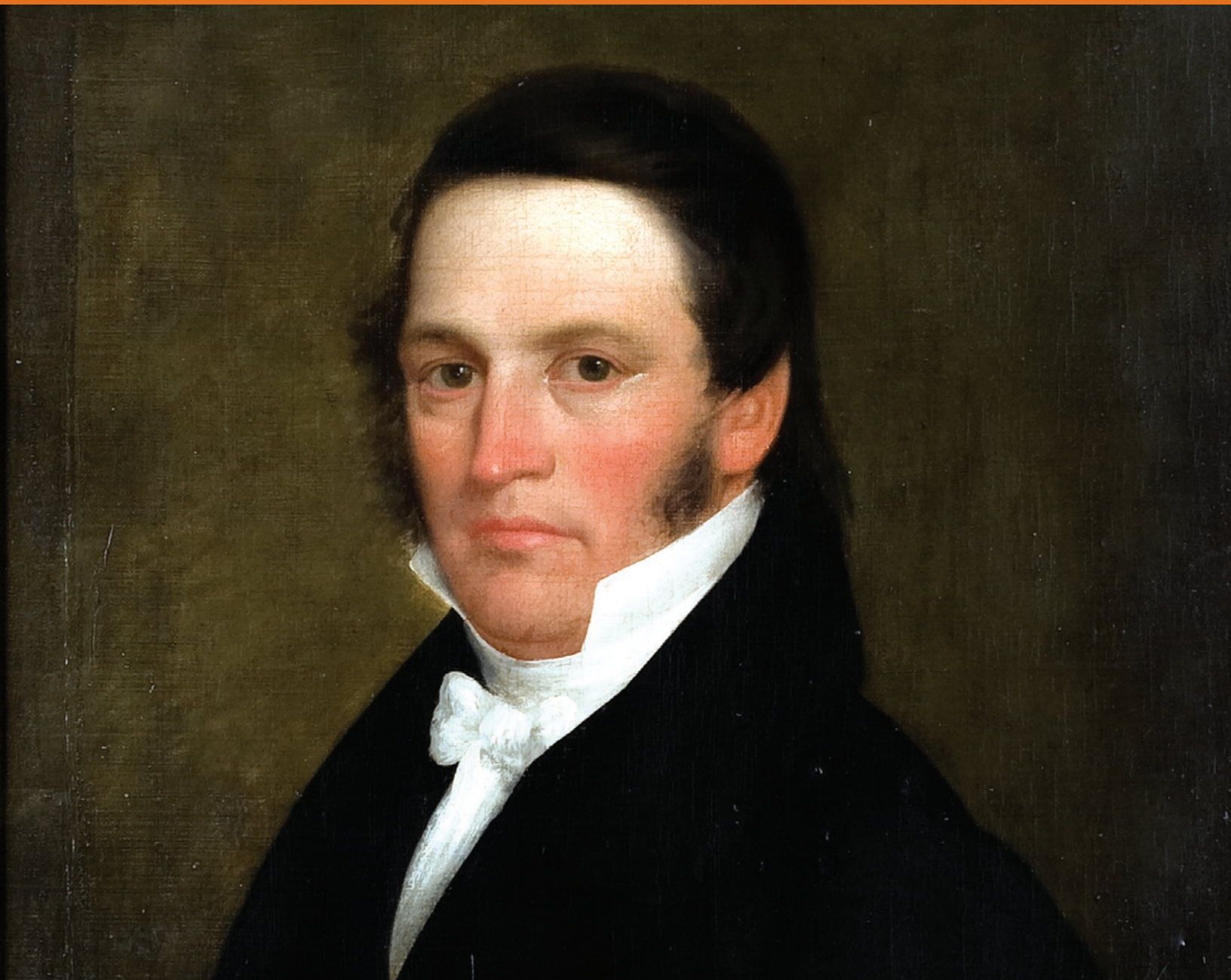


The Filson

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



*Recent
Acquisitions*
1

*Browsing in
our Archives*
2

*The Filson
Expansion*
4

*Recent
Interns*
9

*Lessons in
Likeness*
10

*November
Events*
14

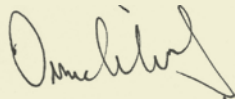
*Christmas
Gifts*
15

*Membership
List*
16

From the President

One hundred and twenty-six years after our founding, The Filson Historical Society continues to flourish. The last two decades have seen remarkable growth in our collections, programs and membership. Our archives now contain over 1.8 million unique manuscripts and documents tied to our region's history. We also continue to build our collections of rare books, portraits and paintings, photographs, and artifacts. Each year we offer dozens of lectures, not to mention concerts, field trips, and special events. The Filson's success, however, means that we are outgrowing our current space. Our last major expansion came in 1986 with our move to the Ferguson Mansion and our addition of a secure six-floor archival storage wing. As we approach the limits of our capacity, the time has come to expand again.

This issue of *The Filson* looks at our plans for the future. These include a striking new building next to the Ferguson Mansion and the creation of a beautifully landscaped Filson campus. Our award-winning architects, De Leon & Primmer Architecture Workshop, have incorporated The Filson's need for substantially more archival storage space, a larger lecture hall, and increased exhibit space into a brilliantly designed new structure that both fits the fabric of Old Louisville and expresses our key values of openness and accessibility. At a public hearing on August 11, the city's Old Louisville Architectural Review Committee unanimously and enthusiastically approved the design for our new building and campus. This was a vital step, and we are deeply grateful for the help that our neighbors, our board, and our members provided in this process. With the continued generosity of our members and supporters, The Filson's wonderful expansion plans will become a reality.



Orme Wilson, III
President

From the Director

It's hard to believe that it has been over ten years since The Filson offered its first fellowship to encourage greater scholarly use of our collections. From modest beginnings, the Fellowship and Intern program has grown each year and so have the number of graduate students, faculty, and independent scholars who are able to use our unique resources because of this important program. Since 2005, the program has been under the direction of Dr. A. Glenn Crothers, The Filson Institute's Director of Research and assistant professor of history at the University of Louisville.

Almost two hundred fellows and interns have been selected in a very competitive and juried process to receive such support. It has been rewarding to watch them research and report their findings, and return to The Filson over the years. We've seen them take part in both the public and academic conferences of The Filson Institute, submit articles to *Ohio Valley History* and other professional journals, and have their research published by academic and commercial presses. Collectively, their decade of creative engagement with our resources has offered new interpretations of Kentucky and Ohio Valley history to the public and has helped us better understand the tremendous story-telling potential of our collections. Together our Fellows and Interns represent a community of creative scholars who have become some of The Filson's best advocates.

Beginning in 2009, funding for the Fellowship and Intern funding, as well as other Filson Institute initiatives designed to encourage scholarly engagement with our collections, were provided in part by the Thomas W. Bullitt Charitable Trust, for which we are grateful.



Mark V. Wetherington, Ph.D.
Director

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and story ideas.

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OUR MISSION:

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

COVER & BACK PHOTO:

Lewis Kerner portrait by Corwine.

Dorothy Waltz Kerner portrait by
Corwine.

Recent Acquisitions



One of The Filson's most recent acquisitions is a lovely portrait of young Margaret Isabella Long Stockwell (1866-1934). The daughter of Isaac and Margaret Walter Long, young Margaret was a Louisvillian, raised on Broadway when it was a fashionable residential avenue. The portrait is initialed W.C. Research and its style renders a strong attribution to William B. Cooper. Based in Tennessee, Cooper made itinerant visits to Louisville. His last recorded stay was 1877. One of his specialties was children's portraits, a genre in which one can see he excelled.

The accompanying photo shows Margaret's daughter, Margaret Stockwell Talbert, and granddaughter, Margaret Ellen Talbert, admiring her portrait in 1951. Ms. Talbert is the donor of the portrait and photo.

1. Portrait of Margaret Isabella Long Stockwell
2. Margaret's daughter, Margaret Stockwell Talbert, and granddaughter, Margaret Ellen Talbert, admiring her portrait in 1951.

Browsing in Our Archives

THE WORLD WAR I PHOTOGRAPHS OF NORMAN KOHLHEPP

BY ROBIN L. WALLACE | ASSOCIATE CURATOR OF SPECIAL COLLECTIONS



A great deal can be learned from analyzing the visual literacy of a photograph. Determining the “who,” “what,” “when,” “where,” “how” and “why” of an image helps us place the photograph in a historical context and properly catalog it for future research. Unfortunately, much of this information is often missing from photographs that find their way to The Filson. While we can glean information from the medium and physical characteristics of photographs, and the appearance of persons and places in the images, proper provenance and image descriptions for a photographic collection are invaluable resources.

Recently catalogued in Special Collections are the papers and photographs of Louisvillian Norman Kohlhepp (1892 – 1986). The Kohlhepp photograph collection contains over eight hundred negatives and prints, highlighting his time at the University of Cincinnati, his employment with the General Fireproofing Company, his enlistment in the armed forces in France during World War I, and his travels abroad in later decades.

Kohlhepp was a multi-talented individual who excelled in the fields of science and art. A graduate of Louisville’s Manual Training High School, he went on to obtain a degree in metallurgical engineering from the University of Cincinnati. After graduating, he worked for the General Fireproofing Company in Boston, Massachusetts, a manufacturer of steel office furniture. In 1917, Kohlhepp enlisted in the Field Service and went on to serve in the Reserve Mallet in World War I – a transport unit that was created as part of the French Army, but later became part of the United States Army’s Transport Service. He also trained other mechanics

during his time in France. Kohlhepp remained in Europe until 1919 when he returned to Camp Taylor in Louisville and was discharged from the army. Already skilled at mechanical and scientific rendering, in his mid-thirties Kohlhepp began to seriously pursue the fine arts. During further visits to France, he founded the American Students and Artists Club in Paris, where he met his future wife, Dorothy. She encouraged his artistic inclinations, and Kohlhepp began his studies at the *Académie Colarossi* and *Académie de la Grande Chaumière*. Kohlhepp and his wife also studied with Andre Lhote, the cubist painter. Kohlhepp whole-heartedly extended his support to the Louisville arts community and was active in the Art Center and the Louisville School of Art. His work resides in collections at the University of Louisville, The J. B. Speed Art Museum, The National Museum of American Art, and the Smithsonian Institution.

Fortunately for The Filson, Kohlhepp meticulously described his packets of negatives and photographs from the war years. The detailed descriptions of each step of Kohlhepp’s military journey are carefully recorded on the packets, dating from his departure to Europe, his arrival at the non-combatant Field Service School at La Ferme de Chavigny par Longpont, to his return to Camp Taylor. Each group of photographs unfolds a story of the machinery of war, the landscape of France, the devastation of battle, and the day-to-day life of the Reserve Mallet.

LEFT TO RIGHT:

A soldier with chickens, Soissons, October 1917
The Aftermath of Battle, Soissons, October 1917
Pontenoy, July 1917
French Soldiers, Soissons, October 1917

NORMAN KOHLHEPP'S NOTATIONS ON HIS WORLD WAR I PHOTOGRAPHS AND NEGATIVES:

Arrived Paris July 5, 1917
American Field Service Headquarters
21 rue Raynouard, Paris.
Arrived at Chavigny Ferme near Loughout (Aisne)
July 7, 1917
Left Chavigny Ferme July 20, 1917

Aisne Defensive on Chemin des Dames
and Northeast of Reims - May 27 - June 5, 18
May 28 - May 29 - Camp in Forêt de Villers Cotterêts (Aisne)
" 29 - May 30 - " Givry near Belleau Woods
May 30 - June 4 - " Jouarre near La Ferté sous Jouarre (Marne)

Left Brest, France June 10, 1919
On Board U.S.S. Prinz Frederick Wilhelm
Arrived at Hoboken, N.J. June 19, 1919
June 19-23 - Camp Mills, Long Island, N.Y.
" 23-24 - " Upton " " "
" 24-24 - Washington D.C.
" 26 - Arr. Camp Taylor Louisville Ky.
July 15, 1919 - DEMOBILIZED FROM U.S. ARMY.

- Arrived Jouaignes (Aisne), July 20, 1917
- Arrived, Paris, July 5, 1917, American Field Service Headquarters, 21 rue Raynouard, Paris; Arrived at Chavigny Ferme near Loughout (Aisne), July 7, 1917; Left Chavigny Ferme, July 10, 1917
- Arrived Soissons, October 5, 1917; Left Soissons for Chevigny Ferme, October 7, 1917, Non-Com School
- Arrived, Non-Com School, Chavigny (Chavigny) near Loughout (Aisne), October 7, 1917; Chemin Des Dames Offensive; Left for Meaux (Officer's School), December 8, 1917
- Arrived Officer's School, Meaux (Marne), Centre d'Instruction des Automobiles; Left for Paris (7 days), then Pont St. Maxence, January 23, 1918
- Arrived Pont St. Maxence (Oise), February 2, 1918 near Compiègne; left for front-groupe Robinson, March 25, 1918
- Somme Defensive, March 21 - April 16, 1918 with 6th French, 5th British Armies; March 27, Camped on Road outside of Soissons; March 30, Convoy to Versailles for new trucks for groups Robinson and Browning; April 1, Camped at Chandun near Soissons; April 7 - May 18, Vivières, Ferme de l'Epine, near Villers-Cotterêts; May 20, 1918, Evacuated Soissons (civilians and town records)
- Montdidier - Noyon Offensive, June 9, 13, 1918; Champagne-Marne defensive, June 15 to July 18, 1918; Aisne- Marne Offensive, July 18, Aug. 6, 1918; Camp at La Chapelle sur Grecy near Meaux (Marne), June 4 - August 4, 1918
- Somme defensive, August 8-18, 1918; Aug. 4-9, 1918, Camp Etouy near Clermont (Oise); Aug. 9-12, 1918 Camp Baudeduit near Amiens (Sommes); Aug. 12-18, 1918, Camp Etouy near Clermont (Oise)
- Motor Transport Corps School #1, Decize (Nièvre), near Nevers (Nièvre), arrived Aug. 19, 1918, left June 3, 1918 [sic] (vocational training school #7)
- Aisne Defensive on Chemin de Dames and Northeast of Reims, May 27 - June 5, 1918; May 28-May 29, Camp in Forêt de Villers-Cotterêts (Aisne); May 29-May30, Camp Givry near Belleau Woods; May 30-June 4, Camp Jouarre near La Ferté-sous-Jouarre (Marne)
- Long Front, Chavigny Ferme, May 5, 1919 (after the battle)
- Soissons, May 5, 1919 (after the battles)
- Camp for casual officers For Bouguen, Brest, France, June 4-June 5, 1919
- Camp Pontanezen, Brest, France with American Mission Reserve Mallet Co. 842, old "7" Co., June 5-June 10, 1919
- On S. S. Chicago
- Left Brest, France, June 10, 1919 on board U. S. S. Prinz Frederick Wilhelm; arrived Hoboken, N. J., June 19, 1919; June 19-23, Camp Mills, Long Island, N. Y.; June 23-24, Camp Upton, Long Island, N.Y.; June 24-24 Washington, D. C.; June 26 arrived Camp Taylor, Louisville, KY; July 15, 1919 demobilized from the U. S. Army

GROWTH FOR THE FILSON HISTORICAL SOCIETY OUR PLANS TO EXPAND

BY MARK V. WETHERINGTON

Almost twenty-five years ago, The Filson faced a number of challenges to its continued growth as a historical society devoted to collecting and preserving material related to Kentucky and adjacent states.

The archival stacks that held our unique and irreplaceable collections was full; the old headquarters on Breckinridge Avenue were “cramped”; the small museum was inadequate; and lecture room and office space were limited.

The solution to these challenges was a successful mid-1980s capital campaign, one that allowed The Filson to move into its present Old Louisville headquarters in the architectural gem known as the Ferguson Mansion.

Now, we find ourselves in an almost identical situation. Our 6,000 square feet of archival space, 90-seat lecture room, 2,400 square foot exhibit gallery, and the seemingly abundant office space have reached capacity due to collections growth and expanded educational outreach programming, including The Filson Institute conferences and lectures that total around 100 each year.

Our present facility severely limits our ability to fulfill our regional mission of collecting, preserving, and telling the significant stories of Kentucky and Ohio Valley history and culture.

Today, The Filson seeks to expand its home for Kentucky and Ohio Valley history by creating a space more reflective of its inclusive atmosphere and more suited to its expanded work. While we will continue to maintain our headquarters in the Ferguson Mansion, we will add a new building with flexible program and event spaces at the corner of Fourth and Ormsby streets on property previously acquired by The Filson with possible future expansion in mind.





AERIAL VIEW OF STREET CORNER



NORTH FACE OF NEW BUILDING



WEST FACE OF NEW BUILDING

This building, designed by the award winning Louisville firm De Leon & Primmer Architecture Workshop, will add 9,000 square feet of collections space (bringing our total to 15,000 square feet), a flexible lecture hall capable of seating up to 260 people and including display spaces, and a fully programmable third floor overlooking Old Louisville.

The Ferguson Mansion and Carriage Houses will be renovated to offer more exhibit space and a much larger reading room. The old and new buildings will be integrated into a Filson “campus” aligned along a pedestrian mall reaching from Third to Fourth streets. The Old Louisville Architectural Review Committee has unanimously approved this exciting design.

.....

De Leon & Primmer Architecture Workshop describe the design this way:

In response to its context and to encourage community engagement with The Filson, the design uses as its starting points both a physical and visual externalization of The Filson. Engaging the community as an urban amenity, the project is organized along an open-air, public mall. Along the public mall, civically scaled views into The Filson’s collections and programs will animate the neighborhood and engage the community through an informal visual access.

.....

Construction of the new building, renovation of the existing Ferguson Mansion and Carriage House, and development of the campus is expected to cost approximately \$7.5 million.

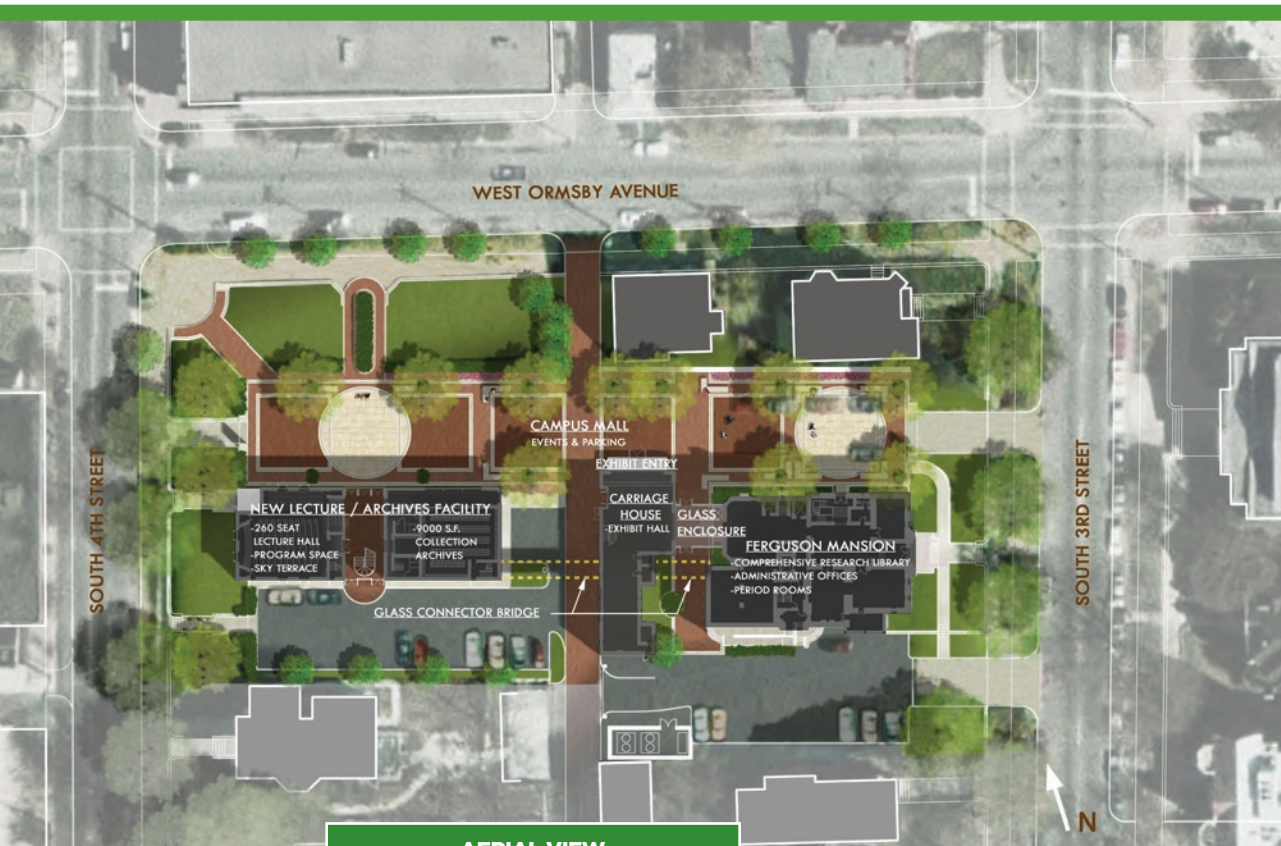
These new research, program, and events spaces will give members and the general public more opportunities to experience and celebrate their history, allowing them to understand how the past continues to shape the present and future.

The Filson needs your support to make this exciting vision a reality. Look for future articles on the development of the new campus in The Filson Magazine.

MORE PHOTOS ON NEXT PAGE ➤



STREET VIEW OF NEW BUILDING



AERIAL VIEW

RECENT INTERNS AT THE FILSON

The Filson's internship program continues to provide experience and training for students contemplating a career in archives. This summer, two Boehl interns spent time with us. And this fall, another intern is with us as well.



Katherine Horner is completing her MLIS at the University of Kentucky and working part-time at the Louisville Free Public Library. Katherine focused primarily on The Filson's extensive sheet music collection, and creating MARC records for the individual items so that they could be identified through national databases. She also assisted with updating museum accession files.



Bettina Hessler is completing her PhD in history at Northwestern University and is interested in pursuing a career involving archival research. Bettina focused on our scrapbook collection, working to make them more accessible to researchers. A native of Germany, we also took advantage of her fluency in German to translate letters in the collection written in her native tongue.



A longer-term intern is our graduate student from the University of Louisville History Department. **Lori Wilson** is a native of Kentucky, and returned to the state after earning her BA in history from California State University-Los Angeles. She is spending the fall semester working on our photograph and architectural plans collections.



Lessons in Likeness


PORTRAIT PAINTERS IN KENTUCKY AND THE OHIO VALLEY 1800-1920



By Estill Curtis Pennington

EDITOR'S NOTE:

Lessons in Likeness: Portrait Painters in Kentucky and the Ohio Valley 1800-1920
was published by the University Press of Kentucky, November, 2010.




In the time span between 1802, when the young Kentucky artist William Edward West began to paint portraits while on a downriver journey, and 1920, when John Alberts Jr. worked in Louisville, a large number of notable portrait artists were active in Kentucky and the Ohio River Valley. The Filson Historical Society's collection of work by these artists has been accorded the most comprehensive in the region. *Lessons in Likeness* is a study of these artists, illustrated by their works, with consideration of the cultural terrain in which they painted. There are many lessons in likeness to be learned. There are lessons of established masters instructing young apprentices. There are also lessons in the likeness of objects by different hands whose similarity to each other indicates a preference for a prevailing "style." And there are the more ambiguous lessons to be learned from the special appreciation some of these artists, and some of their works, have gained through oral history, social custom, objective publications and obscure accounts.

Eternally, portraiture involves artists and sitters, invoking, if not uniting, the elements of biography, aesthetics and socio-political history. Portraiture may be the most social of the painterly pursuits, as it involves sitters with expectations of being well represented, artists with certain abilities, and a period of posing that demands a physically engaging, interactive moment. The result of this interaction, an object to be viewed, attracts a responsive audience through all the years of its continued existence. As an image, especially of a known antecedent, portraits often accumulate a formidable oral history which can obscure both its origin and the context in which it was painted. As an object, portraits can also provoke highly contentious debate about "value" and "style." As images of

private individuals, the portrait also serves to illustrate the social fabric. As material culture, portraits were decorative items, and often the only art in the house. They were hung in places of prominence, gave a sign of affluence, and marked important moments of passage. As extant material culture, the enduring likeness of an ancestor, inherited by subsequent generations, enables continuity and enhanced family pride.

The most famous early portrait painter in Kentucky was Matthew Harris Jouett, who studied with Gilbert Stuart in Boston in 1815. He returned to Kentucky with versions of Stuart's presidential portraits, including one of George Washington in The Filson collection. Stuart's portraits and the compositional format Jouett derived from them have a strong frontality, which places the sitter high on the canvas, close to the picture plane and in a pose directed to engage the viewer. In attitude they reflect the forthright manner of the neo-classical age. Stuart was not disposed to flattery, nor was Jouett. Stuart's naturalistic format, with its even color and strong characterization, remained in favor among Kentucky portrait artists long after northeastern artists had begun to favor the lush coloration and elliptical lines of the romantic movement. Alonzo Douglas, Aaron Houghton Corwine, Joseph Henry Bush, and the younger artist Oliver Frazer were all legatees of Stuart's stylistic formulations.

However, other artists working during the ante-bellum period formulated styles derived from personal observation. Lacking exposure to master painters in urban studios, they developed a personal style that has a flat, literal descriptive power enlivened by an often awkward linearity. Their anatomical arrangements, especially the relationship of the head to the torso, seem most awkward





to contemporary eyes, and have gathered an oral history of being “folk.” Of artists in The Filson collection, Patrick Henry Davenport, James Thomas Poindexter, Phillip O. Jenkins, and Reason Craftt have all been criticized for anatomical disparity between head and body. In Davenport’s portrait of a woman of the Keller family, for example, the elaborately detailed and highly ambitious hair-do clashes with the attempt at a more classic head and shoulders pose. In the portrait of the two Calhoun girls, Poindexter used print sources, almost certainly from Italian Renaissance depictions of the Christ Child or St. John, for the anatomical features. The legs, akimbo, seem awkward, but are meant to suggest animation, and to give the picture added depth and perspective. “Folk” is now a term disabused by many in the academic community, but one that has far greater currency in the commercial arena. Professor John Vlach’s term “plain painter” offers a more descriptive terminology of a very sturdy individualism.

In the years following the Civil War, a great shift in portrait styles occurred, augmented by the rise of photography and the emergence of academic art centers. Painters who had previously worked with a master painter, or learned on their own, were now able to take classes at established schools, especially in Cincinnati, which became one of the leading centers for the teaching of art in late nineteenth-century America. Several of the teachers there, Frank Duveneck and Thomas Satterwhite Noble in particular, had first-hand experience with avant-garde European styles, notably the realism and naturalism practiced in Munich and Paris in the last quarter of the nineteenth century, and apparent in the art schools of New York and Philadelphia. Works by such later artists as Aurelius Reve-nahugh, Ferdinand Graham Walker, and John Alberts Jr. have a textured, nuanced approach to the subject, more expressive of a school than an individual interpretation. Several portraitists of the late nineteenth century were drawn to Kentucky by the industrial expositions in Louisville that included large art exhibitions.

Lessons in Likeness offers a broad spectrum of portrait prototypes across a time span of more than one hundred years. In part, it was written to assist in the identification of artists of portraits that are not signed and whose oral history has been lost. Portraiture is at once memorial and mimetic, an artifact that offers a visual bridge between histories, oral and written, and the physical world they recount. As limners illumine, so this account of artistic activity is offered as a means of shedding light on the particular distinction of place and the tender concerns of its inhabitants.

*The book **Lessons in Likeness: Portrait Painters in Kentucky and the Ohio River Valley, 1802-1920** is available to The Filson members for a special price, \$45.00.*



In the years following the Civil War, a great shift in portrait styles occurred...

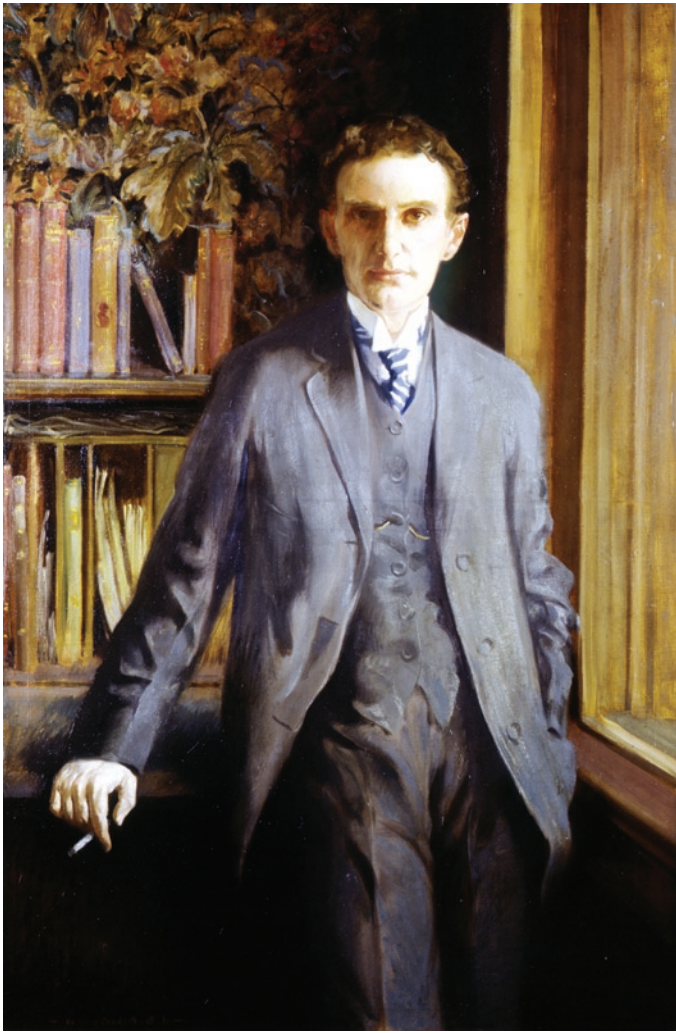
p. 11 - Portrait of A Woman of the Keller Family
by Patrick Henry Davenport

p. 12 - Portrait of George Washington by Matthew Harris Jouett

p. 12 (top left) - Portrait of Otto Rothert by John Bernard Alberts

p. 12 (top right) - Portrait of Susannah Smith Preston
by John Wollaston

p. 12 (bottom) - Portrait of Churchill children
by Manuel de Franca

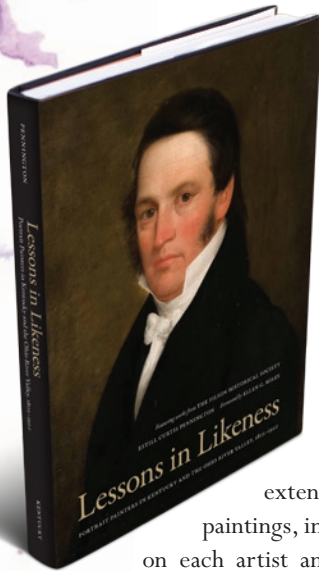


JOIN THE FILSON HISTORICAL SOCIETY
THROUGHOUT THE MONTH OF NOVEMBER CELEBRATING THE PUBLICATION OF

Lessons in Likeness

PORTRAIT PAINTERS IN KENTUCKY AND THE OHIO VALLEY 1800-1920

By Estill Curtis Pennington



The Filson Historical Society holds over four hundred portraits painted by a wide variety of artists in Kentucky and the Ohio River Valley, representing one of the most extensive holdings available for study in the region. *Lessons in Likeness: Portrait Painters in Kentucky and the Ohio River Valley, 1802-1920* features an extensive selection of The Filson's paintings, in addition to biographical notes on each artist and a cultural chronology. The result is a vivid portrayal of regional portraiture. The author, Estill Curtis Pennington, has been a student of painting in the South for the past thirty years. He has served in curatorial capacities for the Archives of American Art, the National Portrait Gallery, the Lauren Rogers Museum of Art, the New Orleans Museum of Art, and the Morris Museum of Art.

Lessons in Likeness: Portrait Painters in Kentucky and the Ohio River Valley, 1802-1918 will be available for purchase in November from The Filson Historical Society. For reservations and copies of this book, call (502) 635-5083 or visit www.filsonhistorical.org. The regular price for this book is \$50.00, but Filson members receive a 10% discount and can purchase the book for \$45.00.

- **Thursday, November 11**
Book Release Reception and The Filson Portrait Exhibition Opening - 5:15 p.m.
Lecture by Estill Curtis Pennington - 6:00 p.m.
The Filson Historical Society
1310 S. Third Street, Louisville, KY 40208
- **November 15, 2010 - March 31, 2011**
Portrait Exhibition featuring The Filson Collection
Governor's Mansion
704 Capitol Avenue, Frankfort, KY 40601
- **Sunday, November 21**
Lecture and Book-Signing by Estill Curtis Pennington
2:00 p.m.
Lexington Public Library
140 E. Main Street, Lexington, KY 40507
- **Gallery Tours - The Filson Historical Society**
These guided tours are designed to give insight and details on portraits in The Filson's collection. The tours are limited in capacity, so reservations are necessary.
Saturday, December 4, 11:00 a.m.
Wednesday, December 8, 4:00 p.m.
Friday, December 17, 12 p.m.
- **November 12, 2010 - March 31, 2011**
Guided Audio Tours and Portrait Exhibition
The Filson Historical Society
1310 S. Third Street, Louisville, KY 40208

Christmas Gift Ideas from The Filson



The Architectural History of Louisville 1778-1900

Samuel W. Thomas

Samuel W. Thomas' latest book, *The Architectural History of Louisville 1778-1900*, is a generously illustrated and detailed chronicle of Louisville's architectural lineage. Thomas thoroughly researched this history to create a vivid picture of the city's architectural styles, architects, and buildings from 1778 to the beginning of the twentieth century. Thomas is a founder of Preservation Alliance, and the author of 18 books, major studies on Louisville neighborhoods, and many essays on local history.

The Architectural History of Louisville 1778-1900 is available for purchase at The Filson Historical Society. The regular price for this book is \$65.00, but Filson members receive a 10% discount and can purchase it for \$58.50.



Oxmoor: The Bullitt Family Estate Near Louisville, KY Since 1787

Samuel W. Thomas

Samuel W. Thomas' definitive history of one of Kentucky's earliest farms is available for purchase from The Filson Historical Society. As old as the Commonwealth of Kentucky, Oxmoor Farm has witnessed the entire continuum of Kentucky, from its pioneer settlement to suburban development. Thomas consulted The Bullitt family papers in his research of Oxmoor. A great gift of Kentucky history for family and friends!

Oxmoor: The Bullitt Family Estate Near Louisville, KY Since 1787 is available for purchase at The Filson Historical Society. The regular price for this book is \$44.00, but Filson members receive a 10% discount and can purchase it for \$40.00.

Both Samuel W. Thomas books would make wonderful Christmas presents for the history aficionado. Call (502) 635-5083, or visit our website at www.filsonhistorical.org to purchase.

The Filsonians July - September 2010

How can you give a gift that will provide the greatest benefit to you and The Filson Historical Society? *Through Planned Giving.*

By informing us of your intent to include The Filson Historical Society in your estate, you are helping to ensure The Filson's ability to meet our mission of saving and sharing the significant stories of Kentucky and Ohio Valley history and culture. Your commitment allows us to remain a strong and vital educational resource for our community both today and tomorrow.

Planned gifts create opportunities for both you and The Filson Historical Society. Choosing the right type of commitment for you and your needs is just as important as making the gift. It could be something as simple as naming The Filson as a beneficiary to a more complex trust arrangement. In addition to the tangible benefits of planned giving, you will have the joy of knowing that your commitment helps The Filson to continue to be a steward of the past and ensures our future as a resource for Kentucky and the Ohio Valley. To learn more about planned giving options, please contact Judy Miller at 502-635-5083.

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David A. and Betty Jones
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