

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.



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FROM THE PRESIDENT

Shared and uplifted memory matters. You can take pride in two Filson initiatives that go directly to the importance and vitality of Jewish life in Louisville and the Ohio Valley. The Filson has initiated the creation of a permanent Jewish Community Archive (JCA). The goal of this project is to collect and preserve local and regional Jewish community history. A secondary goal is to broaden the Filson's inclusiveness in collecting the history of all of Louisville.

With direction from the JCA curator, Dr. Abigail Glogower, our work has included: collecting, preserving, and stewarding historical materials documenting Jewish Hospital and Louisville's Jewish families, businesses, and community organizations; Providing expert assistance and community outreach to scholars, researchers, and members of the public; producing educational and cultural programs and exhibits for general audiences to increase public awareness of the Jewish Community Archive, generate community dialogue, and encourage future contributions to the archive; and publishing scholarly and academic articles in the peer reviewed journals; and raising \$2 million to create a dedicated, permanent endowment to support the long-term continuation of the Jewish Community Archive at the Filson.

I am pleased to report that we have now raised \$1.6 million towards the goal. If this is a project to which you would like to contribute, give me a call at 502-635-9271!

In October 2019, The Filson was one of the concert venues to host the Violins of Hope (VOH) during their two-week tour in Louisville. This collection of more than 50 restored instruments played by Jewish musicians during the Holocaust has survived concentration camps, pogroms and many long journeys. They now tour the world telling remarkable stories of injustice, suffering, resilience and survival. To help perpetuate the memory and lasting impact of the Violins of Hope in Louisville, I am pleased to report the creation of a new program. *Violins of Hope Louisville Continuing Legacy* is a partnership program of Kentucky Performing Arts (KPA) and the Filson Historical Society, with support from the Community Foundation of Louisville. As part of this, the Filson will present two public screenings at the Filson of the forthcoming documentary film about the VOH in Louisville, on November 10th, Holocaust Remembrance Day, at 12:00 noon and 6:00 PM and two days of educational programs in the fall of 2020 for KPA Partner Schools in the Bearing Witness project.

NEVER FORGET,



Richard H.C. Clay

President/CEO, The Filson Historical Society

FROM THE CHAIR

I am pleased to report that at our December 2019 board meeting, we elected six new directors of the Filson Historical Society. They will serve three years terms. They are as follows: Westray Cobb, Ann Georgehead, Donna Heitzman, Clark "Bud" Orr, Ted Steinbock, MD and Lindy Street.

Three of our long serving directors' terms expired in December. They are Powell Starks, Walker Stites and Orme "Sandy" Wilson. We're delighted that each of them has agreed to continue to serve as committee members. Walker will remain on the Finance/Endowment Committee, Powell will serve on the Collections Committee and Sandy will continue on the Finance/Endowment Committee and the Development Committee. We have been so fortunate to have their leadership and wise counsel over many years.

We elected the following directors to serve as officers of the board for 2020. They are as follows: Board Chair, Carl M. Thomas; Board Chair Elect, John P. Stern; Vice Chair, Anne Brewer Ogden; Secretary, Patrick R. Northam; and Treasurer, Donna Heitzman

Robert E. Kulp will continue to chair our Membership/Development Committee and Ted Steinbock will chair the Collections Committee. We truly appreciate the commitment of time, energy, experience and expertise from all of our officers, committee chairs and directors.

We will have a ½ day planning session for the board of directors and selected staff in April 2020 to review and revise our Strategic Plan 2018–2023. We are excited that we have made excellent progress in accomplishing many of the goals and objectives set forth in the plan and hope to identify several new initiatives worth pursuing.

While visiting our website, please review the legacy giving section. We encourage you to consider joining the Filson's Thruston Legacy Circle through making a planned gift to help us sustain the Society for generations to come. Please contact Julie Scoskie or Brenna Cundiff if you'd like to learn more.

As always, we sincerely appreciate your membership and support. Please remember to tell your family, friends and colleagues about the many benefits of joining the Filson Historical Society.

Sincerely,



Carl M. Thomas, *Chairman of the Board*

COVER: A portion of Mary Cummings Eudy's detailed sketch called "A Spanish Beauty." [Filson Museum Collection]

BOARD MEMBERS

Carl M. Thomas
Chairman of the Board

John P. Stern
Board Chair Elect

Anne Brewer Ogden
Vice Chairperson

Patrick R. Northam
Secretary

Donna Heitzman
Treasurer

Phillip Bond
J. McCauley Brown
Kenneth H. Clay
Westray Cobb
Marshall B. Farrer
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Stuart Goldberg
Jane Goldstein
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W. Wayne Hancock
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Clark "Bud" Orr
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Lindy B. Street
Morris Weiss, MD
Marianne Welch

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Heather Potter
Marian Potter
James Prichard
Scott Scarboro
Julie Scoskie
Ellie Smith
Danielle Spalenka
Brooks Vessels
Kate Wanke

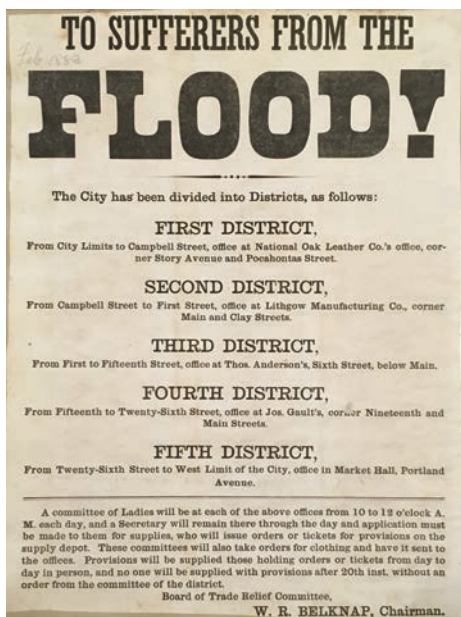
The Filson

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Louisville, KY 40208
We welcome your feedback
and story ideas.
Phone: (502) 635-5083
www.filsonhistorical.org
info@filsonhistorical.org

OUR MISSION:

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

Recent Acquisitions



1937 Flood Louisville broadside
(gift of the Annice Belknap Johnston Estate)



Ethyl Fitzgerald dance concert poster, 1941
(Historical Acquisitions Fund)

The Filson's collection continues to grow. The end of 2019 and early 2020 have seen acquisitions across all areas of the collection: art, books, photographs, prints, manuscripts, and artifacts relating to Kentucky and Ohio Valley history have been added. Several artists previously not represented in the Filson's collection have been added as well as African American related artwork, photographs, manuscripts, and printed material.



Eccentric Collector—Julius Friedman by Jim Cantrell, 1992 (gift of Sean Cantrell)



Madison Junior High School, Louisville, Ky., publications (Historical Acquisitions Fund)



Satellites of Mercury medallion, ca. 1890
(Historical Acquisitions Fund)



Falls of the Rough by Nell Storer, 1965
(gift of Thomas Donan)

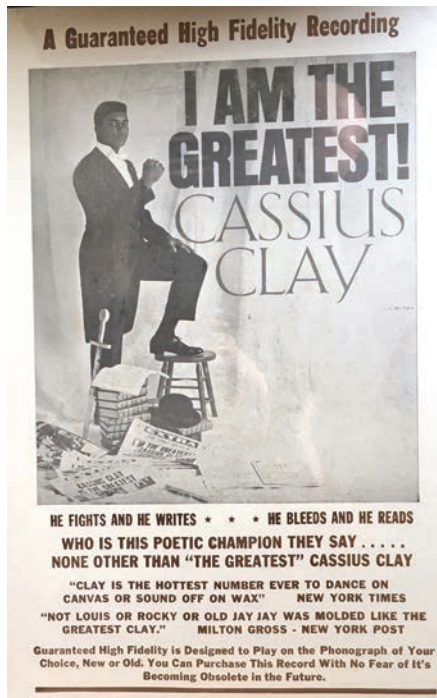
Recent Acquisitions (cont.)



Miniature of Robert Tyler by Savinien Edme Dubourjal, 1832 (Historical Acquisitions Fund)



Ades-Goldin family letters (gift of Anita and Albert Goldin)



Cassius Clay-Muhammad Ali poster, 1963 (Historical Acquisitions Fund)



Landscape by Carl Lotick, ca. 1930 (gift of Ted Steinbock)



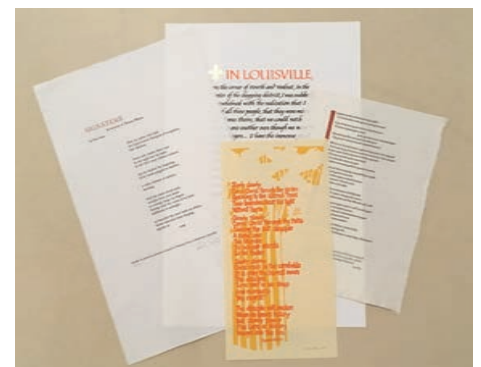
Charles Stephens, Jr., Korean War letters (gift of Charles Stephens III)



Louisville streetscape by Robert Wathen, 1954 (Historical Acquisitions Fund)



Lockett family, 1888 (gift of Jonn Frey and Phyllis Croce)

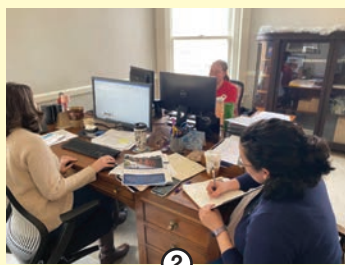


Thomas Merton broadsides (gift of Jeannette and Jim Cantrell)

Shutdown Report



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3



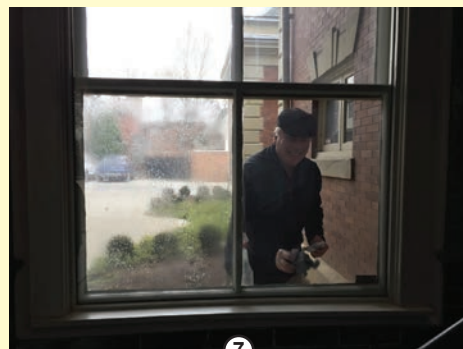
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5



6



7



8



9



10



11

In January, the Filson Historical Society closed to the public for two weeks. This time was used for planning, organization, and teamwork. These images illustrate some of the work that was accomplished during this time.

1. Commonwealth Intern Rachid Tagoulla and Filson Cataloger Lynn Pohl taking advantage of the shutdown to spread out in the Special Collections Reading Room. They are sifting through a recently acquired collection of photographs documenting the SkyCare program, the Rudd Heart and Lung Center, and pioneering surgical procedures at Louisville's Jewish Hospital during the 1980s-early 2000s, including the nation's first successful hand transplant in 1999.
2. The Development and Marketing team (Director of Development Brenna Cundiff, Membership and Development Coordinator Kate Wanke, and Marketing & Public Relations Coordinator Jamie Evans) hard at work on sponsorship opportunities for the year!
3. Filson Librarian Cassie Bratcher and Filson Volunteer Chip Arbegust inspecting a donated collection of Kentucky and Ohio Valley maps.
4. Research Specialist Emily Benken and Collections Assistant Brooks Vessels inventorying a textile collection of wedding dresses!
5. Museum Registrar and Exhibits Coordinator Maureen Lane working on an inventory of the Filson's expansive quilt collection.
6. Associate Curator of Digital Projects, Danielle Spalenka led a Collections Handling and Care workshop for our staff!
7. Manuscript Cataloger, James Prichard cleaning our windows.
8. Manuscript Cataloger, James Prichard doing what he does best: cataloging manuscripts!
9. Curator of Photographs and Prints, Heather Potter and Research Specialist, Hannah Costelle rearranged large and over sized prints and better labeled their storage draws making them more accessible to staff when pulling for researchers, exhibitions, publications, and more!
10. Administrative Assistant, Emma Bryan and Associate Curator of Collections, Jana Meyer hard at work cleaning the stacks in archival storage.
11. Collections Intern, Caitlin Hogue and Associate Curator of Digital Projects, Danielle Spalenka also hard at work on cleaning the archival stacks!

Women at Work

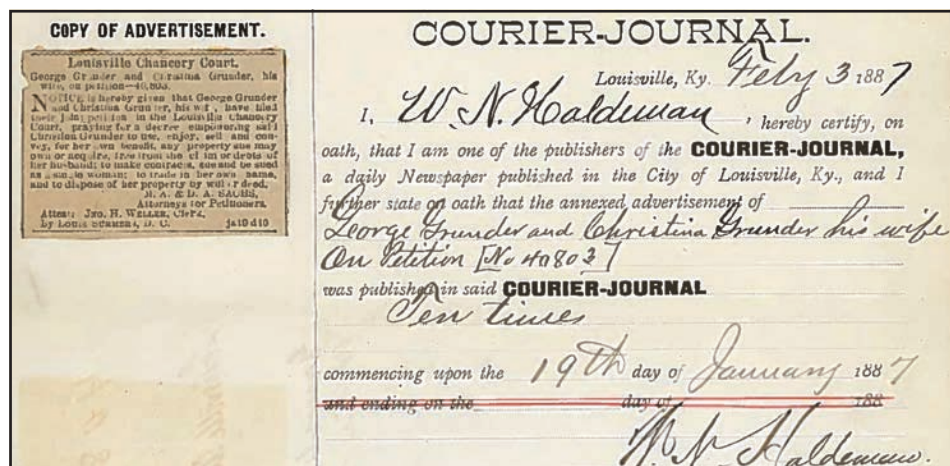
Dressmaking and Female Empowerment in the Ohio Valley

BY JANA MEYER | ASSOCIATE CURATOR OF COLLECTIONS

On January 18, 1887, a married couple submitted a petition in Louisville's Chancery Court. George Grunder, a salesman, had fallen upon hard times and according to the court record, "requires the aid of his wife in a business capacity to support their family."¹ It was in the family's best interest that Christina Grunder should have an expanded role managing their finances – an unusual position for a married woman of the time. If the *feme sole* petition succeeded, Christina Grunder would regain the legal rights of a single woman, which included the ability to own property, trade in her own name, and control her income.

Fortunately for the Grunders, Christina was already a talented businesswoman. The petition stated, "[She] is a capable business woman. ... She is familiar with and capable of carrying on the business of dressmaking." Indeed, Madame Grunder (as she was known professionally), was a skilled modiste who had operated a custom dress shop in Louisville for the past two decades. She started her business in a house on Green Street circa 1866, under a tin sign labeled "dressmaking." Her establishment flourished after she designed a blue silk bridal gown for a neighbor, and she continued working after marrying in 1873. In fact, she had been the family's primary wage earner for years, but under the law her business and income were controlled by her husband.

The situation likely created an uneasy marital dynamic. One suspects that Christina Grunder was the primary instigator behind the *feme sole* petition. She was certainly not the only married woman of the time to demand increased legal



Newspaper notice published in the *Courier-Journal*, which announced Madame Grunder's *feme sole* petition. [Louisville Chancery Court, Petition no. 40,803]

rights. The courts heard many *feme sole* petitions in the late 19th century, including several hundred cases in Louisville alone. At the time, women were entering the workplace and public life in unprecedented numbers. As they ventured outside the home, they found empowerment through wage-earning work and in the company of other women.

Christina Grunder's career as a dressmaker was a popular choice for women entering the workplace. In an era before mass-produced clothing, garments were crafted by hand. Demand was high: a modiste producing custom-made clothing in the latest fashion was well-known, highly valued, and sought after by wealthy women. The work was also rewarding, both in its creative aspects as well as financially. Many dressmakers experienced considerable independence as owners of their own establishments. For some like Christina Grunder, empowerment also led them to question laws restricting women's rights. Her *feme sole* petition

was successful; she owned and operated her dressmaking shop until her death in 1920.

Not all dressmakers in the late 19th century owned their own businesses. Department stores were prevalent in thousands of American cities by the 1890s and also employed many dressmakers. In Louisville, Madame Emily Mulvaney headed the dressmaking departments in the 1880s-90s at Sharpe & Middleton's New York Store and at J. C. Seashols & Co. Both stores were located on Fourth Avenue in downtown Louisville – a popular location for retail establishments.

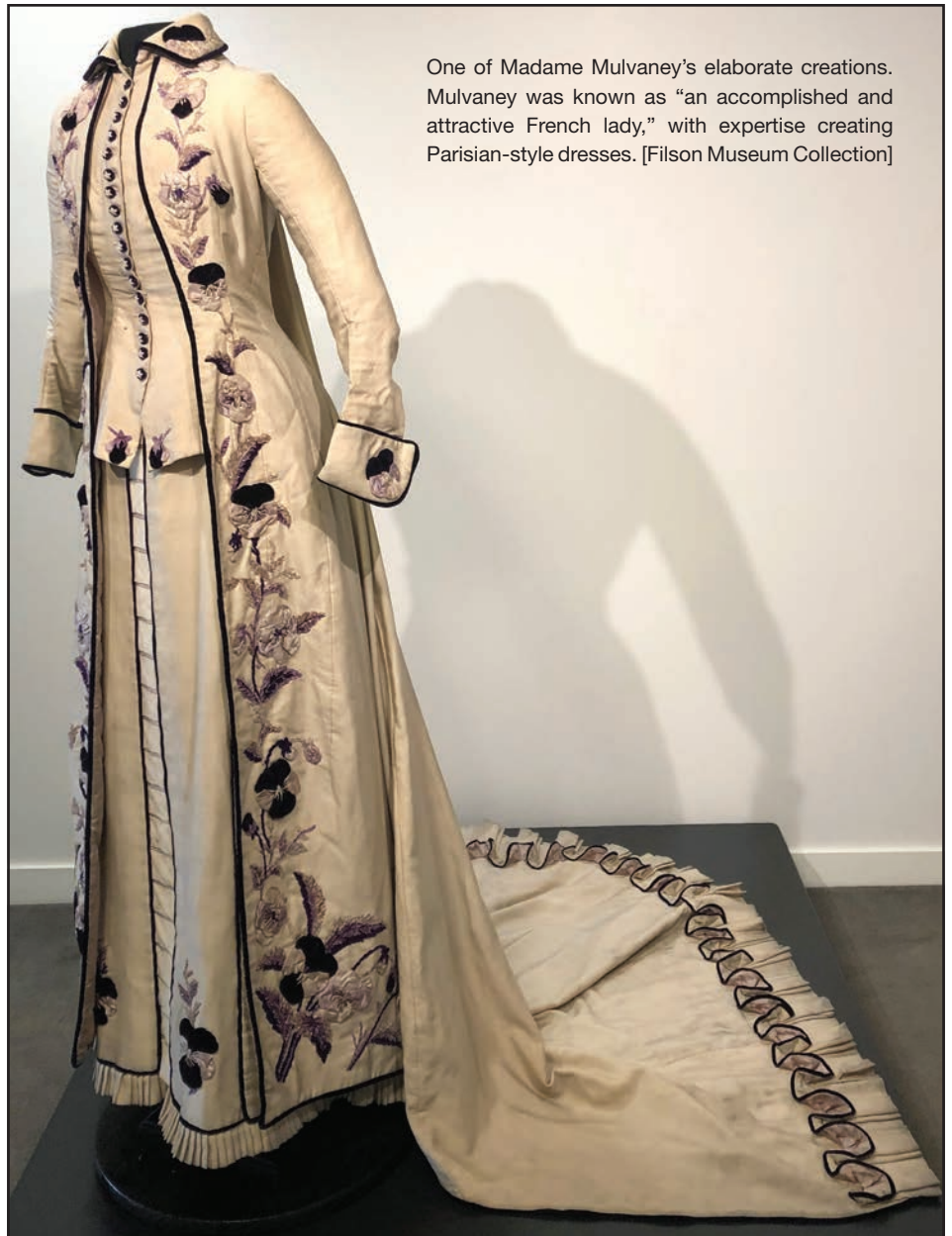
Madame Mulvaney did not have the independence of a business owner, but likely possessed a high salary and considerable authority as a department manager. She was a buyer for both of her employers, traveling annually to Europe to purchase the latest styles. She supervised many seamstresses as the store's business grew, at one point finding it necessary to "keep the girls at work until 12 o'clock



Dress designed by Madame Grunder for Bessie Meyer, daughter of her business partner and friend Emma Mackson Meyer. Bessie wore the gown to her high school graduation. [Filson Museum Collection]

every night in order to keep up with orders.”² Her Parisian-style dresses were known for their originality, beauty, and charm. J. C. Seashols & Co. even opened a shoe department, where made-to-order ladies’ shoes matched her creations.

Over time, however, economic changes eroded dressmakers’ autonomy. Department stores split the buyer and manager functions, with dressmakers having a more limited role as arbiters of fashion. Dressmaking



One of Madame Mulvaney’s elaborate creations. Mulvaney was known as “an accomplished and attractive French lady,” with expertise creating Parisian-style dresses. [Filson Museum Collection]

became behind-the-scenes work, where workers produced clothing for ladies they would never meet. The most drastic change was the advent of mass-produced clothing. By the 1920s, custom-made dresses were being replaced by high quality ready-to-wear clothing. Clothing could now be purchased at a fraction of the cost charged by dressmakers. Dressmakers found that their work was no longer as skilled or creative, with alterations of ready-to-wear clothing taking precedence.

Nonetheless, some dressmakers managed to continue to operate successfully in this changing environment. Mary Cummings

Eudy, a recent divorcee with a young son to support, opened her design studio in 1914 at a time when competition was fierce. Although she lacked formal business training, *Mary Cummings, Inc.* thrived for nearly 25 years and employed as many as 400 women as sales representatives, seamstresses, dressmakers and designers. Eudy marketed her personalized service, tailored fit, and exclusive brand, setting her business apart from assembly-line garments available in department stores. She promised “original and exclusive materials, fit of garment and complete satisfaction guaranteed—shown in your home by appointment.”³

In order to compete against factory-produced clothing, Eudy focused on serving a national clientele. She did not advertise in Louisville, preferring non-local customers. Each spring and fall, she updated the sketches in her “Book of Designs” and sent them to her sales representatives in other cities. Her business model worked. Eudy’s most famous patron was Sara Delano Roosevelt, who ordered several dresses, scarves and bags from her in 1937 and 1938. Mrs. Roosevelt wore one of the dresses to her son’s presidential inauguration.

Mrs. Roosevelt’s dress—and other garments designed by dressmakers like Grunder, Mulvaney and Eudy—were the result of a team of workers. Dressmakers especially relied upon seamstresses to implement their designs. Seamstresses assisted with basic sewing tasks to maximize efficiency and output. In the 19th century, many women held this job: Cincinnati’s newspaper reported 4,000 needlewomen in the city in 1853, and in 1874 there were around 5,000 sewing girls in Louisville.



Mary Cummings Eudy drew detailed sketches to show her out-of-town clients, such as this one called “A Spanish Beauty.” She stored the drawings in designs books that were updated each spring and fall. [Filson Museum Collection]



“A Spanish Beauty” ecru dress by Mary Cummings Eudy. Intricate embroidery was one of Eudy’s trademarks. [Filson Museum Collection]

While modistes were often quite wealthy and independent, the women who worked for them were less fortunate. Seamstresses often labored from sunup to sundown and in poor conditions. Fortunate women sewed at home, while others worked in basements and cellars where the atmosphere was stifling. The large number of women working in the trade meant that compensation rates were low. Seamstresses often received minimal wages, barely reaching a subsistence level. Employment could

also be variable, with some women unable to find regular work.

Georgetta and Ella Manser’s experiences as seamstresses may be representative of the working conditions of the era. The sisters lived with their widowed mother Mary in rented accommodations in Cincinnati, Ohio in the mid-1880s. Mary described her daughters’ work when writing to her sister-in-law: “*The girls have to work very steadily from early morn till night, have no time for recreation, but their labor enables them to meet all the expenses and keep a nice home over our heads. . . . I do not think you can have any idea how much sewing they do. . . . They have over a hundred garments in the house.*”⁴

Dressmaking offered women career opportunities as they entered the workplace in the 19th and early 20th centuries. Women like Christina Grunder and Mary Cummings Eudy found empowerment as owners of their own businesses. Emily Mulvaney possessed authority and relative wealth as head of a dressmaking department. Such women often led the charge in challenging the conventional wisdom and lobbying for increased rights for women. However, the opportunities enjoyed by Grunder, Mulvaney, and Eudy were not shared by all working women. Georgetta and Ella Manser found employment, but toiled long hours to earn a living. These elaborate, intricate, hand-stitched creations are the result of their work as well.

MY ORDER IS AS FOLLOWS:		ACCEPTANCE MEMORANDUM		PRICE	SHIPMENT DATE
STYLE NO.	MOTIF	MATERIAL			
148	Applique - (Purple)	Purple Shadow Blue	77.75		Mon
356	Sanatation - Black	Black Grosgrain	64.75		
247	Five Tagging - Black	Black Grosgrain	69.75		
DATE: 5-9-38		DEPOSIT MADE \$		CLIENT'S SIGNATURE	
<p>Alterations on Gowns Individually Made are made without cost to Customers within ten days after delivery.</p> <p>Each order will be executed according to your individual selections of motifs, models and materials.</p> <p>With each order for Dress Pattern, I will send findings and a sketch of the model to assist modiste in making up the material. The material will be sent in three fitters lengths, not cut out and not marked for cutting. Motifs Patterns may be purchased for modiste's use in regulation sizes 34 to 42 for \$2.00—size 44 to 52, \$2.50—over 52, \$3.00.</p>					
<p>TERMS—PAYMENT ON RECEIPT OF SHIPMENT</p> <p>MAKE ALL REMITTANCES PAYABLE TO MARY CUMMINGS</p>					
<p>222 W. MAGNOLIA AVE. REPRESENTATIVE LOUISVILLE, KY.</p>					

Mary Cummings Eudy’s most famous patron was Sara Delano Roosevelt, mother of the president. Mrs. Roosevelt ordered several dresses, scarves and bags from Eudy in 1937 and 1938. [Mary Cummings Papers, Filson Manuscript Collection]

Endnotes

- 1 Louisville Chancery Court, petition no. 40,803, January 18, 1887.
- 2 “J. C. Seashols & Co.” *Courier-Journal*, December 23, 1888.

- 3 Seasonal Announcement, Mary Cummings Papers (Mss. C C), Filson Historical Society.
- 4 Mary Manser to Catharine Stow, March 4, 1885. Stow Family Papers (018x11), Filson Historical Society.

Violins of **HOPE**

LOUISVILLE

The Violins of Hope: Strings of the Holocaust, a collection of more than 60 restored instruments played by Jewish musicians during the Holocaust, visited Louisville for 10 days of exhibits and events last October, and was made possible by a consortium of partner organizations and presented by the Jewish Heritage Fund for Excellence.

This is a continuation of that legacy.

Violins of Hope Louisville:
Connecting the Past to the Present
a film by Michael Fitzner and 180 Degrees Film Productions

Tuesday, November 10, 2020

Two opportunities to view:

12:00 p.m. and 6:00 p.m.

Free

The Filson Historical Society

1310 S. 3rd St., Louisville

Register online at filsonhistorical.org

Violins of Hope Louisville Continuing Legacy is a partnership program of Kentucky Performing Arts and the Filson Historical Society, with support from the Community Foundation of Louisville.

2019 IMPACT REPORT

136 years the Filson has preserved Ohio Valley history and culture for future generations

↑52% IN PROGRAM ATTENDANCE

16,445 people visited the Filson for a tour, lecture, field trip, exhibit, or program

425 families served

10

weeks of interactive and engaging activities for families during the Fund for the Arts Cultural Pass Program.

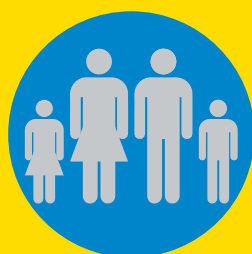
“The Filson Historical Society is like nothing else.”

– Steve Inskip, Gertrude Polk Brown lecturer, author, and host of NPR’s Morning Edition.

PROGRAMS

70 lectures | **5** exhibits

6 *New York Times* bestselling authors for our Gertrude Polk Brown Lecture Series



MEMBERSHIP

3,727 Members

76% retention rate

Thank you to our members who continue to renew their support at a rate well above the national average

350

youth visited the Filson during field trips or summer interactive family programming

FELLOWSHIPS & INTERNSHIPS

19 Fellows and Interns
\$13,200 funds awarded

"There's no better place to study history than the Filson, not only because of its extraordinary archival wealth, but also because of the intellectual community it creates."

– Dr. Christina Snyder, former Filson fellow



**MOST
LIKED
PHOTO
OF
2019**

▲ Research Specialist Hannah Costelle organized a large uncatalogued manuscript collection [Schenck-Danner Collection]. This collection is comprised of records relating to the business activities of Ulysses P. Schenck, a merchant and entrepreneur of Vevay, Indiana. Schenck operated several steamboats on the Ohio River in the mid-late 1800s. These records really give us a sense of how the Ohio River was the highway of its time and how important it was in the movement of goods to the rest of the country.

↑59%

INCREASE IN COMMUNITY RENTALS
OF THE FILSON CAMPUS

**1,067
1,800**

VISITED OUR COLLECTION AND
REMOTE INQUIRIES ANSWERED

↑23%

INCREASE IN WEBSITE VISITS
(FILSONHISTORICAL.org)

ACQUISITIONS

432 Total Acquisitions in 2019

WEBSITE/SOCIAL



8,928

people reached via **Facebook**



1,157

Instagram followers

↑78% over 2018

Two Instagram accounts: follow us at
@filsonhistorical and **@filsonvenues**



Walter H. Kiser's *NEIGHBORHOOD SKETCHES REVISITED*

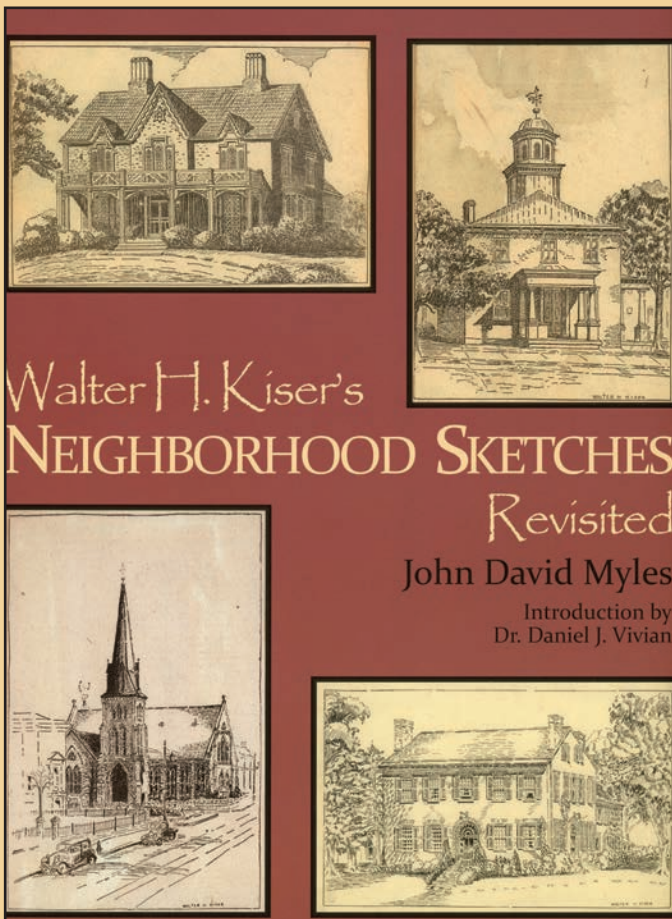
by John David Myles

For an eight year period from December, 1934 until December, 1942, Walter H. Kiser, born and raised in New Albany, Indiana, sketched architectural masterpieces, many dating from pioneer and antebellum times. Kiser began in Louisville, drove around the back roads of Kentucky, and then crossed the Ohio River to southern Indiana. This was before the days of interstate highways and the Kentucky turnpike system. A total of 404 sketches, along with Kiser's written notes, were published in the *Louisville Times* in a series known as *Neighborhood Sketches*. He published one a week for eight years, except for the two weeks surrounding the 1937 Ohio River

flood. Roughly 160 of these were exhibited at the Speed Art Museum in a special exhibition in May, 1939. Curiously, Kiser left no explanation of why he chose the particular public buildings, churches and private houses he drew. There is no logical consistency to his work by way of style, geography or period. The real consistency is Kiser's clear appreciation of beauty, materials, craftsmanship and history—both documented and anecdotal.

The series ended when Kiser departed as a private for army duty at Fort Meade, Maryland, at the age of 38. His enlistment form identifies his occupation as artist, his duties as "Make sketches of old houses, landmarks, churches etc. for newspaper", that his employer's business was "Newspaper publisher", that he had been employed for seven and one half years, and that his annual earnings were \$520. This was apparently his sole employment. It may explain why he was living with his father and his stepmother when he left their home in New Albany for Fort Meade. He was honorably discharged over six months later because of his age. A life-long bachelor, he lived with his father and stepmother until his father's death, his stepmother until her death in 1962, and then continued to live in their house until his death in 1980.

In his latter years, Kiser was reclusive. Very little is known about him. He was found dead in his home in 1980. His brief obituary in the Indiana edition of the *Louisville Courier-Journal* refers to him as "a retired commercial artist for The Courier-Journal, and a member of the Central Christian Church and the Floyd County Historical Society."



Like much of Kiser's life, the provenance of the drawings is mysterious. Roughly 75 of his sketches which were published ended up at the Filson Historical Society. About the same number went to the Louisville Free Public Library, and were ultimately given to the Filson. A substantial number of drawings found their way to a Louisville antique dealer and were recently acquired by the Filson.

In the forward to the catalog to the 1939 Speed exhibition, Kiser's hope of publishing a book of the sketches was expressed. In the newspaper announcement of Kiser's leaving for service in the War effort, was this statement: "The Times hopes Mr. Kiser will resume Neighborhood Sketches in this page when he returns from the war." Even though he returned to the area six months after he left, Kiser never published any further sketches. Nor did he publish his existing sketches in book format. These unexplained stops to his artistic and historic work add to the mystery of his life.

Shelby County lawyer, former circuit judge, architectural historian and preservationist, John David Myles, has now returned Kiser's talent to light, over seventy-five years after the last of the sketches, and almost forty years after Kiser's death. This is a marvelously researched and sumptuously illustrated book of Kentucky and southern Indiana architectural history, written by one of Kentucky's leading authorities on the subject. Judge Myles has followed Kiser's path, and has photographed those buildings drawn by Kiser which have survived.

The format is perfectly suited to an appreciation of Kiser's artistry and an understanding of the history of the buildings he drew. The book contains a marvelous introduction

by Dr. Daniel J. Vivian, Chair of the Department of Historic Preservation of the College of Design of the University of Kentucky. Unless otherwise noted, the drawings are in the collection of the Filson Historical Society, and the author generously gives credit to the Filson's James Holmberg for his cooperation and assistance.

The author has written a solid biography of Walter Kiser. He then organizes the sketches chronologically as Kiser drafted them, and in two sections—the first devoted to surviving neighbors, and the second to those which no longer stand. Each page contains Kiser's drawing of the individual building and the note which he wrote contemporaneously about it in *Neighborhood Sketches*. Judge Myles has then updated the post-sketch history of the building with his own meticulously researched notes, along with a color photograph of the building as it currently looks.

For any lover of the region's magnificent historic public buildings and homes, the book is intoxicating. One can hardly put it down. As scholarship, this book brings the magnificent collection of drawings and architectural notes by Kiser to a broad readership, coupled with Myles' painstaking, well-documented updates. Quite simply, *Neighborhood Sketches Revisited*, winner of a 2019 Publication Award from the Kentucky Historical Society, is an important addition to Kentucky and southern Indiana architectural history, as well as to the library of anyone fascinated by the architecture of this region.

Reviewed by Richard H. C. Clay
Filson Historical Society

A Child's World

Are children of the early 21st century much different from those of centuries past? It seems children today have more freedom than ever to be themselves, while their predecessors had little say in how they were treated or allowed to spend their time. Yet, despite often being told they should be “seen and not heard,” children throughout history have found opportunities to play, create, and leave behind a legacy of their own. That legacy is preserved in the Filson’s collections. In this exhibit we have assembled manuscripts, books, photographs, portraits, and artifacts that shine a light on the lives of children from pioneer times to the present. These collections let us peek into “a child’s world” from years gone by, a world of imagination and wonder even in face of hardship and high expectations. What these children have left behind shows the truth of what Herbert Hoover said some 100 years ago: “Children are our most valuable resource.”

Exhibit Opening

Friday, April 24, 2020 | 5:00–6:30 p.m.

The Nash Gallery in the Ferguson Mansion
1310 S. 3rd St., Louisville

Remarks from the curators at 5:15 p.m.



Sponsored by:



TREYTON OAK TOWERS
MAKING RETIREMENT LIVING HISTORY FOR MORE THAN 34 YEARS

The Woman's Hour

The Great Fight to Win the Vote

by Elaine Weiss

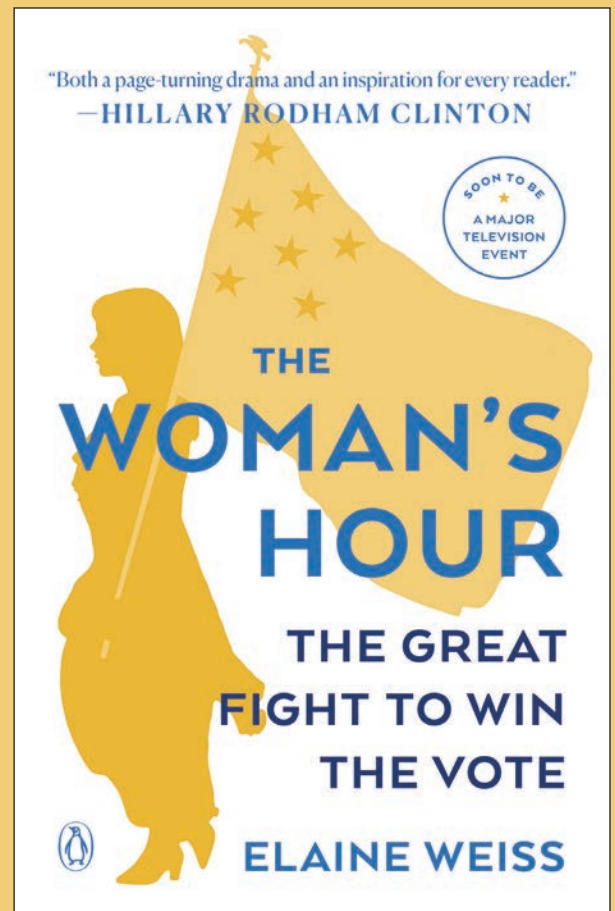
Soon to be a major television event, the nail-biting climax of one of the greatest political battles in American history: the ratification of the constitutional amendment that granted women the right to vote.

Nashville, August 1920. Thirty-five states have approved the Nineteenth Amendment, granting women the right to vote; one last state—Tennessee—is needed for women's voting rights to be the law of the land. The suffragists face vicious opposition from politicians, clergy, corporations, and racists who don't want black women voting. And then there are the "Antis"—women who oppose their own enfranchisement, fearing suffrage will bring about the nation's moral collapse. And in one hot summer, they all converge for a confrontation, replete with booze and blackmail, betrayal and courage. Following a handful of remarkable women who led their respective forces into battle, *The Woman's Hour* is the gripping story of how America's women won their own freedom, and the opening campaign in the great twentieth-century battles for civil rights.

Elaine Weiss is a journalist and author whose magazine feature writing has been recognized with prizes from the Society of Professional Journalists, and her byline has appeared in many national publications, as well as in reports for National Public Radio. Elaine's book about the woman suffrage movement, *The Woman's Hour: The Great Fight to Win the Vote*, has earned glowing reviews from the New York Times, Wall Street Journal, and NPR, among others, and she has presented talks about the book and the women's suffrage movement across the country. Elaine lives in Baltimore, Maryland, with her husband, and they have two grown children. When not working at her desk, she can be found paddling her kayak on the Chesapeake Bay. And she votes in every election.



Photo: Nina Subin



Praise for *The Woman's Hour* *The Great Fight to Win the Vote*

"Weiss renders the conflict so suspensefully that it is easy to see why Steven Spielberg's Amblin Television has already bought the rights to the book. The book grippingly recounts the twists and reversals that took place in the weeks leading up to the suffrage victory, but it is even more thrilling in its presentation of ideas—both those of the suffragists and those of the people who opposed them... *The Woman's Hour* animates the past so fully that its facts feel anything but fated."

—Casey Cep, *The New Yorker*

"Remarkably entertaining...a timely examination of a shining moment in the ongoing fight to achieve a more perfect union."

—*Publishers Weekly*, Starred and Boxed Review

Tuesday, June 2, 2020 | 6:00 p.m.

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Free for Filson members, \$20 for non-members

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Abby Glogower

Curator of Jewish Collections



Jamie Evans: Abby, can you tell us a little bit about your background and how you came to the Filson?

Abby Glogower: Sometimes I feel as though, professionally, I'm like a cat with nine lives, and I'm not sure which life I'm on right now. My path to the Filson was circuitous and interesting. I started my professional life as a scholar of art history and a museum educator in art museums, but I've always been curious and have rolled with the opportunities life has presented. As much as I loved museums, I loved libraries too and worked in art libraries as a student assistant in college. When I was in graduate school studying art history, I worked part-time teaching computer literacy in the Chicago Public Library system, and then when I was in graduate school at the University of Rochester, I started working in library special collections, processing archival collections and curating exhibits. So I was kind of dancing around all these different but related fields, like libraries, museums, art, and history, and I think that it's fitting that I ended up at the Filson, which is a blend of things I love.

JE: Could you tell us a little bit about your schooling?

AG: I've been in school most of my life, and even though it's been hard, my education is probably the thing I am most thankful for in life—maybe that's why I kept going back for more! I grew up in an Orthodox Jewish family in Ann Arbor, Michigan, and attended Jewish day school for most of my life until high school, when I switched to public school. I earned my BA in art history and philosophy at Oberlin College in

Ohio and then an MA in art history at the Art Institute of Chicago. From there, I went to the University of Rochester, which has a wonderful interdisciplinary PhD program in visual and cultural studies, and I graduated with my doctorate in the spring of 2017.

JE: What brought you to the Filson?

AG: I was intrigued by this unique new job opportunity that had opened up here to create a minority archival collection, at the local level, in an institution that had not really done that before. The Filson had received a grant from Louisville's Jewish Heritage Fund for Excellence to develop its Jewish history collections and build bridges with the Jewish community of Louisville. It was a new initiative and a new position that struck me as a fun and exciting challenge I wasn't likely to find anywhere else.

JE: What about Louisville?

AG: My long-suffering husband had just had it with the Upstate New York winters and told me that he was willing to go anywhere I got a job I liked, as long as it was somewhere warmer. Louisville was perfect for us in terms of climate, city size, and proximity to family in the Midwest. I'm pleased to report that we find the winters here most agreeable.

JE: Wonderful! So like you said, this was a really unique opportunity for you to create something new at the local level. How has that been going for you?

AG: It's a bit clichéd to say, when one is lucky enough to work in a place like a historical society, but I am learning every day. Sometimes I'm learning about the obvious things, like local and regional history or the Jewish communities of Kentucky and the Ohio Valley. But I'm also figuring out how to do a job that never existed before! In the process, I'm learning how to be a better

listener, teacher, and researcher and also how to be as flexible as possible with my time and my energies.

JE: Like you said, you're on the ground, learning every day.

AG: Right, figuring it out as we go along while keeping a big-picture vision in mind. Starting Jewish collections and Jewish community archives here at the Filson is an endeavor that rests on three legs. One leg is the collections themselves. We have been working to obtain material then catalog it, preserve it, and make it accessible. Leg number two, I would say, is the outreach: meeting people, being present in and a resource for the community, someone that people can call if they have questions about local Jewish history or if they want to partner on a program or a workshop. Leg number three is exhibits and programming here at the Filson that help bring the collections and research we are doing to all Filson audiences. My work is to increase knowledge about Jewish history and culture and to help everyone, regardless of background, think about the intersections between our different micro-communities in the shared past and present of our region.

JE: So moving on, tell us a little bit about Abby outside of the Filson.

AG: I live with my husband, Josh, who's a writer, editor, and academic administrator at the University of Louisville. We have three large, aging rescue dogs with some special needs. My interests outside of work include music (I sing in a pop choir, strum occasional tunes on the guitar, and go to concerts when I can stay up late enough), vegetarian cooking, and yoga. I really believe in bicycling as a way of life and commute to work by bike whenever possible. My biggest interest outside of work—as you well know, Jamie—is fixing up the house that we bought last year in the Beechmont neighborhood. We really

love Beechmont and exploring the South End, and breathing new life into our 1940s house takes up a lot of my free time!

JE: What are some things you want people to know about the South End?

AG: What drew us to Beechmont was how down-to-earth and lovely it is. We live on a block that is incredibly diverse, both racially and economically, and we have wonderful neighbors that come from all different kinds of backgrounds. We also live around the corner from a phenomenal branch of the Louisville Free Public Library, the Iroquois branch, which is such a gem in the library system and does a lot of really cool, engaged community programming. My husband and I volunteer sometimes at the English Conversation Club that they host there on Saturday afternoons, where we sit and practice English speaking skills with new immigrants to the United States. It's just been a great opportunity to meet and learn from Louisvillians who moved here from Sudan and Somalia and other places that I will never likely ever get to visit.

JE: So to wrap up, what's something you want our members to know about your work here at the Filson?

AG: For me, history is not just books and events and factoids. History is a people business because people shape what gets remembered and how and why.

JE: It's living.

AG: Yes, and it comes alive for me most when I get to interact with people personally. I get really excited when people recognize themselves as being part of history, that history is not just something that happened in the past but that it is ongoing, and that the things that we say and do and experience today are going to be the very things that people will puzzle over and try to understand in the future.

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