of Director meeting on Thursday, May 23, 2018 a Strategic Plan 2018-2023 was unanimously approved. This plan was developed over the course of six months in special meetings of the directors and with the assistance of a facilitator, Rick Tabb, who had assisted the Filson with several earlier strategic plans. Some of the key elements of the new plan are as follows:

- The mission of the Society remains the same since our founding in 1884... *To collect, preserve and tell the significant stories of Kentucky and Ohio Valley culture.*
- To continue to build upon the Society's strengths: its unique and broad collections, its strong financial position and endowment, its long, positive standing in the community, its reputation for academic excellence, its outstanding programming, and its talented, dedicated staff.
- To be the guardian of our past experiences and historical knowledge.
- To be a resource to community and business leaders for relevant history to help guide them as they address challenges and opportunities in the present and the future.
- To help create a well defined community identity and sense of place that unites us and that cultivates civic pride, good citizenship and inclusion.
- To expand the Filson's recognition and brand.
- To become an ever more diverse organization with regard to membership, collections, programming, and leadership.
- To further support the education of our youth and of lifelong learners in our community.
- To significantly grow our membership, our annual fund donations and our planned gifts/endowment.
- To increase collaborations with educators and like minded organizations.
- To harness technology to enhance access to our collections and programs.

We sincerely appreciate our wonderful, loyal members! You can assist us by encouraging your friends, family and colleagues to join us as members and as donors, both financially and through gifts of historically significant collections.



Carl M. Thomas, *Chairman of the Board*

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## The Filson

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## OUR MISSION:

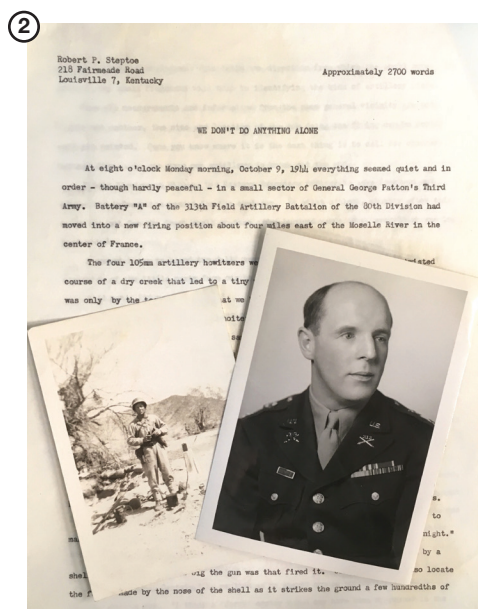
To collect, preserve, and  
tell the significant stories  
of Kentucky and Ohio  
Valley history and culture.



# Recent Acquisitions

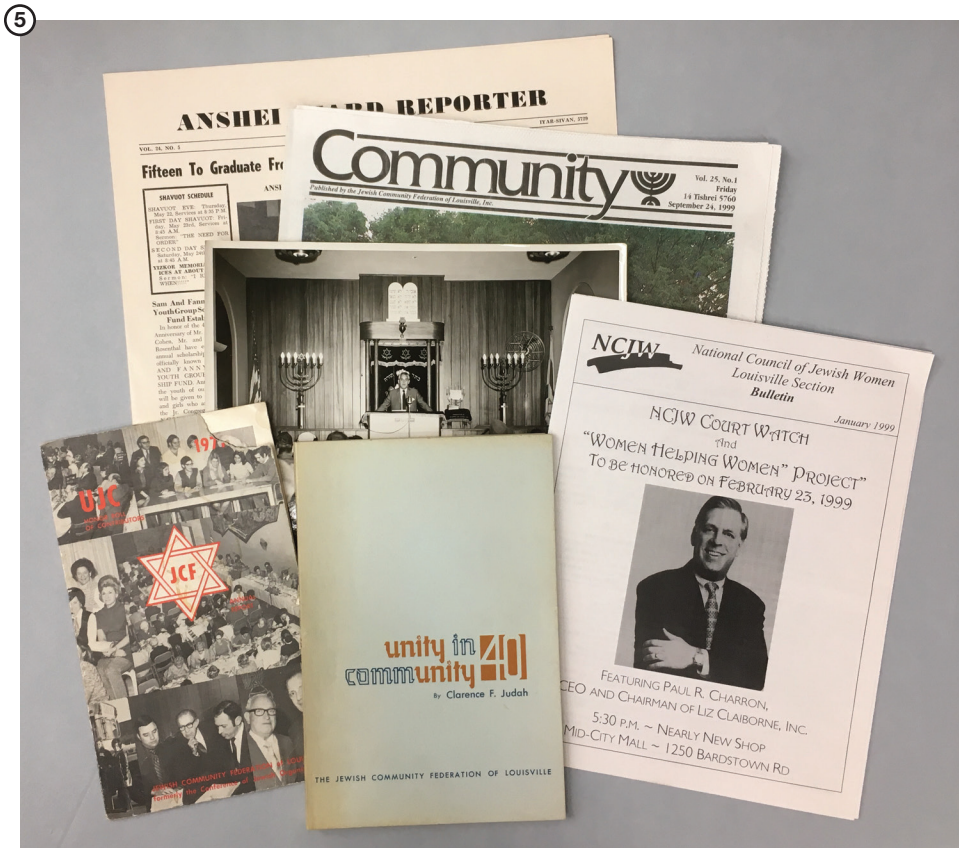
Interesting and important acquisitions have been received recently. Portraits, sculpture, photographs, prints, books, manuscripts, and other material continue to expand the Filson's collection. We also are seeing an increase in acquisitions to the Filson's new Jewish Community Archive. All these additions enable us to better tell the story of Kentucky's and the Ohio Valley's history and culture.

1. Bronze bust of Wilson Wyatt by Barney Bright, 1995 (gift of Stuart Davidson and Sally Rhodes).
2. Papers and photographs of Major Robert Steptoe documenting the loss of his sight when wounded in World War II and partial recovery of it (gift of Maggie Steptoe and Al Spotts).
3. Stow family collection of papers and photographs (gift of siblings James and Ellen Stepleton).
4. Portrait of Louisville businessman John Baumeister by John Muckelbauer, ca. 1898. (gift of Stuart Davidson and Sally Rhodes).





# Recent Acquisitions (cont.)



5. Roanne Victor papers (part of the Jewish Community Archive, gift of Gwenn Victor).

7. Louisville advertising ephemera (gift of Ray Simpson).

6. Portrait of Sally and Casandra Ferguson attributed to Reson Crafft, ca. 1852 (one of five Ferguson family portraits donated by Mark and Matthew Downer).

8. "Horses and Steamboat on the Ohio River" by Norman Kohlhepp, no date (purchase).

9. Fashion drawings by Katherine Hagan for Louisville stores, ca. 1950s-1960s (gift of Ruth Bennett).



# The Homes of Camp Zachary Taylor

BY JENNIE COLE | MANAGER OF COLLECTIONS ACCESS

The Filson's photograph collection includes a beautiful album of images taken in 1917 by photographer Henry Hesse. The images depict houses, outbuildings, and land acquired by the Fidelity and Columbia Trust Company for the construction of Louisville's World War I cantonment, Camp Zachary Taylor. Each image in the album is labeled with the name of the property owner; this information paired with the images creates a useful visual document of the land that would become Camp Taylor.

As I interacted with the public while showing the exhibit, *The Evolution of Camp Zachary Taylor*, many people were interested in comparing images from the 1917 album to images of homes in a 1921 advertisement for the government auction of the Camp, published by the Louisville Real Estate and Development Company.

How did these buildings survive the construction of Camp Taylor? It was the policy of the camp builders to destroy any obstruction that could not be disposed of economically. While many outbuildings such as barns were demolished, some farm houses were saved for various purposes, mainly housing and clubhouses for officers.

A comparison of the 16 homes in the 1921 auction advertisement and the 48 houses featured in the 1917 photo album resulted in an overlap of 15 homes. I have been able to locate seven of these homes standing still today. Comparing the images from 1917, 1921, and 2018 shows the changes and consistencies in these structures over the past 100 years.

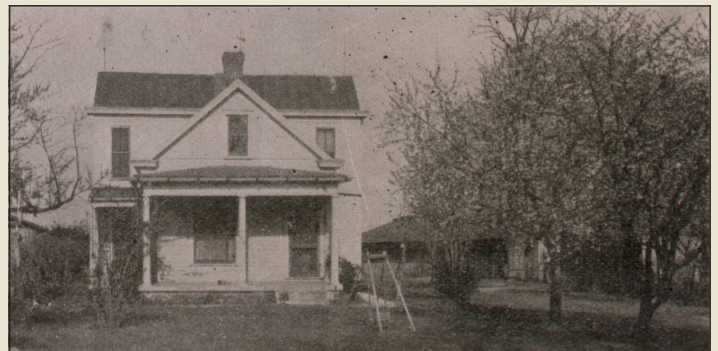


**Katherine Dahl House**  
**4211 Poplar Level Road**

**Above:** 1917 by Henry Hesse, Camp Zachary Taylor Photograph Album, FHS [PC3.0262.013].

**Top right:** 1921, Camp Zachary Taylor Auction Brochure by Louisville Real Estate and Development Co., Camp Zachary Taylor Records, FHS.

**Bottom right:** 2018, Photographed by Jennie Cole.







## W. S. Bodley House 940 French Avenue

**Above: 1917**, by Henry Hesse, Camp Zachary Taylor Photograph Album, FHS [PC3.0262.092].

**Bottom left: 1921**, Camp Zachary Taylor Auction Brochure by Louisville Real Estate and Development Co., Camp Zachary Taylor Records, FHS.

**Bottom right: 2018**, Photographed by Jennie Cole.



## Dr. James C. Mitchell House 3001 Greenup Road

**Above: 1917**, by Henry Hesse, Camp Zachary Taylor Photograph Album, FHS [PC3.0262.094].

**Top right: 1921**, Camp Zachary Taylor Auction Brochure by Louisville Real Estate and Development Co., Camp Zachary Taylor Records, FHS.

**Bottom right: 2018**, Photographed by Jennie Cole.





## The Crawford Brothers:

**William Crawford**  
**3823 Glenside Place**



**Joseph Crawford**  
**3919 Marwood Drive**



**Top: 1917**, by Henry Hesse, Camp Zachary Taylor Photograph Album, FHS [PC3.0262.028, PC3.0262.106].

**Middle: 1921**, Camp Zachary Taylor Auction Brochure by Louisville Real Estate and Development Co., Camp Zachary Taylor Records, FHS.

**Bottom: 2018**, Photographed by Jennie Cole.

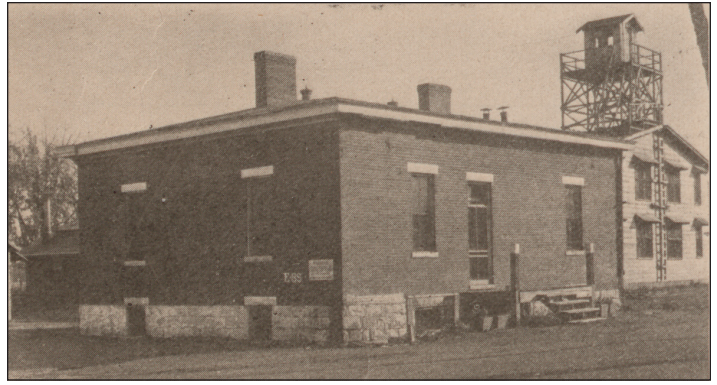


## Bernard Boerste House 3760 Illinois Avenue

**Below: 1917**, by Henry Hesse, Camp Zachary Taylor Photograph Album, FHS [PC3.0262.035].

**Top right: 1921**, Camp Zachary Taylor Auction Brochure by Louisville Real Estate and Development Co., Camp Zachary Taylor Records, FHS.

**Bottom right: 2018**, Photographed by Jennie Cole.



## Herman Kurz House 1215 Hess Lane

**Top left: 1917**, by Henry Hesse, Camp Zachary Taylor Photograph Album, FHS [PC3.0262.101].

**Bottom left: 1918** by Royal Photography Co., FHS [00PC16]

**Below: 1921**, Camp Zachary Taylor Auction Brochure by Louisville Real Estate and Development Co., Camp Zachary Taylor Records, FHS.

**Far below: 2018**, Photographed by Jennie Cole.





PRESERVING OUR PAST. BUILDING OUR FUTURE.



*Thank you for supporting the Filson's Annual Fund.*

Each year, your support expands our understanding of the events, people, and culture that shape our community. Since 1884, The Filson has been collecting, preserving, and telling the significant stories of our region's history. Your contribution to our Annual Fund allows the Filson to continue building our collection and offering a wide range of programs that showcase our diverse history.

Image, top left: Front entrance of the Edwin Hite Ferguson Mansion which now houses The Filson Historical Society. Built in the Beaux-Arts style, the façade boasts oval cartouche over the doors, an entry porch roof supported by classical columns, and a mansard, or flat roof. The mansion construction took four years, 1901-1905 and was commissioned by the Louisville architectural firm of Cobb and Dodd. Ca. 1912. Ferguson-White Family Photograph Collection--991PC16.01  
Image, top right: The Filson Historical Society Campus, 2017. deLeon and Primmer Architecture Workshop.



# Filson Interns

## Hannah Melvin

Hannah Melvin is a junior undergraduate at University of Louisville (UofL) pursuing a double-major in Art and Spanish. She interned with the Filson this spring through UofL's Commonwealth Center for the Humanities. One of her primary tasks was assisting with our exhibit *Through a Soldier's Lens*, which featured Jack Speed's WWI photographs. Hannah created content for social media to market the exhibit, including several blog posts about Jack's photos as well as posts for Instagram and Facebook. She assisted with the installation of the exhibit, including matting and framing photographs and hanging them on the gallery walls. Hannah also had the opportunity to work with our manuscript

collections. One collection we chose to have her work with was the papers of Ethel Braswell. Ethel was a Reconstruction Aide at Camp Zachary Taylor following WWI, where she taught literacy skills to soldiers who had been wounded during the war. This was a great collection for Hannah to work on, as it tied to her interests in women's history and was also related to her work with our WWI photo exhibit. Hannah helped arrange the letters and documents in the collection, and also created a finding aid and other descriptive tools to make this collection available to researchers. Hannah was a dedicated worker and we were fortunate to have her with us this spring!



Hannah Melvin, left, helps Jana Meyer prepare for the "Through a Soldier's Lens" exhibit, on display through July 27, 2018.





## Alexis Doerr

This past spring I worked with Dr. LeeAnn Whites as a research assistant on the Louisville Equal Rights Association. Our main objective was to accumulate pertinent information regarding the thirty member list from 1895. Images, manuscripts, and corresponding artifacts from the Filson's collection have been identified; and we've begun to write biographies. Images of the member's residencies that are still standing and their burial locations have been taken as well. I have thoroughly enjoyed learning about the research process and how to ask the right questions in assessing the research, how to move forward with it, and ask more from it. Patience throughout the research process is another lesson I have learned; patience with the information, and with myself.

A side note about me, I just completed my first year in the M.A. Critical and Curatorial Studies program at the University of Louisville, and I intend to graduate May 2019. I hail from Aberdeen, SD, and hope to return to the Midwest as an art museum curator with a focus on contemporary art 1945-present. Thus far, my favorite thing about Louisville is the beautiful architecture in the Old Louisville neighborhood, and the Big Four Bridge that lights up at night.



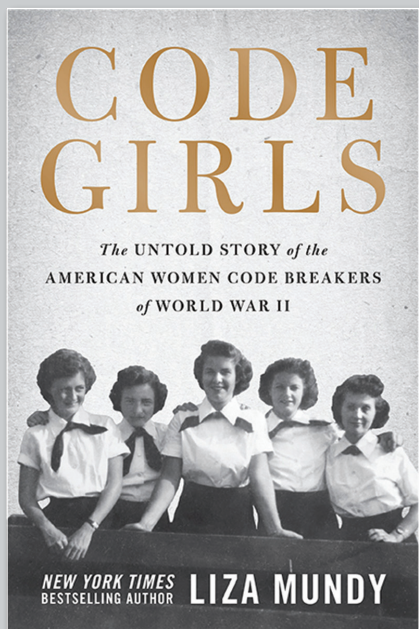
## Ash Braunecker

I served as the Filson Historical Society's Resource Management and Interpretation Intern for Spring 2018. Although I had already completed the minimum internship hours for both my master's degree programs, the Filson provided such invaluable positions that I was thankful for the added opportunity. The primary task for my internship was to illustrate the Spring 2018 issue of *Ohio Valley History*, a quarterly journal published collaboratively by the Filson, Cincinnati Museum Center, and University of Cincinnati. In addition, when I was collecting images for the Spring publication, I photographed artifacts in the Filson's collection for the journal's collection essay. Prior to majoring in sculpture for my BFA, I focused in photography for a year. So, once the journal went to the printer, I was able to utilize this skillset in conjunction with the Filson's Kentucky Woman Suffrage Project, wherein I photographed related burial sites and houses in Louisville.

Ash Braunecker is a Master's candidate in Cultural and Public History and Nonprofit Management at the University of Louisville.



# THE RIVETING, UNTOLD STORY OF THE BRAVE YOUNG AMERICAN WOMEN WHO CRACKED GERMAN AND JAPANESE CODE TO HELP WIN WORLD WAR II!



“Liza was amazing. She is so articulate and her speech and general focus was a perfect fit for Sweet Briar.”

—Sweet Briar College

“Liza was simply spectacular! She set a very high bar for our series with her presentation and we had a record audience of 1075. She was also very gracious with the advance dinner with our sponsors and during the book signing that followed.”

—University of Mary Washington

Recruited from settings as diverse as elite women’s colleges and small Southern towns, more than ten-thousand young American women served as codebreakers for the U.S. Army and Navy during World War II. While their brothers, boyfriends, and husbands took up arms, these women went to the nation’s capital with sharpened pencils—and even sharper minds—taking on highly demanding top secret work, involving complex math and linguistics. Running early IBM computers and poring over reams of encrypted enemy messages, they worked tirelessly in a pair of overheated makeshift code-breaking centers in Washington, DC, and Arlington, Virginia, from 1942 to 1945. Their achievements were immense: they cracked a crucial Japanese code, which gave the U.S. an acute advantage in the Battle of Midway and changed the course of the war in the Pacific Theater; they helped create the false communications that caught the Germans flat-footed in the lead-up to the Normandy invasion; and their careful tracking of Japanese ships and German U-boats saved countless American and British sailors’ lives.

Through extensive archival research and numerous interviews conducted with the surviving code girls (now in their nineties), Mundy has constructed a dazzling narrative that expertly conjures up the war years—the battles abroad and the uncertainty and excitement on the home front. Mundy hones in on the lives and labors of several exemplary code-breakers, including Ann Caracristi and Agnes Driscoll, while providing a broader portrait that celebrates the entire cohort of talented women, whose top secret has went without public recognition for nearly seventy years. She expertly weaves the story among the larger events of the war and the daily activities of the codebreakers, anchoring the story to the figure of Dot Braden, a schoolteacher recruited by the Army, who—before her arrival at Arlington Hall—had scarcely left Virginia. For many of these young women, breaking codes was one of the most thrilling times of their lives: they were engaged in stimulating, truly essential work—enjoying challenges and opportunities that had never been open to them before—while, in many cases, getting their first taste of big city life, falling in and out of love, amid the excitement and heartbreak of wartime.

Ordered by military officials never to reveal the scope of their war work, these women and their incredible stories and accomplishments were all but written out of history until Mundy discovered a cache of recently declassified documents at the archives of the NSA. Based on these documents, other rich archival sources, and interviews with the women themselves, **CODE GIRLS** offers a page-turning narrative of broad popular appeal while establishing a vital new historical record; and it brings to life this riveting story of American courage, service, and scientific accomplishment.

Liza Mundy is an award-winning reporter and *New York Times* bestselling author of several books, including *Michelle*, a biography of First Lady Michelle Obama, which was translated into 16 languages.



**Tuesday, October 2 | 6:30 p.m.**

The Temple, Congregation Adath Israel Brith Sholom | 5101 US Hwy 42, Louisville, KY 40241

Free for Filson members, \$10 for non-members

Tickets available online at [filsonhistorical.org](http://filsonhistorical.org) or by phone at (502) 635-5083.



**You are cordially invited to the  
25th Annual House Tour**

# *Distinctive Dwellings*

**Sunday, September 30, 2018**

*Filson members and their guests are cordially invited to the annual House Tour,  
which celebrates the distinct beauty of Louisville-area homes.*



## *Distinctive Dwellings*

**Sunday, September 30, 2018**  
**Tickets are \$150 each**

You may register in one of three ways:

**Online:** [filsonhistorical.org](http://filsonhistorical.org)

**By Phone:** (502) 635-5083

**By Mail:** Clip this registration form and return to:

The Filson Historical Society

Attn: Sarah Bruns

1310 S. 3rd St.

Louisville, KY 40208

Please send \_\_\_\_\_ ticket(s) for The Filson's 25th Annual House Tour

Member Name(s) \_\_\_\_\_

Guest Name(s) \_\_\_\_\_

Please mail tickets and tour notes to:

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Method of Payment (Please make all checks payable to The Filson Historical Society):

☐ Check ☐ Visa ☐ MC Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name on Card \_\_\_\_\_ Signature \_\_\_\_\_



# More Than a Wardrobe

BY JOHNA L. EBLING

*Clothes mean nothing until someone lives in them.* — Marc Jacobs

Geneva Howard Bell was born in Louisville on December 9, 1905 and was the third child of Edward and Jennie Howard.

Often described in relation to her husband, Dr. Jesse Bell (1904–1998), who was the first African American physician to practice at Jewish Hospital (not to mention love of her life and husband of 63 years), Geneva was a force of her own.

Geneva graduated from Central High School in 1924. She went on to study at Kentucky State Industrial College for Colored Persons (Kentucky State University) and later earned her Bachelor of Science in Education in 1931 from University of Cincinnati. Passionate about education, she taught at Kentucky State from 1929–1941.

During her time at Kentucky State, Geneva proved herself and her skills; having started her tenure under the title “teacher” she would eventually occupy the role of “Assistant Professor.” By the end of her time at the university, Geneva was Assistant Professor of Education and Head of Elementary Practice School.

For some, those achievements would have been enough for a lifetime—but not Geneva. Continued learning called to her. During the summers of 1933–1935 she studied advanced coursework in Atlanta. In 1942 she graduated from Indiana University, having earned her Master’s in Education.

Geneva spent the rest of her career teaching and inspiring not only her students, but also all came to know her throughout her 108 years of life.

Beginning August 31st The Filson Historical Society will display selected textiles of Geneva in the exhibition *Made to Order: The Fashion of Geneva H. Bell*. Selected garments represent her wardrobe of the late 1960s through the early ‘90s, including custom pieces. Photographs and accessories will accompany the garments.

Curator Johna L. Ebling knows that for many, clothing is simply a necessity of daily life but argues that every garment tells a story, whether it was intended or not. And Geneva clearly had a love of fashion. Through this small collection of textiles Ebling hopes to convey a broader story of Geneva—one that explores her life as a black woman living and working (and dressing fabulously) in Louisville during the mid-20th century.



Peplum evening blouse featuring asymmetrical capelet and matching skirt by Daymor Couture, ca. 1985. [2015.28.22a-b]



Sequined and beaded evening jacket by Jainson's International, ca. 1985. [2015.28.3]



Custom shift dress by Utah Tailoring Mills, ca. 1975. [2015.28.5a-b]



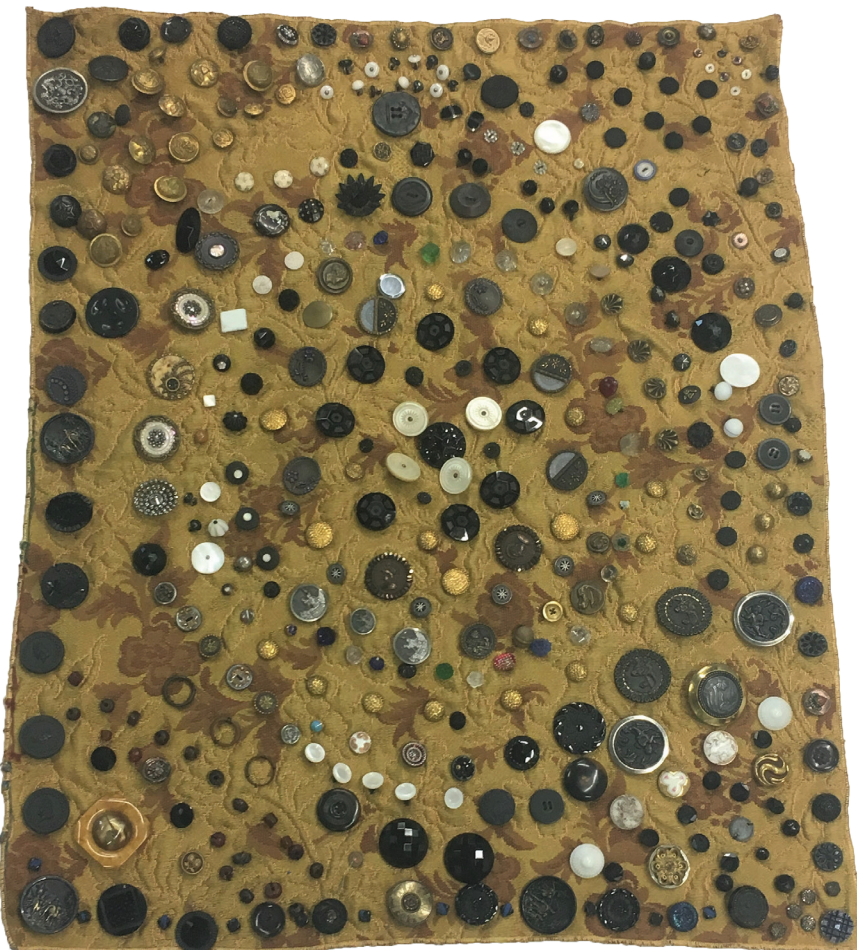
# Exploring Your Family History

CURATED BY MAUREEN LANE AND CASSIE BRATCHER

Heirlooms are an important part of a family's story. What is saved and why? What clues do objects such as photos, scrapbooks, bibles, quilts and other keepsakes uncover about a family's history? *Connecting the Dots* will feature objects saved by families that settled in the Ohio River Valley. These keepsakes have been handed down from one family member to the next before being donated to the Filson Historical Society. We've paired these objects with documents from our library and archives such as vital statistic records, census records, city directories, and manuscripts. In doing so, we have discovered exciting new stories about these families.

One of our favorite items in the exhibit is a button collage that belonged to Beverly Clore and was created by one of her ancestors. Donated by her husband John Davis in 2014, it is an interesting example of a memorial to family members. The collage was created

by sewing hundreds of buttons of different shapes, sizes, and materials onto a thick damask like fabric. These buttons were most likely salvaged from various pieces of clothing that were no longer wearable. On the back of the collage there are small fabric strips attached behind several of the buttons. These fabric tags have names written on them, and we can assume that the name represents the person who wore the button on their clothes. At first glance the collage appears to be a bunch of random buttons sewn to the fabric; but closer inspection shows a quilt like pattern with a center circle and four distinct corner triangles. It is quite a unique piece and we are excited to be able to share it with the public. We hope this exhibit will inspire both new and experienced genealogists to look for clues to their own family histories in unexpected places. The exhibit will also share tips about how visitors can use our resources to connect to their family's past.







## Staff Profile

# Jim Holmberg

## Curator of Collections

Over 36 years, there are a lot of fond memories I have of the Filson. If you go by the old facility at 118 West Breckinridge Street, the building still has "The Filson Club" inscribed over the front door. When we left, I guess we didn't think about taking it down. We thought the new owner would, but he and the subsequent owners liked it and kept it.

I came to the Filson of May of 1982. I was a project archivist at University of Louisville at the time. It was a grant-funded position and coincidentally, Bill Morison, who was the head archivist at UofL, mentioned that his current archives class was going on a field trip to the Filson. I'd never been to the Filson before, so I asked if I could tag along. Jim Bentley, who was the Curator of Manuscripts at the time, gave us the tour and talked to us about the institution. He mentioned that the Filson had a position open for a manuscript assistant. Jim was inundated with resumes, but I was fortunate enough to get the job and I've been here ever since.

Jim Bentley became director of the Filson in the spring of 1984, and I was promoted to Curator of Manuscripts in his place. I was in that position until November 1997. Mary Jean Kinsman, who was the Curator of Photographs and Prints, retired and the decision was made by Dr. Wetherington and the board to merge the two departments, so I became the Curator of Special Collections. More recently, with some restructuring when the library was merged with Special Collections, I became the Curator of Collections.

My early days at the Filson were interesting. It was a much smaller staff then, and I concentrated mainly on manuscripts and cataloging. When we moved to S. 3rd Street, I boxed up the entire manuscript collection for transfer by myself and then oversaw it getting trucked out the upper windows and down the conveyor belt into the trucks. Then I devised the plan for shelving them. I was a lot younger then, and that wasn't so hard to do.

Seeing the Filson's reputation and collections growing over the years has been exciting. Working with the collections and the people here have been very rewarding and memorable.

Some of the things that stand out are not only the characters that you meet, but also some of the collections that we've gotten in. Things like the William Clark papers, the Temple Bodley papers, the Beall-Booth papers, and the Corliss-Respass papers, to name a few, have been very important historically and people use them on a regular basis. The thrill of going through some of those letters and

diaries, rediscovering history and knowing you have just read the answer to a question that has bedeviled historians for years, and by the hand of the person who experienced it, is amazing. Even after all these years, working with the original papers and seeing this and knowing you are handling letters of the people who wrote them and lived the history, it still gives me tingles. It's a very rewarding and exciting part of the job.

The portraits are very interesting and it's a favorite area of mine. The portraits tell stories and sometimes have very interesting histories. Trying to solve the mystery of who the person or artist might be and how they fit into history is intriguing. Oftentimes, we not only get the portrait from a family, but we get the family papers and photographs.

There's been so many important collections that have come across my desk. We collect across a broad spectrum and through the years, the department kept growing. Gradually, taking care of the museum got absorbed into the special collections. The more unusual things that would come in would be more museum related, more artifacts. As our digital presence on the website grows and our digitization lab gets set up, we'll be able to put more of those kinds of things online for people to see.

I often tell people how fortunate I am to have spent my career at the Filson and to help it succeed in its mission.



# BON VOYAGE, *William Schuhmann!*

BY JOHNA L. EBLING

Ballard High graduate and Valedictorian William Schuhmann is spending his third and final (at least as a high schooler) summer in the stacks. Schuhmann, who is no stranger to the Filson, is spending his summer working closely with the manuscript and museum collections. As a participating institution in the Summer-Works program, a program designed to help young people in the Greater Louisville region find high-quality paid summer jobs, The Filson is excited to utilize his skillset for another summer.

His curiosity about the collection stems not only from a love of history but from an already deep knowledge of it—especially World War I. Schuhmann has assisted with several World War I programs at the Filson, including leading a lecture in 2017, and is dedicated to increasing awareness of the conflict.

“It [War War I] has largely been forgotten,” says Schuhmann. “It’s important to remember the conflict because it forged the modern world.” His great grandfather served in World War I but sadly, his service record was lost in a St. Louis fire. Schuhmann has used Filson resources to learn more about him. “I learned that he served along the Aisne River in the 111th Ammunition Train of the 36th Division. Being able to finally tell my grandmother what her dad did during the war put a huge smile on her face, while also familiarizing me with genealogy research, which is something I wasn’t really interested in until this happened.”

Schuhmann’s passion and interest in history energizes Filson curators and staff; seeing a teenager so enthusiastic about history, archives and museums affirms why we’re here and what we’re doing—it’s also a harbinger for the future of the field(s). For other young people interested in history and archives, Schuhmann has some advice. “Find an institution that will let you volunteer so you can learn the ropes,” he says. “Read in your free time and augment your knowledge. Read books about topics you’re not interested in, too, that way you’ll at least be familiar with broader ideas.”

With high school behind him, the future looks bright for Schuhmann. He’s accepted a scholarship to study computer science and history at Arizona State University. Unsure whether he’ll double major or study history as a minor, Schuhmann intends to combine his technological skillset with his love of history. He hopes

to find innovative ways to increase access to materials, something he believes is both important and necessary.

As his supervisor, I will miss him and speak confidently for the rest of the staff in saying they share the sentiment. We’re all *so* proud of you, Will Schuhmann! Here’s to you! ONWARD! All our best, pal.





# The Filsonians

## February 2018–May 2018



The Thruston Legacy Circle is an honorary society established in 2015 to recognize those who have followed the example of R. C. Ballard Thruston by including the Filson in their estate plans. Since our founding in 1884, the Filson has been privately supported and planned giving is an ideal way to continue that tradition of private support.

If you have made a planned gift to the Filson and have not so advised us, we thank you and ask that you let us know so we can welcome you to the TLC. If you have not made a planned gift but would like more information about doing so, please call our Development Department at (502) 634-7108 or email Brenna Cundiff at [brenna@filsonhistorical.org](mailto:brenna@filsonhistorical.org).

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