

The Filson

A Publication of The Filson Historical Society, Kentucky's Oldest and Largest Independent Historical Society



Recent
Acquisitions
3

Browsing in
our Archives
5

Call For
Volunteers
8

Campaign
Update
10

Voices of the
Filson
13

New Filson
Preview
14

Distinctive
Dwellings
16

Filsonians
List
18

FROM THE PRESIDENT

As I write this letter, the renovations of The Filson's historic Ferguson Mansion are moving full speed ahead. For most of the past year, staff and visitors were squeezed into temporary spaces on the first and third floors while construction focused on the second floor. The second floor was finished at the end of April, creating a marvelous new library and research center. Finishing that space has allowed staff to vacate the third floor and turn that space over for renovations. The temporary offices for this stage are squeezed into basement rooms and closets, but I know the final results will be worth the inconvenience. What was once a grand private mansion 110 years ago is being restored, refreshed, and adapted to serve in new ways for another century.

On the other side of The Filson's campus facing Fourth Street, our entirely new Owsley Brown II History Center is nearing completion. A modern 21st century design, this magnificent building makes visual reference to its historic surroundings but stands as a statement of the future of The Filson. Its forward looking architecture will house greatly increased archival storage spaces so our collections can continue to grow. The two public gathering spaces for lectures and events speak to The Filson's greater emphasis on connecting history with the people who can enjoy it and learn from it.

Taken as one, the Ferguson Mansion, its carriage house, and the new addition leave a giant footprint in Old Louisville, expressing the strength and importance of The Filson as a cultural landmark and community asset. We can't wait to share the new Filson with you.



Craig Butthod
President and CEO

FROM THE CHAIR

Over the past 132 years, The Filson Historical Society has been sustained through the generosity of our members. Sadly, we lost our longest serving member, John Sackett Speed, on April 23, 2016. John was a distinguished member of our community and a wonderful supporter of the institution in every way. He spent most of his business career at Commonwealth Life Insurance Company and Capital Holding Corporation. In addition to his tenure on The Filson's Board of Directors, he served on the boards of The Speed Art Museum, Brown-Forman Corporation, Farmington Historic Plantation and First National Bank/First Kentucky National Corporation. John served in the U. S. Navy during World War II and he was a graduate of Princeton University and the Harvard Business School.

John was part of one of our regions' and nations' most historically significant families. He was a direct descendant of Judge John and Lucy Fry Speed, who resided at Farmington. A double portrait of Joshua Fry Speed and his wife Fanny currently sits over the desk in the front hall of the Ferguson Mansion.

John served on the Collections Committee and served as its Chair in the late 1980s and 1990s. He regularly donated to The Filson's collection, including portraits of Benjamin and Elizabeth Bayless in 2005. He was also very supportive of various acquisitions. He worked actively with the Stites family concerning the acquisition of the Jonathan Clark Papers-Temple Bodley Collection, which was donated by the family in 1990. This included the core group of some 50 William Clark letters that to this day are some of the most important manuscripts ever donated in the history of The Filson. They have brought us national recognition and were published by the Yale University Press in 2002.

John served as member and officer on The Filson's board of directors for many years. He was a true friend of The Filson and we will miss him dearly. He and his family are in our thoughts and prayers.



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Chairman of the Board

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The Filson

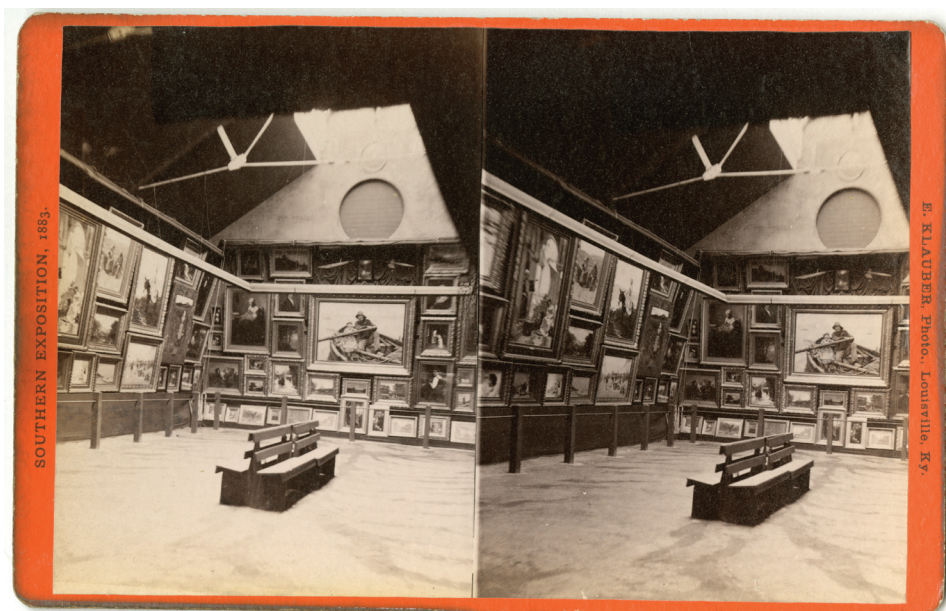
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OUR MISSION:

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

Recent Acquisitions

Of the historical items acquired by The Filson, one of the most popular formats is photographs. Providing a true window to view scenes and people from our past, they instruct and intrigue us with what and who have gone before us. Native Louisvillian and well-known antiques appraiser, auctioneer, and history detective Wesley Cowan recently donated over 170 of his Kentucky related historical photographs to The Filson. Primarily consisting of stereographs (also called stereocards and stereoviews), the collection documents a wide array of Kentucky scenes and places from the latter half of the 19th century. Extending from the mid-19th century to the early 20th, this format offering a 3D view of the image using a stereoscope was very popular. From interior views of Mammoth Cave and the Southern Exposition to street views of Louisville and Frankfort and many more scenes documenting Kentucky places and people, the Cowan Collection is an important and very welcome addition to The Filson's holdings.



View of one of the wings of the art exhibit hall at Louisville's Southern Exposition, 1883. Renowned Louisville photographer Edward Klauber took numerous photographs of the exposition, many of which apparently aren't extant, making those that have survived, and their views, quite rare. The format and the slight difference in images to allow the 3D effect can be seen.



Louisville's famed "Whisky Row" on the north side of Main between First and Second Streets, ca. 1880. The second Galt House Hotel, on the northeast corner of First and Main can be seen in the near distance. This and other stereographs shown here have been cropped to show a single image.

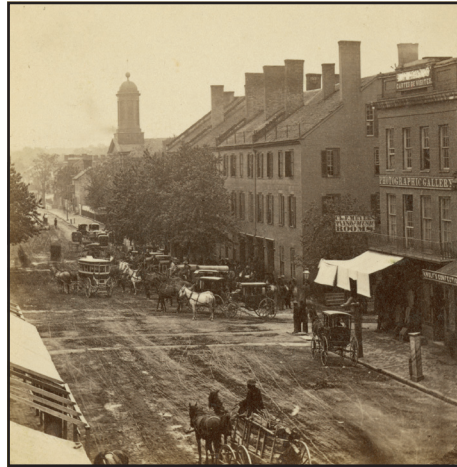


View of Union soldiers' graves in Cave Hill Cemetery looking west toward the city, ca. 1870. This is one in a series of stereographs taken by Isaac B. Webster, another well-known Louisville photographer.

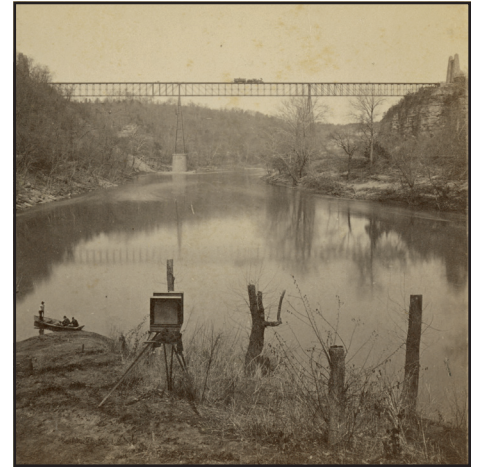
Recent Acquisitions (cont.)



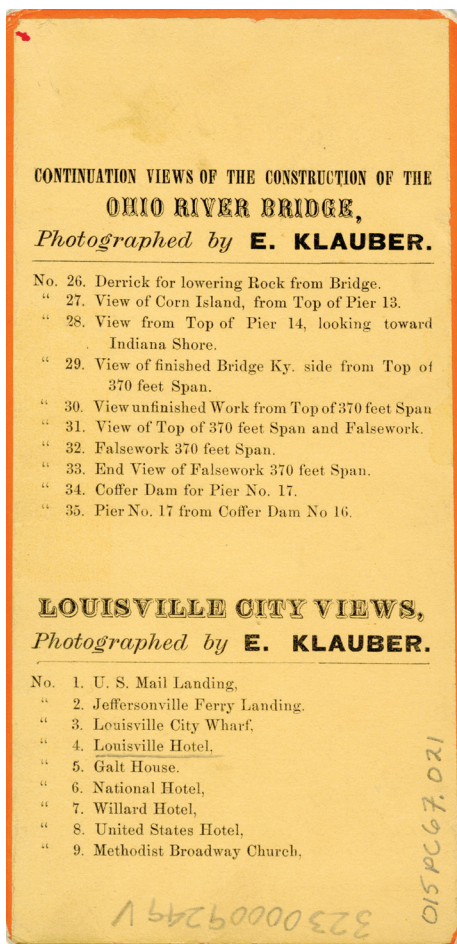
South side of Main between Sixth and Seventh, ca. 1870. The columned building is the Louisville Hotel, one of the city's best for many years.



Main Street, Lexington, Ky., ca. 1875. The photography studio of Carpenter and Mullen is on the right. A number of James Mullen photographs are included in the collection.



View of the completed "High Bridge" over the Kentucky River from the mouth of Dix River, ca. 1877. Taken by James Mullen, that's likely one of his cameras in the foreground.



The back of the Louisville Hotel stereocard identifies both the image (underlined) and others in this series taken by Edward Klauber. Such lists are very helpful in identifying images and providing additional information. Unfortunately, many stereocards were not produced as part of a series and do not include such information.



Two photos in an unusual circular format (not stereographs) of a parade during the Grand Army of the Republic's 1895 National Encampment. Held in Louisville, the 1895 National Encampment was touted as the first reunion of Union veterans of the Civil War held in the "South." Possibly taken by Olonzo German, close inspection reveals they were printed in reverse.

From Fox Hollow to The Filson

The Tom T. and Dixie Hall Musical Instrument and Song Collections

BY AARON ROSENBLUM | ASSOCIATE CURATOR OF SPECIAL COLLECTIONS

Tom T. Hall was born in Olive Hill, Carter County, Kentucky, in 1936. As a young man, Hall performed in bands and worked in radio in Kentucky and West Virginia, and began dabbling in songwriting. He moved to Nashville to pursue songwriting full time in 1964, and went on to be one of the best-selling country songwriters of all time, a Country Music Hall of Fame inductee, and a long-time member of the Grand Ole Opry.

Hall penned eleven number one hits, including “Harper Valley P.T.A.,” made famous by Jeannie C. Riley, “(Old Dogs, Children and) Watermelon Wine,” and “The Year Clayton Delaney Died.” Twenty-six more of his songs reached the top ten in recordings of his own and by country greats the likes of Bobby Bare, Waylon Jennings, Alan Jackson, and many others. He also performed his own music and toured extensively, and has published several volumes of fiction and non-fiction.

Dixie Hall, wife of Tom T., was born Iris Violet May Lawrence in Birmingham, England, in 1934. She, too, was a songwriter, first in country and then bluegrass music. According to the Nashville *Tennessean*, “Miss Dixie,” as she was known, was the most recorded female bluegrass songwriter of all time, with over 500 songs to her name. She was also a journalist, editing the influential *Music City News* for many years, a music publisher, and an animal rescue advocate.

For nearly fifty years, the prolific and prolifically talented songwriting couple spent their lives together at Fox Hollow, their farm just outside of Nashville. Miss Dixie passed away in January of 2015 after a long illness.

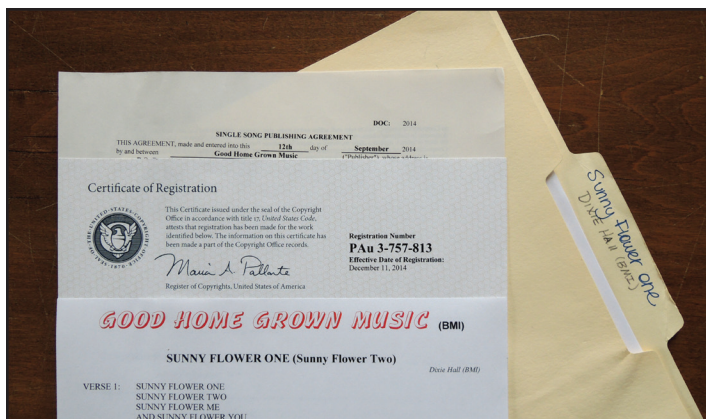
Tom T. Hall still lives at Fox Hollow, tending to the farm and managing the staff that oversees his business affairs.

Early this year, the Special Collections department reached out to Mr. Hall concerning his materials, believing his Kentucky roots and Dixie’s place in a music so identified with Kentucky and our region made The Filson an appropriate home for them. In response, Mr. Hall made a generous donation of two wonderful collections belonging to himself and Miss Dixie, both of which add significant depth to The Filson’s musical holdings and our documentation of Kentucky and regional culture. One collection documents the creative act of songwriting and the business side of music publishing. The other represents the tools of the trade in the form of rare acoustic instruments that are the signature of bluegrass and country music.

The Dixie Hall Musical Composition Collection is comprised of the lyrics, demo recordings, copyright information, and correspondence of Dixie Hall’s incredibly prolific career as a bluegrass songwriter. Though her early songs, including “A Letter from Home,” “Troublesome Waters” (both co-written with Maybelle Carter) and “Truck Drivin’ Son of a Gun” were recorded by country artists the likes of Johnny Cash and Dave Dudley in the 1960s, Dixie took a break from songwriting for the better part of the 1970s and 1980s.



The headstock on Tom T. Hall’s banjo, used on stage for many years.



The file for Dixie Hall's song "Sunny Flower One (Sunny Flower Two)."



The case for Tom T. Hall's touring banjo, bearing a "TTH SHOW" stencil.



Wear on the top of Tom T. Hall's Martin 0-16NY guitar, on which he says he "wrote many of my best songs."



One of eight boxes of song files in the Dixie Hall Musical Composition Collection.

When she returned to the craft in the 1990s, after Tom T. Hall had largely retired from touring and recording, she focused primarily on bluegrass music, launching a period of intense productivity and creativity documented in the collection. Songs from the collection, published by Dixie's own Good Home Grown Music publishing company, have been recorded and performed by Tom T. Hall, Janette Carter, Iris DeMent, J.D. Crowe, Melvin Goins, Larry Sparks, and many others. Not all of the songs remained within the bluegrass community. "All That's Left," a bitter break-up song, was recorded by country superstar Miranda Lambert for her platinum-selling 2014 album *Platinum*.

Each song is meticulously documented, and the collection was kept in immaculate order by Dixie and her staff. Dixie continued writing songs almost until her passing in 2015. One of the last songs to appear in the collection is "Sunny Flower One (Sunny

Flower Two)," which was written in 2014. In the folder labeled with the song's name are the lyric sheet, copyright registration, and publishing agreement. In addition to being one of the last songs she wrote, "Sunny Flower One" is also the first and only song Dixie ever recorded as a vocalist. She released the song via her own Blue Circle Records, with a public letter thanking her friends in the bluegrass music community and in the basset hound rescue community (one of her other great passions), her staff, her husband Tom T., and God.

The publishing rights to the collection remain with the estate (inquiries can be made via the Harry Fox Agency), but the physical collection of Dixie Hall's songs will be open to researchers ranging from musicologists to business historians to bluegrass enthusiasts and fans of Miss Dixie's work to musicians hunting for great tunes to record.

The Tom T. and Dixie Hall Instrument Collection consists of musical instruments

belonging to the Halls, including one of Tom T. Hall's primary songwriting guitars; the banjo Hall used on stage for much of his career; and several instruments used at Tom T. and Dixie's recording studio, located at Fox Hollow. Among the studio instruments is a string bass previously owned by Johnny Moore, a veteran bluegrass musician who performed with Bill Monroe; a fiddle; a mandolin given to Tom T. by his son; and an autoharp given to Dixie by Mother Maybelle Carter.

The guitar is a model 0-16NY made by C. F. Martin & Company, one of the most recognized and respected guitar manufacturers in the world. Martin's style 16 was originally a classical design, with the slotted headstock and other design features often associated with gut- or nylon-string guitars. Hall's guitar is one of a pair he purchased around 1970. As Hall told it, when he was on tour and staying in motels and hotels, he often played and wrote songs in his room



Dixie Hall aboard the boat on which she sailed for America in 1961 (photo courtesy of Tom T. Hall).



Tom T. Hall (left) with his first band, the Kentucky Travelers (photo courtesy of Tom T. Hall).

late at night after the show. At first he did so using his larger, louder stage guitar. In the mornings, hotel managers would report complaints from other lodgers saying, “there was some cowboy in the room next door singing through his nose and driving me crazy!”

So, when he returned from one such tour, he purchased the pair of smaller, quieter Martins – one to use at home, and one to keep with him on the road for use on the bus or in his motel room. The guitar shows quite a bit of wear, and evidence of quite a few repairs, illustrating a hard life on the road for a fragile acoustic instrument originally intended for the dulcet tones of classical music. According to Hall, the Martins are the instruments on which, as he put it, he “wrote many of my best songs.” The period after he purchased them saw the recording and release of hits including “The Year Clayton Delaney Died,” “Me and Jesus,” and “I Love,” among dozens of others.

The banjo was Tom T.’s stage banjo, used during performances for many years. It began life as a Gibson RB-250 model, but was modified over the years with parts from other brands and manufacturers. Details include an inlay on the heel of the neck depicting a snake, perhaps added in honor of Hall’s popular

1974 children’s song “Sneaky Snake.” The case is adorned with luggage tags and stencils attesting to its use as part of the “TTH Show.”

The guitar and banjo bore witness to Tom T. Hall’s creativity and artistry for decades. The fiddle, bass, and autoharp can trace direct lineage by ownership to two members of bluegrass originator Bill Monroe’s bands and to Mother Maybelle Carter, the godmother of country music. These instruments, as well as the mandolin, were used in the recording of many of Dixie Hall’s compositions, bringing her inventive songwriting to life.



The Tom T. and Dixie Hall Musical Instrument Collection.

While Mr. Hall is known throughout the country music world as “the Storyteller,” the story of how he acquired his songwriting guitars has gone undocumented until now. Dixie told hundreds of stories in song, but the record of her dedication and skill as a songwriter and businesswoman lies in her collected lyrics and documents as well as in the recordings. As these two collections are cataloged, information on the provenance of the instruments, and on the extent of Good Home Grown Music’s influence, will be documented so that future generations can discover the music or just learn not to sing all night in a motel room with a steel-string guitar.

When cataloging and processing are complete we will announce the availability of the collections to researchers and interested members of the public, who will be able to view the materials in the research areas and galleries of The Filson’s new, expanded campus.

We are absolutely delighted to add both of these collections to our music-related holdings, and we hope Tom T. Hall’s generosity will inspire others to donate material related to music and the music industry, Carter County and Eastern Kentucky, and family and cultural heritage collections of all kinds to The Filson.

Call for Volunteers

The Filson Historical Society would like to recognize the fabulous volunteers that donate their time to the collection, preservation, and telling of the significant stories within our collections.



Kathryn Arbegust
Tuesday



Mary Woolsey
Wednesday Morning



Francis Delaney
Wednesday Afternoon

Front Desk Volunteers



Steve Zollner
Thursday Morning



Debbie Thomas
Thursday Afternoon



Susan Gray
Friday Morning



Len Gross
Friday Afternoon

Not Pictured: Dale Crossman

Collections Volunteers



Chip Arbegust



Joan Brennan



Paul Olliges



Bill Struck

Not Pictured: Larry Carr

Volunteer Opportunities at The Filson

The Filson Historical Society is currently searching for volunteers to work the reception desk in the Ferguson mansion. Volunteers will be responsible for:

- Greeting patrons in a friendly manor
- Registering patrons for research and collecting research fees
- Answering the phone and directing phone calls to appropriate staff members
- Registering people for events using SimpleTix, our online event registration platform
- Directing patrons and visitors within the building/campus according to their needs
- Office-related tasks

Volunteers should be comfortable using a computer and Windows 7. You will regularly use internet based programs such as DonorPerfect, our membership database, and SimpleTix, our event registration platform, as well as Microsoft Office.

If you are interested in serving as a front desk volunteer, please contact our volunteer coordinator, Jordan Sangmeister, by phone at (502) 635-5083 or by email at JordanS@filsonhistorical.org. You may also clip the form below and mail it to The Filson Historical Society, ATTN: Volunteer Opportunities, 1310 S Third Street, Louisville, KY 40208.

Please look for more volunteer opportunities as they become available in the coming months!

Call for Volunteers

The Filson is looking for engaging volunteers to be the voice of The Filson! These volunteers will staff our front desk and act as docents for our exhibits. If you are interested in one of these positions, please fill out this information card and mail to: The Filson Historical Society, ATTN: Volunteer Opportunities, 1310 S Third Street, Louisville, KY 40208

Name _____

Phone Number _____

Email _____

I am interested in the following: Front Desk Docent

AVAILABILITY <i>(Please Check Box)</i>		
MONDAY	Morning (9-1)	<input type="checkbox"/>
	Afternoon (1-5)	<input type="checkbox"/>
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ANNOUNCING: THE CORNERSTONE CAMPAIGN CAPSTONE CHALLENGE

THE FILSON
HISTORICAL SOCIETY

CORNERSTONE
CAMPAIGN

We are getting so close. We can see the finish line. Work on the Campus Expansion Project is picking up speed in the home-stretch and sweeping the Cornerstone Campaign right along with it.

The Cornerstone Campaign for the project is within a few hundred thousand

dollars of its goal, and we plan to reach that goal by the project's opening later this year. To make sure that happens, a group of seven existing Campaign donors, led by Filson board member Bill Street, have created the **\$200,000 Cornerstone Campaign Capstone Challenge** by making new Campaign pledges totaling \$200,000, which will be used to match, on a \$1 for \$1 basis, all new Campaign pledges and gifts up to that amount. When fully met, the Challenge will result in another \$400,000 in support for the Campaign, almost certainly pushing it to the goal.

If you have been waiting for the right time to join our Cornerstone Campaign, that time has arrived. The Challenge is a unique opportunity—it will double your gift, dramatically increase its impact, and help us place the “capstone” on the campaign and the modern, exciting New Filson.

You can accept the challenge by mailing a check payable to The Filson to 1310 South Third Street, Louisville, KY 40208, Attn: Cornerstone Campaign; calling our Development Office at 502-635-5083; or visiting our website filsonhistorical.org/give-join. Thank you!

The Owsley Brown II History Center,
view from 4th Street

THE FILSON THANKS OUR CORNERSTONE CAMPAIGN DONORS:

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Donors as of May 6, 2016.

A New Filson Initiative

In early 2016, Associate Curator of Special Collections Aaron Rosenblum pitched the idea of a weekly live radio show as a way for The Filson to reach community members who may not be familiar with our mission or our region's fascinating history.

In addition to his duties at The Filson, Rosenblum has also been a DJ at local community radio station WXOX/ARTxFM since 2013. In February of this year, ARTxFM moved from an internet-only stream onto the FM dial at WXOX 97.1FM, broadcasting arts, music, and cultural programming

over much of the Louisville metro area while continuing to stream online across the globe. Given the station's commitment to local cultural content and Aaron's experience with the station, WXOX/ARTxFM seemed a natural fit for the new program.

"Voices of the Filson" debuted in April. Rosenblum and co-host Scott Scarboro, The Filson's Education and Programming Coordinator, produce the program live every Wednesday morning, bringing Kentucky and Ohio Valley history to life through interviews with scholars and historians, behind-the-scenes

views of archival processes and research, and information on Filson events and public programming. The program also features songs representing our region's rich musical heritage, from traditional ballads to jug band music to bluegrass and beyond.

"Using radio to talk about regional history breaks down one more barrier to participation in our programs and use of our services," Rosenblum said, speaking of the new program. Please tune in and join us as we continue to bring the "Voices of the Filson" to the airwaves.



Scott Scarboro (left) and Aaron Rosenblum bring "Voices of The Filson" to the airwaves each Wednesday morning from the ARTxFM studio on Breckenridge Street.

We encourage you to tune in on Wednesdays from 9:00–10:00 a.m. for "Voices of The Filson!"

On your radio:

WXOX 97.1 FM ARTxFM

Online:

www.ARTxFM.com

You can find ARTxFM online in the following places:

 ARTxFM

 @ARTxFM

 @ARTxFM

www.artxfm.com

ARTxFM also has apps available for iPhone and Android phones.

New Filson Preview



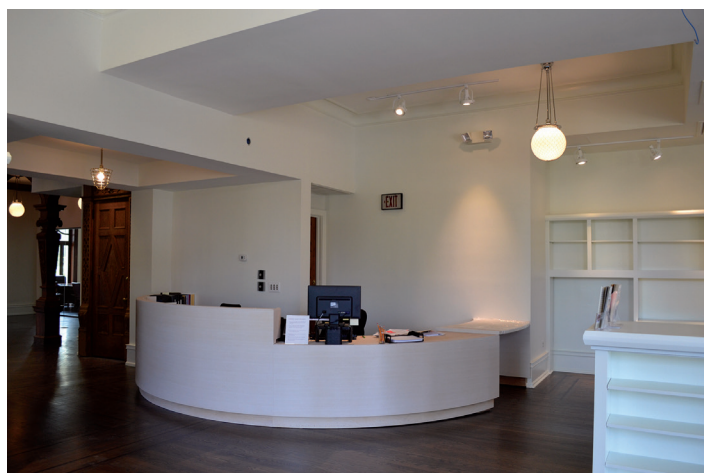
View of the Owsley Brown II History Center from W Ormsby Ave., May 6, 2016.

In the Fall Issue of the magazine, preview the NEW FILSON!

Wonderful things have happened at The Filson since its leadership recognized that we had outgrown our existing facilities and needed to create a larger, modern campus to serve future generations. To meet that challenge and the opportunities it presented, The Filson launched the Campus

Expansion Project and the Cornerstone Campaign supporting it. After seven years of planning, design, fundraising and construction, the project is near completion and the New Filson will open this fall.

The special Fall Preview issue will reveal the wonderful features and capabilities of the New Filson, particularly its modern technologies.



The interior of the library and special collections reading rooms, May 6, 2016.

It will include:

- A brief history of the Project and the Cornerstone Campaign
- Recognition of Campaign supporters, without whom the New Filson could not have been created
- Our new floor plan and map of the entire campus
- Details and a schedule of the the New Filson's Grand Opening

We will continue to celebrate the opening of the transformed Filson long after the formal ceremony, and the issue will provide a schedule of the special programming, exhibits and other events which will be part of the opening and the continued celebration of the New Filson.

We hope you will enjoy and find the preview issue useful, and look forward to seeing you at the Grand Opening.

**You are cordially invited to the
23rd Annual House Tour**

Distinctive Dwellings

Sunday, September 25, 2016

Filson members and their guests are invited to The Filson's Annual House tour, celebrating the distinctive beauty of Louisville homes. The tour ends with a cocktail reception at Little Melcombe, grounds and home of Mrs. Barry Bingham, Jr.



Distinctive Dwellings

Sunday, September 25, 2016

Tickets are \$150 each

You may register in one of three ways:

Online: filsonhistorical.org/events

By Phone: (502) 635-5083

By Mail: Clip this registration form and return to:

The Filson Historical Society
Attn: Jordan Sangmeister
1310 S Third Street
Louisville, KY 40208

Please send _____ ticket(s) for The Filson's 23rd 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 _____



The Filson Historical Society is in search of volunteers to host the homes featured on the 23rd Distinctive Dwellings House Tour. The tour runs from 1:00 p.m. to 6:00 p.m. on Sunday, September 25. Each home requires 2–4 volunteers per 2.5 hour shift. Shifts are 1:00 p.m. to 3:30 p.m. and 3:30 p.m. to 6:00 p.m. Volunteers will be able to tour the other homes before or after their shift. Volunteers will be provided with everything they need for their shift (name badges, guest lists, and information about their assigned home).

If you are interested in volunteering for the 2016 House Tour, please contact Jordan Sangmeister, House Tour Volunteer Coordinator, by phone at (502) 635-5083 or by email at JordanS@filsonhistorical.org.



The Filsonians

March–May 2016



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 502.635.5083 or email Rick Anderson, Director of Development, at pra@filsonhistorical.org.

TLC Members

Allan S. Atherton

Dr. and Mrs. Harold W. Blevins

Emily Durrett and Leonard Gross

Michael N. Harreld

Robert Kulp

Alton E. Neurath, Jr. and

Elizabeth W. Neurath

Mary S. Sachs

Bill and Lindy Street

Clay and Jo Stuckey

George R. Bailey and Porter Watkins

Orme Wilson

Stephen R. Zollner

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(\$5,000)

David A. and Betty Jones

SHELBY Membership

(\$1,000–\$2,499)

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Carl and Ellen Thomas

Mrs. Jane Welch

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Ms. Glenna Pfeiffer

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(\$100–\$249)

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*“Full knowledge of the past helps
us in dealing with the future.”*

Theodore Roosevelt

Here at The Filson Historical Society, we agree with Teddy. For the last 132 years, our mission has been to collect, preserve, and share historical knowledge, and we have successfully shared our knowledge with countless researchers and historians, including Teddy himself. The Filson is one of the nation's largest and oldest privately-supported historical societies, and our success is due entirely to the sustaining support of people like you.

HISTORY SUSTAINERS

The most convenient way to support The Filson is by becoming a History Sustainer. History Sustainers are a unique group of supporters who make automatic, monthly donations to The Filson's Annual Fund.

As a History Sustainer,

- Your monthly donations enable you to make a larger impact than you may have thought possible.
- Your monthly donation is automatic, safe, and effective.
- You are being environmentally friendly! You will receive fewer print communications and one tax receipt in January for the prior year's total donation.
- You will be recognized on our website

Please consider becoming a History Sustainer! You can join the History Sustainers Program by signing up online at filsonhistorical.org/give-join or by calling the Development Office at (502) 635-5083.

THANK YOU!