

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	One Day University	Cultural Pass	The Filson's Many "Faces"	Gift Memberships	Boehl Internship Award	Architecture Fellow	Staff Profile	Geneva Bell Exhibit	The Filsonians
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FROM THE PRESIDENT

An exciting new program is coming to the Filson this fall, One Day University. On November 30, the Filson will give Louisville the chance to experience what the *New York Times* has called “fantasy camp for the academically minded.” An extremely successful national program, One Day University brings together professors from the finest universities in the country to present special versions of their very best lectures—live and in person.


Spend the morning with us listening to three nationally prominent professors lecture on topics of interest to the intellectually curious. You'll hear

- Louis Masur, a Distinguished Professor of American Studies and History at Rutgers University, “The Civil War and Abraham Lincoln: What's Fact and What's Fiction?”
- Catherine Sanderson, the Manwell Family Professor of Psychology at Amherst College, “Positive Psychology: The Science of Happiness”
- Marc Lapadula, a Senior Lecturer in the Film Studies Program at Yale University, “Three Films That Changed America”

Then go to lunch with your friends and talk about what you've heard. Doesn't that sound like a great way to spend a fall day?

Nationally, the “tuition” for this program is \$159. We're offering a special discounted price of \$99 for Filson members only. Registration and more information can be found at the Filson's web site, www.FilsonHistorical.org. For more information, visit www.onedayu.com.

In other good news, the Filson has been awarded a generous grant from the James Graham Brown Foundation, in support of the Louisville Jewish Community Archive. The foundation will provide two years of operational funding for the archive's staff, programming events, exhibits, and other expenses. This will allow the Filson to concentrate its fundraising efforts on building an endowment to fund the archive in perpetuity. The Filson is extremely grateful to the James Graham Brown Foundation for this important support.



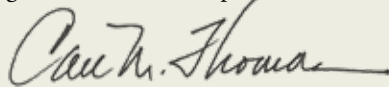
Craig Buthod, *President and CEO*

FROM THE CHAIR

The Filson Historical Society deeply mourns the loss of our friend and colleague, William M. Street, who passed away on July 25, 2018 after a courageous, multi-year battle with cancer. Bill served on the Filson Board of Directors with distinction for many years. It was Bill who invited me to join the Filson's board approximately ten years ago.

I first met Bill over 30 years ago when I was an officer at the old First National Bank of Louisville and he was a member of the Board of Directors. We served as trustees of Louisville Collegiate School, where he was Board Chair and led the first of several successful campaigns that have transformed the campus. We also served on the capital campaign for Family and Children's Place for its new headquarters. He was a dedicated and engaged member of the Cornerstone Capital Campaign at the Filson. In all of these, and so many other civic/community endeavors, Bill was always willing to share his time, treasure and considerable talents to make our community a better place. Bill was an important role model for me and so many others. He was extremely intelligent, articulate, poised, and polished. He had terrific business acumen. As an accomplished leader and executive, he was a great listener, had a keen, analytical mind, and had that rare ability to ask the penetrating, probing questions that always seemed to go to the heart of an issue. So often, during periods of discussion and debate, it was Bill who could bring the group to consensus, a tribute to how wise and respected he was by all. Bill and Lindy his wife, have been incredibly generous. It was so gratifying for the Filson's staff and board to witness Bill's reaction to the dedication of Daniel and Frances Street Hall in the new Owsley Brown II History Center.

I think I can speak for so many that it has been an honor and privilege to know and work with Bill and most importantly, to enjoy his mentoring and his friendship. He has set a wonderful example for all of us and will be remembered as one of our community's greatest and most impactful citizens.



Carl M. Thomas, *Chairman of the Board*

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The Filson

is published quarterly by
The Filson Historical Society
1310 S. 3rd St.
Louisville, KY 40208
We welcome your feedback
and story ideas.
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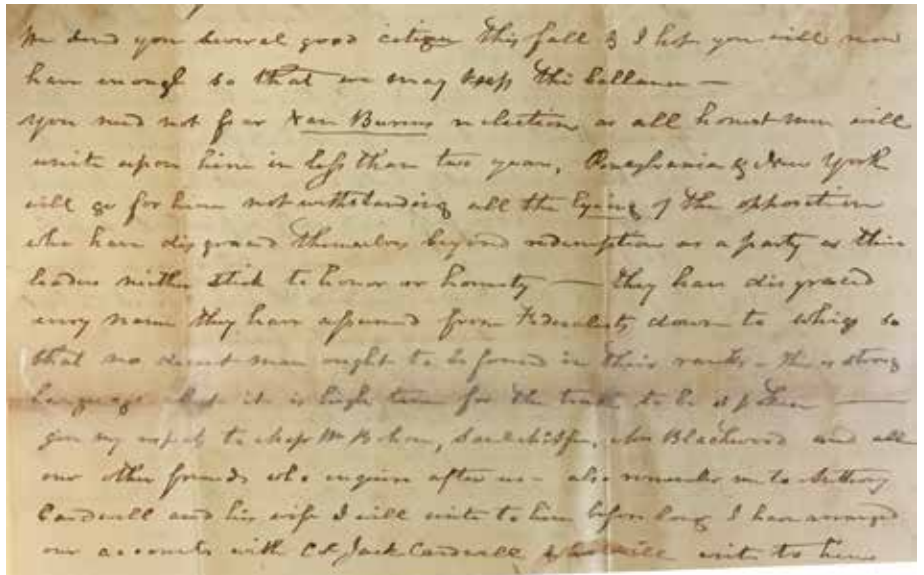
OUR MISSION:

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

COVER: An image of the April 1919 Homecoming Parade in Louisville provide a sense of the crowds and jubilation of the 23 November 1918 Victory Parade. [EPA-4, Filson Historical Society WWI Photograph Collection]

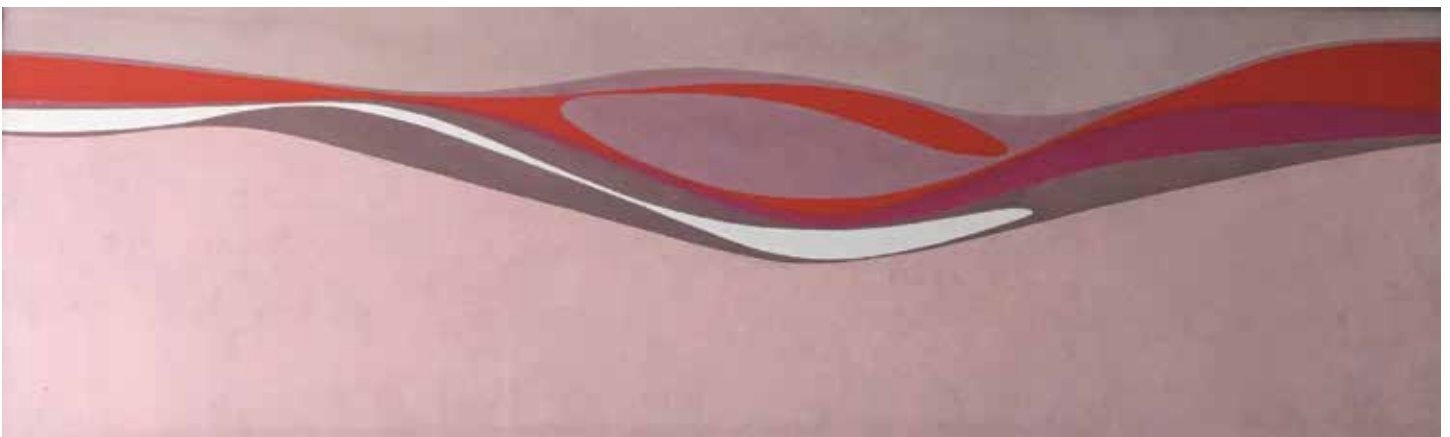
Recent Acquisitions

This year we have continued to see wonderful additions to all areas of The Filson's collection. From ante bellum and Civil War politics to a Louisville radio-television icon and modern art, The Filson continues to collect and preserve Kentucky and the Ohio Valley's material legacy.



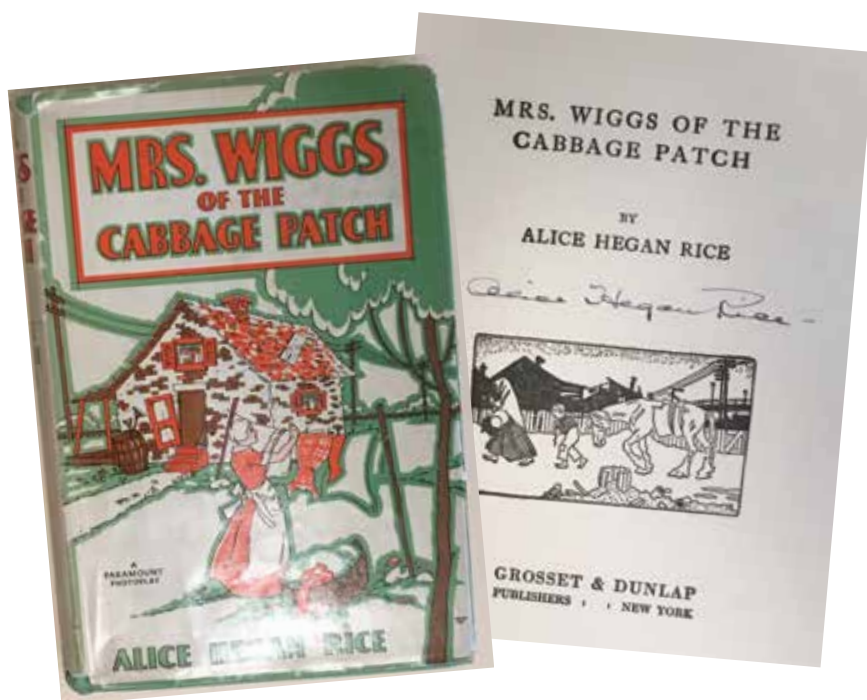
Robert B. McAfee's September 25, 1838 letter discussing various matters, including politics and the approaching 1840 presidential campaign. (Historical Acquisitions Fund)

◀ Miniature of John P. Starks, attributed to John Ramsier, no date. (Gift of Helen Rodes Reutlinger)



"Untitled No. 2" or possibly "State Fair" by Leo Zimmerman. Oil on canvas, no date [ca. 1978] (Gift of Zaurie Zimmerman)

Recent Acquisitions (cont.)



Autographed copy of *Mrs. Wiggs of the Cabbage Patch* by Louisvilleian Alice Hegan Rice. (Gift of Frances G. Coady)



Anti-George McClellan card circulated during the 1864 presidential election. (Historical Acquisitions Fund)



Clara Block Lazarus, artist unknown, conté crayon on paper, no date [ca. 1890] (Gift of Ann and Harvey Tettlebaum)



Milton Metz photos and papers re: his career at WHAS Radio and TV (gift of Perry Metz)

World War I's Armistice:

The Eleventh Hour of the Eleventh Day of the Eleventh Month of 1918

BY JENNIE COLE | MANAGER OF COLLECTIONS ACCESS

November 1918: the war in Europe had been raging for over four years, with the United States participating since April 1917. In Louisville, the second wave of the influenza pandemic was slowing down, with city leaders lifting a month-long quarantine on the city on November 10. Camp Zachary Taylor, Louisville's army training base, had been under quarantine longer, since September 28. Despite a high number of hospitalizations and deaths from the pneumonic complications brought on by this deadly wave of influenza, training continued at the camp for the infantry, field artillery, and other units.

Into this post-flu "normalization" came the announcement of the end of the Great War—armistice. From July 18 through November 1, 1918, allied forces met with success on all fronts of the war. Allied leaders met in a Supreme War Council at Versailles, France, on November 2 to discuss the terms upon which Germany could have an armistice. By November 4, these leaders had signed armistices with Austria, Turkey, and Bulgaria.²

On November 7, rumors of the German surrender led to a wild celebration when citizens of Louisville mistook a ringing fire bell as an armistice signal. From Louisville, a woman named "Lillian" wrote to her boyfriend, Richard Eberenz, who was serving overseas: "Yesterday was one exciting day for me, I was never so thrilled and happy in all my life when word came that the 'War was over.' Why this old town nearly went wild. People rushed to the churches to give thanks, praying and weeping for joy. You may be sure that I did my part too."¹ While the news was false, everyone knew that the end of the war was coming, and a buzz of excitement continued throughout the city.

Four days later, at 1:50 a.m., word came that the Armistice with the Germans was finally signed. Factory whistles and church bells rang throughout the city, and Louisvillians took to the streets. Magdalena Roemer, the daughter of a truck farmer who lived in Buchel, wrote in her journal entry dated November 11: "Germany signs armistice, war is over. Whistles starting last night at 2 o'clock blew almost all day. Everything closed in town, all celebrating peace."



Louisville Courier-Journal Front Cover, 11 November 1918.



Magdalena Roemer's Composition Book and November 11 entry.

Lillian wrote again to Richard about Louisville's response to the actual armistice in a letter from November 11: "This is one glorious day, "War is Over" how thrilled I am I don't believe there is a happier littler girl in all this world than myself... This wonderful news came out about two o'clock this morning, whistles and bells are ringing out the glad tidings. It is nearly twelve and they are still ringing. Everyone has flags out to welcome the glad news. I was up bright and early this morning and went to church to give thanks. You should see the bright smiling faces; the whole world is rejoicing. People have absolutely gone wild. It is even worse than Thursday. Just a few minutes ago a parade passed here.... This old town has been celebrating for about three days I think. You know the news reached here Thursday, but the next day it was denied, still everyone felt that it was over in a few days and went on rejoicing and celebrating just the same."³

Frank Raymond Lane, a soldier in the battery officer's training school at Camp Zachary Taylor, described being in downtown Louisville on the night of Saturday November 11: "I was at Louisville last night and the crowd oh! my! you could hardly [*sic*] get along there was so many people out. They shoved right and left and on Walnut street they got me up against a plate window. I thot [*sic*] it was going to break and you aught [*sic*] to have seen me crowd my way to the street and after that I soon came back to camp."⁴

On November 11 and 12, "Aunt Maggie" wrote a 12-page letter to her nephew, Louis Discher, who was serving in France. Aunt Maggie, a devout Catholic, spent most of the letter reminding Louis to pray, go to church, communion, and confession, and to treat the Germans with kindness as he was of German descent. According to Aunt Maggie, President Woodrow Wilson was just as much to blame for the war as

Kaiser Wilhelm II, and he "would get his." Aunt Maggie did share news from home as well: "This morning, Monday the 11th, at three o'clock in the morning the whistles went at that hour stating that the armistice was signed. Business is practically suspended, even your uncle Frank has closed the store. The tumult, noise, uproar is awful, the streets are jammed, white and black, little and big, everything on the go, showing that the people's heart was not in that war and that they want peace. Albert telephoned...he has his pockets full of confetti, armed with flags they are going over to get uncle Frank and are going to get in the mob on 4th Avenue to celebrate...it seems to me Louis that this uproar you could hear over there."⁵

Louisville's mayor George Weissinger Smith declared November 23 "Victory Day" in Louisville and appointed a committee to oversee a parade and celebration, which was to be the largest and most spectacular pageant the city ever witnessed. The parade, which began at 1pm at the corner of Clay and Broadway and ended at Central Park, included 85 floats, 10,000 soldiers, 10 bands, and 10,000 civilians. An editorial in the *Courier Journal* published on Victory Day described the wild jubilation of Armistice Day, and contrasted the ordered Victory Day celebration: "After the spontaneous and unconfined exuberance of our first expressions of those emotions, we make, to-day, a calmer, more formal, more ordered effort to give some imposing manifestation of the dignity, the solemnity, the exultation, as well as the exultation with which we are moved by the glorious crisis in the history of man which we have been permitted to see, and in which we have been permitted to take so vital a part."⁶

Lillian gave a firsthand account in another letter to Richard Eberenz: "Saturday [November 23] we had a big 'Victory Parade' it sure was great, so many pretty floats, ten thousand soldiers took part

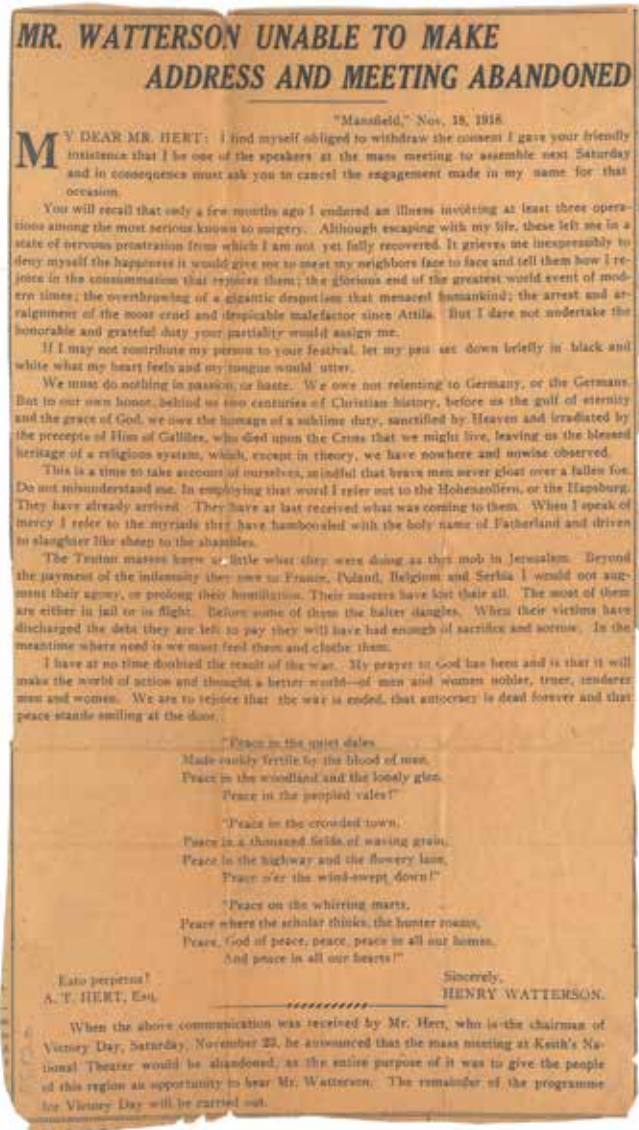


These images of the April 1919 Homecoming Parade in Louisville provide a sense of the crowds and jubilation of the 23 November 1918 Victory Parade. [EPA-4 and EPA-13, Filson Historical Society WWI Photograph Collection]



in it. I don't believe I ever saw such a crowd in to see it. The cars were so crowded that people had to walk, I think everyone in this old town went in to celebrate, you should have heard everyone cheering when the soldiers passed along carrying "Old Glory."⁷

Victory Day, as it was known, was intended to be capped off by a public speech by Louisville *Courier Journal* editor Henry Watterson at Keith's National Theater in the evening; Watterson, homebound for several months with health issues, wrote to chairman A. T. Hert to cancel his attendance on November 18; the letter was published the following day in the *Courier-Journal*. "It grieves me inexpressibly to deny myself the happiness it would give me to meet my neighbors face to face and tell them how I rejoice in...the glorious end of the greatest world event of modern times, the overthrowing of a gigantic despotism that menaced humankind. If I may not contribute my person to your festival, let my pen set down in black and white what my heart feels and my tongue would utter. We must do nothing in passion, or haste. This is a time to take account of ourselves, mindful that brave men never gloat over a fallen foe...where need is we must feed them and clothe them. I have at no time doubted the result of the war. My prayer to



In lieu of speaking the Victory Day celebration, an ill Henry Watterson wrote a letter to be shared with the people of Louisville, published on 19 November 1919 in the Louisville *Courier-Journal*.

God has been and is that it will make the world of action and thought a better world—of men and women nobler, truer, tenderer men and women. We are to rejoice that the war is ended, that autocracy is dead forever and that peace stands smiling at the door.”⁸

Endnotes

- 1 Letter, Lillian to Richard Eberenz, 8 November 1918, Richard Eberenz Papers [Mss. A E16/5], The Filson Historical Society.
- 2 Diary entry November 11, 1918, Magdalena Romer Composition Book, 1918 [Mss. A R715], The Filson Historical Society.
- 3 Letter, Lillian to Richard Eberenz, 11 November 1918, Richard Eberenz Papers [Mss. A E16/5], The Filson Historical Society.
- 4 Letter, 12 November 1918, Frank Raymond Lane Papers [Mss. A L265/1], The Filson Historical Society.
- 5 Letter, Aunt Maggie to Louis, 11 November 1918, Discher Family Papers [Mss. C D], The Filson Historical Society.
- 6 *Io Triumphe*, Louisville *Courier-Journal*, 23 November 1918: 4.
- 7 Letter, Lillian to Richard Eberenz, 28 November 1918, Richard Eberenz Papers [Mss. A E16/5], The Filson Historical Society.
- 8 “Mr. Watterson Unable to Make Address and Meeting Abandoned,” Louisville *Courier-Journal*, 19 November 1918, Henry Watterson Papers [Mss. A W344b / 3?], The Filson Historical Society.



ONE DAY UNIVERSITY brings together the nation's greatest professors from over 100 different colleges and universities to present short versions of their very best courses. They've won dozens of teaching awards and the highest possible ratings from the students they teach on campuses throughout the country. Now it's your turn to spend time with these remarkable educators and learn about truly engaging subjects! For more information about One Day University, please visit www.onedayu.com/.

9:30–10:30 a.m.

**The Civil War and Abraham Lincoln:
What's Fact and What's Fiction?
Louis Masur | Rutgers University**

Abraham Lincoln is considered our greatest President and one of the most controversial. People have debated various aspects of his personality and politics. Was he depressed? Why did he tell so many stories? Was he truly opposed to slavery? Did he free the slaves? Did the Union prevail because of his leadership or despite him? This class aims to uncover the man and not the myth. In 1922, the historian W.E.B. DuBois proclaimed that Lincoln was "big enough to be inconsistent." To be sure, there were tensions in Lincoln's character and ideology: he could be happy

Friday, November 30, 9:30 a.m.–1:15 p.m. The Filson Historical Society, 1310 S. 3rd St. \$99 for members, \$159 for non-members

and melancholy, could promote democracy and suspend civil liberties, could oppose slavery yet have doubts about the place of blacks in American society.

Some of what DuBois saw as inconsistency had more to do with political reality, especially in regard to the issue of the abolition of slavery. Lincoln had to contend with various pressures knowing that any misstep could very well lead to the destruction of the Union. Here is where his temperament becomes so important. As we shall see, Lincoln's storytelling had a purpose, as did his gradual approach to decision making. But once he made up his mind, he seldom looked back. In the end, it is not that he was inconsistent, but that he was thoughtful and deliberate and was not afraid to change his mind and grow in the process.

Louis Masur is a Distinguished Professor of American Studies and History at Rutgers University.

10:50–11:55 a.m.

**Positive Psychology:
The Science of Happiness
Catherine Sanderson | Amherst College**

Happiness has been in the news quite a bit lately. The UN released a "Happiness Report" rating nearly 200 countries, which found that the world's happiest people live in Northern Europe (Denmark, Norway, Finland, and the Netherlands). The US ranked 11th. The report's conclusion affirmatively states that happiness has predictable causes and is correlated specifically to various measures that governments can regulate and encourage. And there's more. A new AARP study looks at how Americans feel

and what factors contribute to their sense of contentment. It concludes that nearly 50% of us are "somewhat happy" and another 19% are "very happy."

What role do money, IQ, marriage, friends, children, weather, and religion play in making us feel happier? Is happiness stable over time? How can happiness be increased? Professor Sanderson will describe cutting-edge research from the field of positive psychology on the factors that do (and do not) predict happiness, and provide practical (and relatively easy!) ways to increase your own psychological well-being.

Catherine Sanderson is the Manwell Family Professor of Psychology at Amherst College.

12:10–1:15 p.m.

**Three Films That Changed America
Marc Lapadula | Yale University**

While most works of cinema are produced for mass-entertainment and escapism, a peculiar minority have had a profound influence on our culture. Whether intentionally or not, some movies have brought social issues to light, changed laws, forwarded ideologies both good and bad, and altered the course of American history through their resounding impact on society. Renowned Yale Film Professor Marc Lapadula will discuss three films that, for better or worse, made their mark.

- **The Jazz Singer**
- **I Am a Fugitive From a Chain Gang**
- **The Graduate**

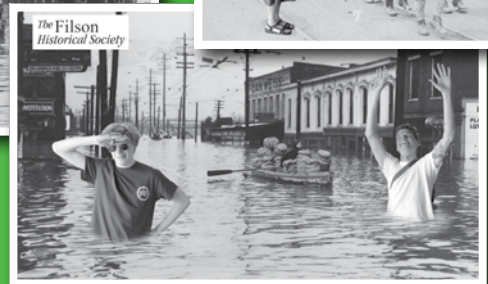
Marc Lapadula is a Senior Lecturer in the Film Studies Program at Yale University.

CULTURAL PASS

AT THE FILSON

The Filson Historical Society participated in the Cultural Pass, presented by Churchill Downs, in partnership with Metro Louisville, Fund for the Arts, Arts and Culture Alliance, and the Louisville Free Public Library. A parent said she came back to the Filson after her son told his sister how much fun he had during his time here. He was excited that he was able to touch things! Sharing fun experiences and connecting youth with history was a great way to spend the summer. This was the second summer, The Cultural pass provides free access to many of the arts and cultural institutions in the Greater Louisville area and is available to all children ages 0-21, supporting and encouraging life-long learning.

In total, 165 children and a parent or guardian visited the Filson from June 1–August 11. While they were here, they had the opportunity to participate in a Ferguson Mansion scavenger hunt, view our WWI exhibits, create a poppy to be displayed at the Kentucky State Fair, and have their photo inserted into history via green screen technology. To the right are a few pictures of the activities the Filson offered this summer.



The Filson's Many “Faces”

BY JAMES J. HOLMBERG | CURATOR OF COLLECTIONS

The Filson has one of the finest portrait collections in Kentucky. It has the best collection of ante bellum portraits in the state. The first portraits were acquired in the 1890s when the Filson received two portraits painted by John Wesley Jarvis – General George Rogers Clark (posthumously in 1820) and General James Wilkinson (ca. 1820). Rivals in life (more the jealousy and scheming of the latter against the former), it is rather ironic that they would form the nucleus around which the portrait collection would grow.

Over the succeeding years, the Filson received portraits from families who believed their ancestors or collection would be best preserved by an institution, and the Filson has been the happy recipient. While some portraits have been purchased, the vast

majority have been donated. The total art collection numbers some 900 works, with the portraits numbering more than 600.

The portraits document these people. Before the advent of the camera, and often even after photography was available, people desired to have their likeness captured on panel, canvas, paper, ivory, or other medium by a painter. Many a painter, of differing talent, plied their trade in Kentucky and the Ohio Valley. Some, such as Matthew H. Jouett, Joseph H. Bush, Oliver Frazer, and others were Kentuckians. They might travel beyond the borders of Kentucky in pursuit of commissions, but Kentucky was their home and their base. Other artists became expatriates or simply passed through, their career only bringing them to Kentucky and the Ohio Valley occasionally. Perhaps the

most famous of these was John J. Audubon whose portrait of Barbara F. C. Todd is one of four of his works in the Filson's collection.

Whether the subjects—or the artist for that matter—are famous or not, the Filson collects this artwork in order to preserve the likenesses and works of these individuals and preserve them for the study and enjoyment of our patrons. All these “faces” have stories to tell. We might know them, and this adds depth to our understanding of them and their times. There are works in the collection that are anonymous for either the subject or artist—and sometimes both. Upon occasion we are fortunate to document a subject over the course of their life. Susanna Smith Preston is an example. The beauty in the yellow dress at about twenty was painted again perhaps forty or more years later. This



George Rogers Clark and James Wilkinson by John Wesley Jarvis, 1820 and ca. 1820, respectively. The Clark portrait reportedly was damaged in the mid-19th century when the steamboat in was on sank. Heavy overpainting at the time by painter Charles Soule to repair it had limited success. Recent conservation has achieved the best possible results.



Barbara Fontaine Cosby Todd by John J. Audubon, 1819.



Elizabeth Rodes and Robert and Julia Hord by Patrick Henry Davenport, ca. 1818 and ca. 1835, respectively. There's a clear difference between Mrs. Rodes, who reportedly was Davenport's first portrait, and the Hords, who were painted during his most productive period.



The Love Children by Samuel Dearborn, ca. 1810.



Isaac Shelby by Matthew H. Jouett, ca. 1816.



Susanna Smith Preston as both a young and older woman, ca. 1760 and ca. 1800. The youthful Susanna of about twenty is attributed to John Wollaston. The painter of Susanna at about age sixty is unidentified.



William Preston by Joseph H. Bush, ca. 1835. This is believed to be a posthumous portrait of Preston. He died in 1821. Bush painted his widow, Caroline Hancock Preston, circa 1835, and it is believed that he painted her late husband as a companion to her portrait at that time. Her portrait is not in the Filson's collection.



Oliver Frazer self-portrait, ca. 1840.



Mary Ann Craig Hobbs and sons Sidney and Basil by William Frye, ca. 1845.

also is true for artists and their work. Their style often changed over time and an early painting, especially if done before they would have received professional training, could be markedly different from a later one.

Our art collection continues to grow, ranging from pioneer period portraits to early 21st century sketches. The number of artists represented in the collection also continues to increase. In 2017 works by fourteen artists not previously represented in the collection were acquired; and a few more have been added so far in 2018. The portraits pictured here only are a sampling of the collection dating up to the 1860s and illustrate some of the points noted. Pursuing the Filson's mission to collect and preserve Kentucky and the Ohio Valley's history includes its artwork and is ongoing and enables us to better tell the story of that history and its people.



William and Maria Kendrick by Charles Wolford, ca. 1850. Wolford began his career as a sign painter and eventually progressed to portrait painting.



Bottom Left: Rogers Clark Ballard Thruston by Magdalen Harvie McDowell, ca. 1864.

Bottom Right: Virgil, John, and William Jessee by Reson Crafft, February 16, 1864. Crafft signed and dated the back of the portrait.





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BETWEEN NOW AND THE END OF THE YEAR.**

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(All gift memberships ordered before December, 19 will be mailed by December 21, 2018)

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Please mail this form and payment to the Filson Historical Society at 1310 S. 3rd St., Louisville, KY 40208.

In her words:

Brooks Vessels, 2018 Boehl Internship Recipient



Boehl intern, Brooks Vessels, shares about her experience at the Filson. Being awarded the Boehl internship at the Filson Historical Society has allowed me to continue working on a project I have become deeply attached to in the last several months. In January of this year, I was brought on as an intern at the Filson to assist in cataloging the historic clothing and textile collection, which contains over a thousand objects and has been a part of the Filson for nearly one hundred years! Unfortunately, the collection had not been utilized for a number of years, so my supervisor, Maureen Lane, was tasked with starting the project completely from scratch. I was fortunate enough to have been involved from the very beginning, and I have developed a sense of personal attachment to this mission. I knew long before my initial internship ended that I wanted

to stay on this project for as long as possible, even if I had to come back as a volunteer.

I have had a love for clothing and costumes since I was a young girl, and this internship has given me a unique opportunity to work closely with dresses I would have only seen behind glass in museums. It felt like Christmas morning every day; we would pull one of the massive boxes from the shelf and delicately peel back its many layers of tissue paper to see what we would be working with that day. Some days we would spend hours describing just one or two ball gowns, while other days felt like a production line as we went through several boxes describing military uniform after military uniform. Working with this collection has also given me the opportunity to learn a lot about clothing history and sewing techniques unfamiliar to me. I even used a few of the garments as models for costumes I designed back at school! This internship has shown me that it is possible to find a job that allows you to constantly learn new things.

I am in the process of earning my BFA from the University of Louisville, and the work I have done at the Filson this summer has helped me prepare for life after graduation like nothing else could. I was initially going to spend all summer continuing the clothing inventory, but I was also given the opportunity to learn more about the process of curating exhibits. Maureen was a co-curator of a genealogy exhibit that opened this summer, and she took the time to teach me how to research museum objects and put together a cohesive collection that would keep an audience engaged. I learned how to do everything from genealogy research to installing large objects to properly lighting a gallery. I also got to work as an assistant curator and preparator for the other exhibit that opened this summer, focusing on the life of Geneva H. Bell. Spending hours and hours making dress forms the right size to fit a certain garment and making sure every hat, bracelet and handkerchief was displayed in the most sophisticated way possible allowed me to think creatively in a way I had not done before. Through the Boehl internship, I learned that if you really love what you do, you never work a day in your life.

Sarah Kelly

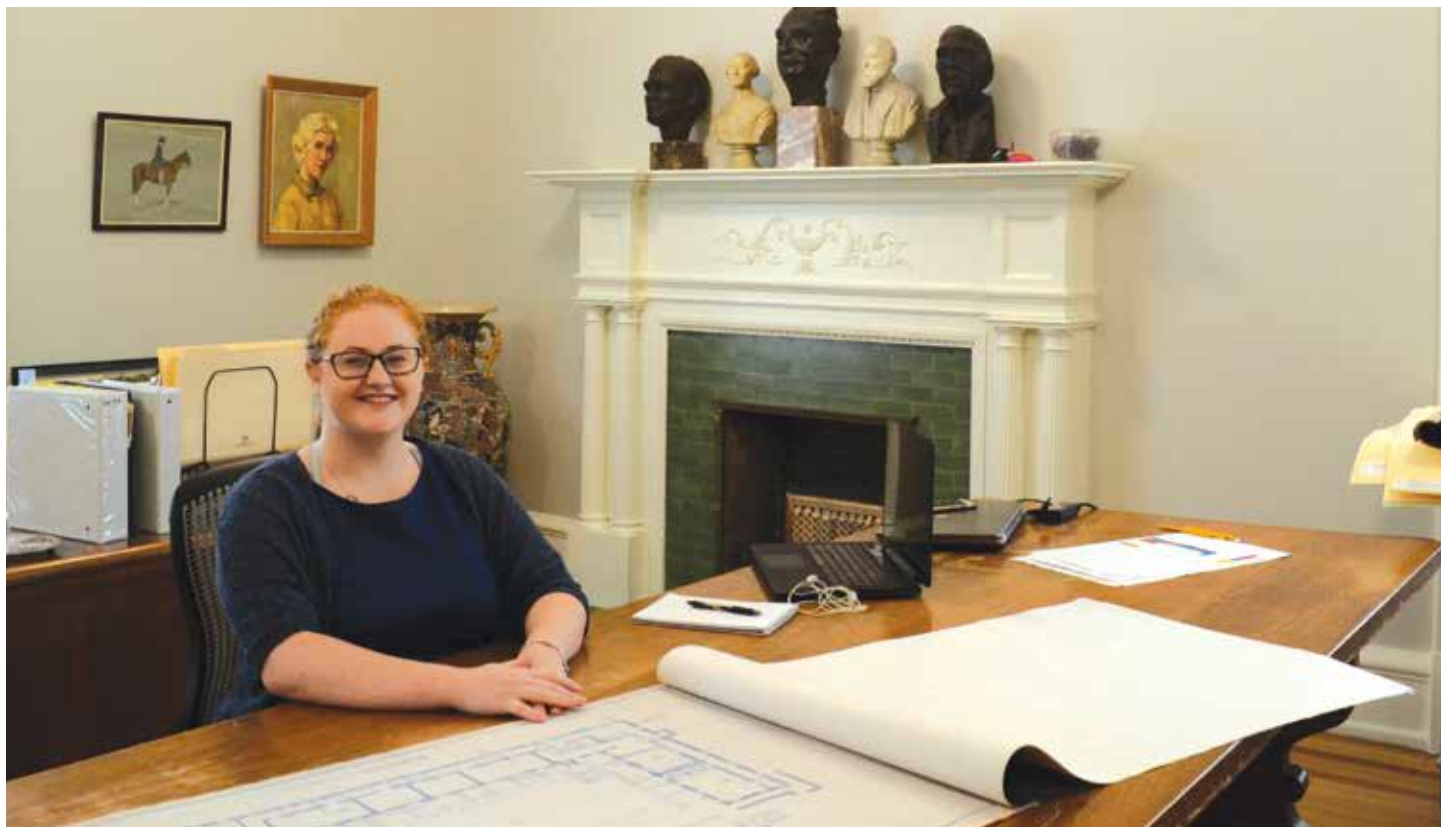
Architecture Fellow

This summer, the Filson Historical Society entered into an exciting new partnership with the American Institute of Architects (Central Kentucky Chapter) and the University of Kentucky. Sarah Kelly, a graduate student in UK's historic preservation program, interned with the Filson for eight weeks to address the needs of our architectural collections.

During her time at the Filson, Sarah helped catalog many of our architectural drawings. Her largest cataloging project was the records of Nolan and Nolan, a Louisville firm founded in 1911. Nolan and Nolan worked in Kentucky for decades, designing and renovating many utilitarian structures such as hospitals and schools. Sarah was also involved in

designing and conducting a survey of local architectural firms. This survey will enhance the Filson's knowledge of the architectural landscape and raise awareness of the need to preserve our region's rich architectural history.

You may continue to see Sarah around the Filson. Her enthusiastic and energetic work with our architectural collections was impressive, and she will continue interning with us this fall. Or, come to the Filson to hear Sarah's lecture on prison architecture, on Tuesday, October 30th at noon, the public is invited to attend her presentation of *Prison Architecture: Building Relationships Through Design* at the Filson Historical Society. Light refreshments provided by AIA will be served at 11:30 a.m.



Cassie Bratcher

Cataloging Librarian



Cassie Bratcher, Cataloging Librarian shares about her work at the Filson. I graduated from the University of Louisville with a bachelor's degree in History and worked in retail for a few years before coming to work at the Filson. I started as a reference assistant in 1986 shortly after the Filson moved to the Ferguson Mansion. My job was to retrieve and shelve books, help patrons, make photocopies and answer phone calls. My co-worker, Nettie Oliver, was our staff genealogist, and we were busy. Genealogy was very popular then, and we would have about 10 to 20 people a day researching their family history. Those were the days when the books would pile up high on the tables. I tried to keep up with re-shelving and there were days that I would even re-shelve the same books multiple times.

Cataloging has changed since I came to work here. Back then when a new book came into the library the cataloger would order pre-printed catalog cards from *The Library of Congress*. There would be a shelf card, author card, title card, and subject heading cards; and these cards would then be filed into the old card catalog. That was one of my early jobs. I was allowed to place the card in its spot but not “drop” it into place. That was done by the cataloger. If the book was not in *The Library of Congress*, we had to make our own cards, and we had a staff member who did just that - with a typewriter. I think it was the mid 1990's when we got our first computer program for cataloging.

I became the cataloger in 1999 and we started using a program from the Online Computer Library Center (OCLC). Everything cataloged into OCLC is uploaded into a database called WorldCat which contains over 400 million bibliographic records in 491 languages, representing over 2.6 billion physical and digital library items. Using OCLC to catalog allows me to pull a record from their master database, make any changes that fit with our library, such as adding a call number, and submit the information to OCLC to show that we also have a copy of the book in our library.

I am really having a good time cataloging some recently donated children's literature books. It is interesting to see what was popular during different periods in history. Some of the children's books we have received are in very good shape which is unusual when you consider the age of the reader. My favorites are the pop-up books, I really love illustrated books. What can I say? I like books, I like to catalog. It's just fun.

I think that the television shows about genealogy have helped to bring it back to the forefront. Online research became very popular with the advent of Ancestry.com and that was the way many people did genealogy for years. Now these researchers are learning that online databases do not have everything, and some of the family trees populated on these sites may contain false data. More researchers are wanting to see the sources for the information, and we have some of that original material for Louisville and other parts of Kentucky here at the Filson.

I would like people to know that if they are just getting started with genealogy be sure to talk to older family members. Any names, dates, places, or stories that they can tell you will help with your research. The more information you have when you come to the Filson to do research the more likely you are to be successful. If you have any questions, be sure to talk with the reference staff. We are here to help you.

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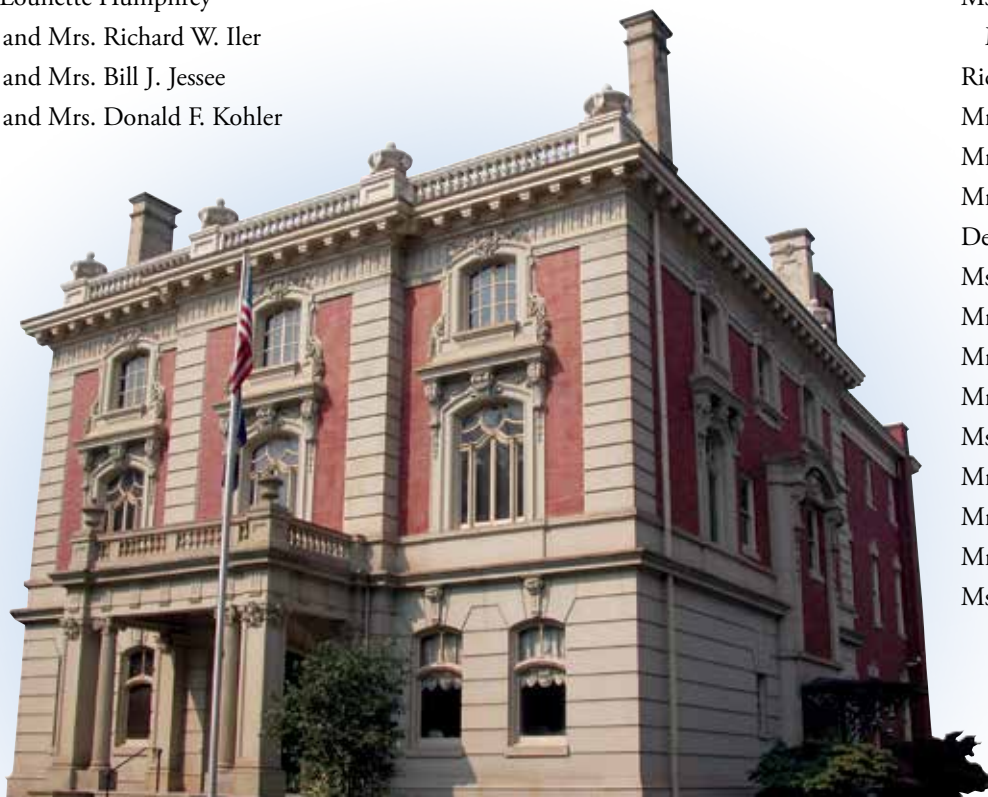
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