

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 CHAIR

The Filson Historical Society has enjoyed a great start to 2019! Attendance at our programs and exhibits has been terrific. For example, we had over 525 members and guests attend the Gertrude Polk Brown Lecture Series event at The Temple on Thursday, January 10. Dr. William I. Hitchcock from the University of Virginia gave a wonderful lecture about President Dwight D. Eisenhower, the subject of his new book, *The Age of Eisenhower, America and the World in the 1950s*. We so appreciate the generosity of Dace Brown Stubbs and George Garvin Brown IV for their support of this series. We had over 150 members and guests attend the January 24 lecture by Dr. Patrick Spero of the American Philosophical Association in Philadelphia about his new book, *Frontier Rebels, the Fight for Independence in the American West, 1765–1776*. Over 235 members and guests attended the opening of our Shantyboat Exhibit in the Bingham Gallery on a dreary, rainy Friday evening on January 4.

We have begun our search for a new President/CEO to replace Craig Buthod, who retired on December 31, 2018. A Transition Committee was formed in December. Its membership is as follows: from the Board, Anne Ogden, Marianne Welch, John Stern, Mac Brown, Wayne Hancock, Morris Weiss, Stuart Goldberg, Pat Northam, Bob Kulp and me...from the senior staff, Jim Holmberg, Marian Potter, Jennie Cole, and Julie Scoskie. The committee has met frequently during the past weeks. We have reviewed and revised the position description, designed the search methodology, and established a timetable. This position has been advertised locally and nationally, including postings with the American Association of State and Local History, the National Council on Public History, and the Association for the study of African American Life and History. We have been very encouraged with the responses to date. Almost 30 resumes have been formally submitted by a diverse group of candidates from all over the country. It is our goal to have a recommendation submitted and approved by the Filson Board of Directors by April 1, 2019.

In closing, on behalf of the Board of Directors, I want to express our sincere appreciation to the staff of The Filson, which has done an outstanding job of moving the society forward during this transition. Their dedication and professionalism in pursuit of our mission has been inspiring. On a personal level, during this period, I have had the opportunity to become better acquainted with many of them and have been so impressed. We are very fortunate to have such a terrific team.

Sincerely,



Carl M. Thomas, *Chairman of the Board*

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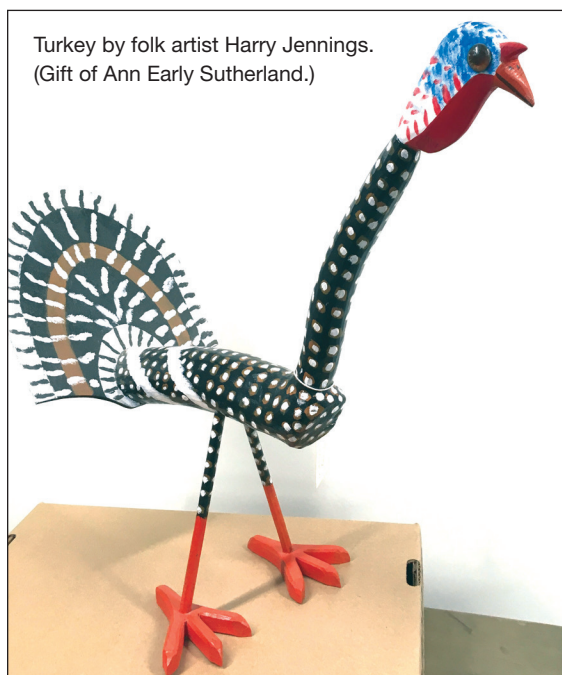
OUR MISSION:

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

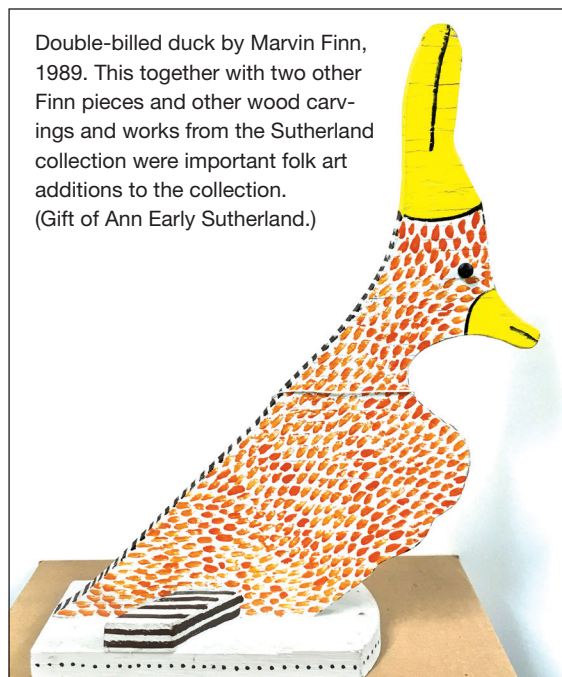
COVER: Enid Yandell poses in her studio among her works, 1902.
[Enid Bland Yandell Photograph Collection, 986PC52X.168]

Recent Acquisitions

The Filson's collection continues to grow. The end of 2018 and early 2019 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. Of special mention is a collection of folk art donated by Ann Early Sutherland and the three-volume edition of McKenney and Hall's *History of the Indian Tribes of North America* donated by Dr. Greg Kuhns and his sister Anne van der Steur.



Turkey by folk artist Harry Jennings.
(Gift of Ann Early Sutherland.)



Double-billed duck by Marvin Finn, 1989. This together with two other Finn pieces and other wood carvings and works from the Sutherland collection were important folk art additions to the collection.
(Gift of Ann Early Sutherland.)



Landscape by Mary Hagy, 1997. (Gift of Ann Early Sutherland.)



House on the southeast corner of Fourth St. and Ormsby Ave. before demolition, December 1954. It and at least one other house were razed for the parking lot of the Colgate Palmolive building on the northeast corner of Fourth and Ormsby. This is one photo from an album documenting the construction of the Colgate Palmolive building (now the Central Park Lofts). The Filson's Owsley Brown II History Center is now on that southeast corner. (Gift of Diane Willie.)

Recent Acquisitions (cont.)



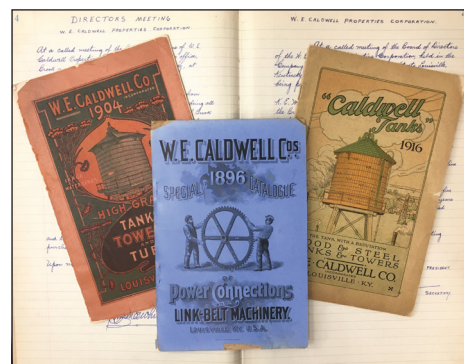
Portraits of Horatio and Augusta Caldwell Bright. These possibly are wedding portraits of the Brights marking their 1886 marriage. Horatio was a member of a prominent Shelby County family and Augusta was the granddaughter of James Guthrie. No artist signature is visible, but they possibly were painted by John Ramsier. (Gift of Lee Anne Willson.)



Telescope used by Captain Isaac Craig of the 50th Indiana Infantry during the Civil War. (Gift of Stephen Anshutz.)



Sequoyah and Tenskwatawa (or The Prophet); two of the hand colored lithographs included in the three volume McKenney and Hall *History of the Indian Tribes of North America*. Sequoyah is famous for inventing the Cherokee alphabet; The Prophet for being the brother of the famous Shawnee leader Tecumseh and a spiritual leader of the tribe. (Gift of Dr. Greg Kuhns and Anne Kuhns van der Steur.)



Minute book and annual catalogs of the W. E. Caldwell Tank Company (later Caldwell Tanks Company). (Gift of Bernie Fineman.)

A Century of Healing

The Records of Louisville's Jewish Hospital

BY DRS. ABBY GLOGOWER AND LYNN POHL

The Filson Historical Society is pleased to announce completion of cataloging the keystone collection in its new Jewish Community Archives: the records of Louisville's Jewish Hospital. Louisville's Jewish Hospital opened in 1905 as a 32-bed institution at the corner of Floyd and Kentucky streets with a mission of providing culturally sensitive medical care for Jewish immigrants from Eastern Europe as well as training and practice opportunities for Jewish physicians facing professional restrictions.

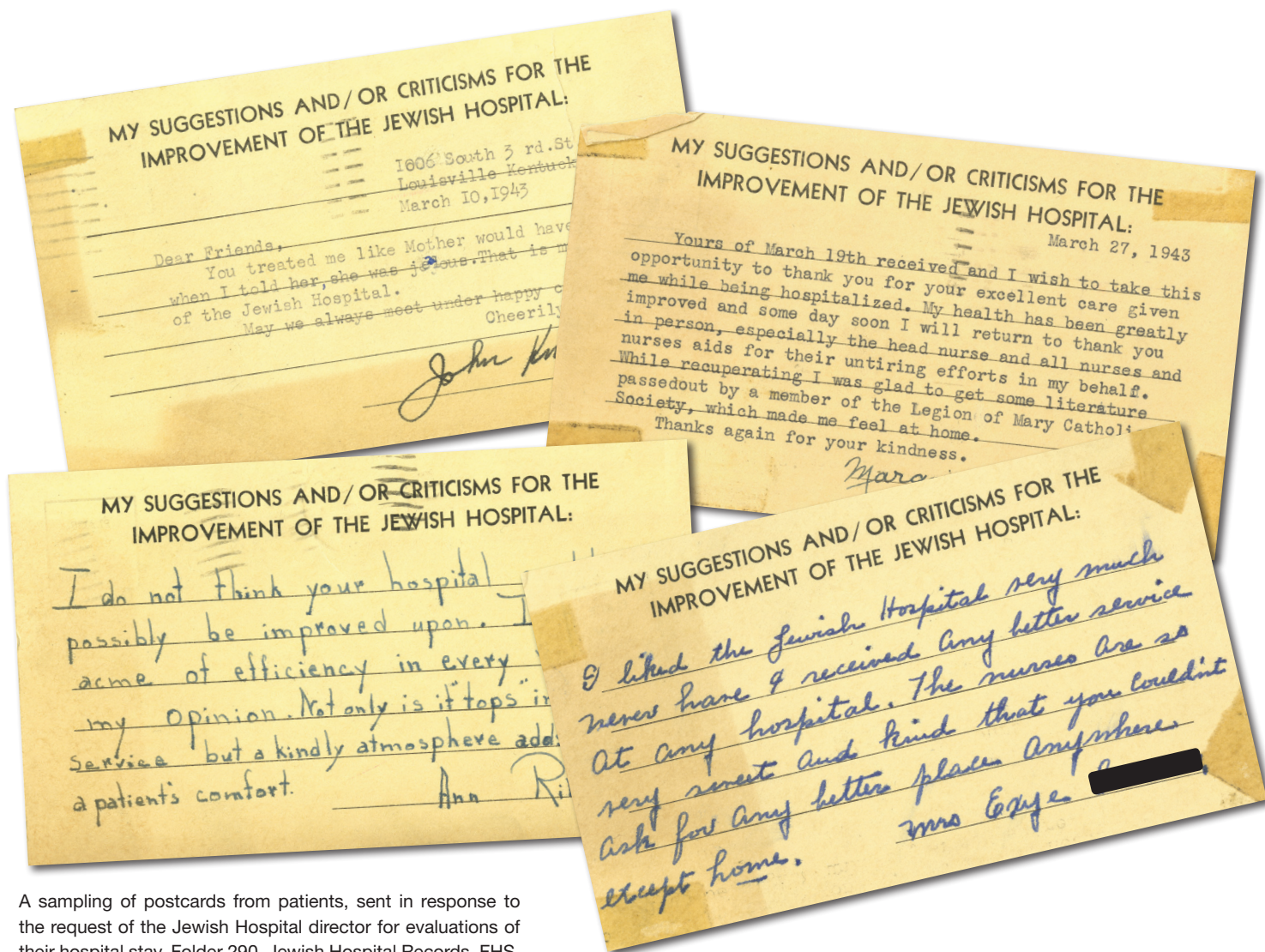
The Jewish Hospital of Louisville records span a century from 1905 to 2008. Concentrating on the years 1939 to 1980, they comprise board and committee meeting minutes, administrative and financial records, fundraising materials, correspondence, federal

grant applications, publications, and scrapbooks. The collection documents the hospital's relationships with the Jewish community and its identity as a Jewish institution while also charting important changes in hospital care, jobs, technology, and local urban development over the course of the twentieth century.

Unfortunately, most of Jewish hospital's early records were lost in the 1937 flood (which also prompted a harrowing evacuation of the facility). Luckily, an early minute book of the Jewish Hospital Association Board of Trustees and a ledger from the Jewish Hospital School for Nurses survived. The board minutes of 1911–1921 contain meeting minutes, data about hospital services and their costs, interactions with local Jewish organizations, and

117		Sept 12 1916 - 1919													
Pupils Name		Audrey. Ash.		Year		Senior.									
SUBJECTS		LECTURES GIVEN BY													
Communicable Disease.		Dr. Fleischman.		3/6/18 7/6/18 11/1/18 17/6/18 2/8/18 11/1/18 11/27/18 12/1/18 14/12/18											
Laboratory Technique.															
Mental & nervous.		Dr. Gardner.		3/7/19 3/11/19 3/28/19 4/4/19 4/11/19 4/18/19 4/25/19											
Surgery.															
Gynecology.															
Eye, ear, nose, throat.		Dr. Lederman.		1/6/18 2/6/18 2/23/18 2/27/18 11/8/18 11/25/18 12/2/18 21/2/18											
Materia medica.		Dr. Frankel.		1/30/18 1/6/18 2/5/18 4/20/18 11/27/18 12/4/18 12/18/18 1/8/19 1/18/19 1/22/19											
Public Health.		Dr. Harris.		2/10/19 2/17/19											
Anatomy & Phys.		Dr. Rubel.		12/9/18 1/9/19 1/9/19 1/16/19 1/24/19 1/31/19 2/5/19 2/7/19 3/5/19 3/12/19											
Anesthesia.															
		CLASSES TAUGHT BY													
Clinical Studies.		C. A. Fisher.		1/6/19 1/13/19 1/20/19 1/27/19 2/3/19 2/24/19 3/3/19 3/10/19 3/17/19 3/24/19											
Chemistry.		Dr. Butler.		4/31/19 5/3/19 5/5/19 5/12/19 5/13/19 5/17/19 5/20/19 5/22/19 5/24/19											

A page from a ledger for the Jewish Hospital School for Nurses, listing the name, year, subjects, and teachers of one of the nursing students. Volume 309, Jewish Hospital Records, FHS.



A sampling of postcards from patients, sent in response to the request of the Jewish Hospital director for evaluations of their hospital stay. Folder 290, Jewish Hospital Records, FHS.

information about the nursing school: a residential teaching facility adjacent to the hospital. The nursing students ledger, covering the years 1914–1921, provides useful data on individual students and also a glimpse into early twentieth-century medical training. A 75th anniversary scrapbook from 1980 contains photographic materials, patient bills, and newspaper clippings, providing an additional resource on the hospital's early history.

A charitable institution, Jewish Hospital struggled financially throughout the 1920s and 1930s, relying almost solely on support from the Jewish community to provide high quality patient care and teaching, and undertaking a building expansion project in 1929. In the early 1940s, the Jewish Hospital Association began planning for a modern new hospital to meet the needs of a booming post-war city. The records document a fascinating transitional period in the history of Jewish Hospital and health care in America, discussing the introduction of Blue Cross private insurance plans, the availability of federal funds

with the passage of the 1946 Hospital Survey and Construction Act (commonly known as the Hill-Burton Act), and the decision of the Jewish Hospital Association board to affiliate with the University of Louisville and build a larger hospital downtown as part of the newly organized Louisville Medical Center. Also interesting are discussions in the late 1940s about eliminating the requirement that board members be Jewish, and references in the early 1950s to the decision to admit African American patients to the new hospital.

The Board of Trustees hired the Jewish architectural firm Joseph and Joseph to oversee the design and construction of the new Jewish Hospital, which opened in 1955 as a 118-bed institution at Brook and Chestnut streets. Publications in the collection contain information about and images of floor plans, the groundbreaking ceremony, and the grand opening. A pamphlet on the new hospital touted its “skillfully planned efficiency,” “its cheerful and attractive interior,” and its incorporation of

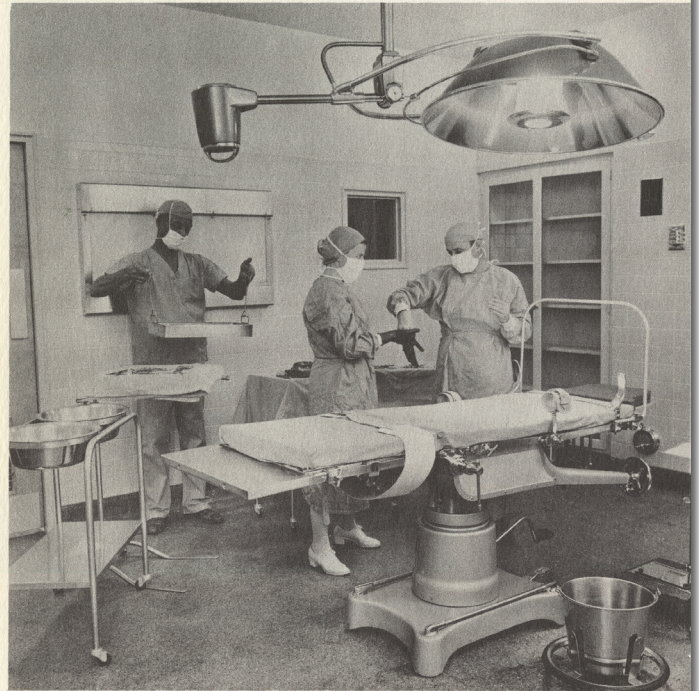
“every known improvement in the science and art of healing.” Records for the following two decades document Jewish Hospital’s efforts to expand quality care for patients while navigating major medical shifts. For instance, they reference the process of Jewish Hospital desegregating its staff and obstetrical ward. There is some data, especially in the hospital’s applications for federal Hill-Burton funds in the 1950s–1970s, about the religious and racial background of patients and physicians.

Between the 1950s and 1970s Jewish Hospital developed from a general hospital into a nationally renowned, multi-specialty medical center. This entailed tough decisions to pursue some specialties (open-heart surgery, organ transplant programs, coronary and intensive care), and de-emphasize others, such as obstetrics. This period also saw the

▶ The cover of the 1954 annual report of the Jewish Hospital Association, featuring an image of orderly Booker Porter, surgical supervisor Norma Rieser, and chief of surgery Alvin Ortnier in one of the surgical rooms at the new Jewish Hospital on Chestnut Street. Folder 76, Jewish Hospital Records, FHS.

▼ The cover of a pamphlet for patients at Jewish Hospital, ca. 1960. Folder 7, Jewish Hospital Records, FHS.

A Half-Century of Progress . . .



1954 Annual Report
The Jewish Hospital Association
of Louisville, Kentucky



things you'll want to know about your stay at

JEWISH HOSPITAL

CHESTNUT STREET AT BROOK • LOUISVILLE, KY.


introduction of the Medicare program in 1965, as well as increased racial and gender integration among the Jewish Hospital staff. The institutional publications *Service* and *Micro-Scoop* are filled with illustrated articles about new medical equipment, departments, and additions such as the Wheeler Tower that increased the number of patient beds to 403 in 1973.

The collection also offers a view onto the vast contributions of hospital volunteers and employees throughout the twentieth century. Established in 1955, the Women's Guild of Jewish Hospital donated money and equipment, managed the hospital gift shop, oversaw the Candy Strippers and other volunteer groups, and spearheaded services such as a 1970s self-breast examination program for gynecological patients. Also richly

documented are the experiences of hospital employees. The board minutes regularly discussed efforts to recruit and retain nursing staff, including scholarships, salary raises, and child care, demonstrating the powerful force of a valued patient care corps. Publications contain stories about dedicated employees who remained with Jewish Hospital for decades, working their way up into new positions.

Jewish Hospital gained national attention as the site of many "firsts" in Kentucky, including the first kidney transplant in 1964, the first open-heart surgery in 1965, the first heart transplant in 1984, and the first hand transplant in 1999. Its records show that its mission and reputation were built not just by prominent administrators and skilled physicians, but also by members of

the Louisville Jewish community, nurses and orderlies, housekeepers and laundry workers, laboratory technicians, and thousands of volunteers. The Jewish Hospital records are an important addition at the Filson and complement other holdings housed at the University of Louisville Archives and Special Collections. These collections offer research and teaching opportunities in the areas of medical history, American Jewish History, post-war urban development and race, gender, and economic history, all in the context of the Louisville and the Ohio Valley region.



"The vocation of every man and woman is to serve the people"—Tolstoi

Service

A PUBLICATION OF THE JEWISH HOSPITAL ASSOCIATION

VOLUME 3, NUMBER 4

LOUISVILLE, KENTUCKY

AUGUST, 1968

Unusual Cardiac Equipment in ICU-CCU

A most impressive piece of equipment, an Image Amplifier and Portable Fluoroscope, has recently been purchased through funds available from the Sol Strauss Fund. This is another valuable contribution to the heart program at Jewish Hospital made possible over the years by this fund. By terms of Mr. Strauss' will, these monies allow purchase of equipment which would not ordinarily be bought by the hospital. In addition to equipment for heart research, a very fine library on heart diseases has also been built up.

The chief cardiologist in charge of ICU-CCU explained, "This machine is primarily used when a patient has a heart block. In order to electrically stimulate the heart beat, a pacemaker catheter is inserted into the patient's arm, and is threaded by the physician from a vein in the arm into the heart. The pacemaker catheter has special electrodes with special insulated wires. By means of the portable fluoroscope and television screen, the physician is able to see if the pacemaker is correctly in place."

He added that this portable unit can also be used to place the catheter so that it is possible to monitor the various


aspects of the patient's circulation. He hopes that in the near future ICU-CCU will have one or two beds without springs. Such special beds would allow the patient to be fluoroscoped in bed without being moved at all. Currently, the patient must be lifted on to a special table placed next to the bed and then fluoroscoped.

Urban League Head To Open AHA Annual Meeting

Whitney M. Young, Jr., executive director of the National Urban League, will tell of the aspirations of disadvantaged groups for job opportunities and progression at the first general assembly of the American Hospital Association's 70th annual meeting. The AHA meets this year in Atlantic City, N. J., September 16-19. In another general assembly, John V. Lindsay, Mayor of the City of New York, will discuss the delivery of health services in urban areas. Attending the meeting from Jewish Hospital will be Mr. Otis L. Wheeler, Director, Jewish Hospital; Mrs. J. Harold Meyer, President, Women's Guild; Mrs. Shelton Mann, Director of Volunteers.

A "First" In Kentucky

On Wednesday, November 6, Mrs. Terese Lasser of New York City will be in Louisville to introduce a program she initiated 15 years ago. Called REACH TO RECOVERY, it involves the rehabilitation of mastectomy patients, (women who have had radical breast surgery). Lectures and demonstrations will emphasize the psychological, physical and cosmetic needs of these patients. It is expected that this meeting co-sponsored by Women's Guild of Jewish Hospital and Jefferson County, American Cancer Society at the Kentucky Hotel will attract a great number of interested people throughout the state from the hospital, medical, and nursing fields, as well as lay persons. Further details will be announced later.



Crises in Our City! Call to Action

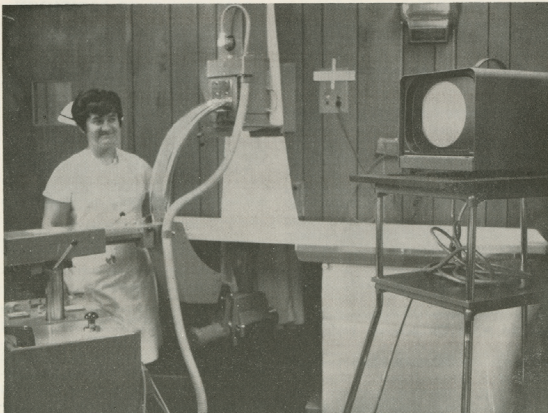
In conjunction with the Conference of Jewish Organizations, a one-day Institute, co-sponsored by all Jewish organizations of Louisville including Jewish Hospital Association and Women's Guild of Jewish Hospital will be held on Sunday, September 29.

The Institute will study a program of Jewish involvement with the people of the black ghetto and poverty areas of Louisville. Attendance will be by invitation only.

Mr. Saul B. Ades Named Secretary U. of L. Board of Overseers

Mr. Saul B. Ades, lifetime member of our Board of Trustees, was recently named Secretary of the Board of Overseers, University of Louisville. Mr. Ades has been an active member of that Board for some 15 years. The Board of Overseers works in an advisory capacity to the University's Board of Trustees. Their activities also include fund raising and public relations.

Mr. Ades has played a prominent role in the growth of Jewish Hospital. He was Chairman of our first building fund drive. He became a member of the Jewish Hospital Board of Trustees in 1942 and served as its President from 1948 to 1953.



Carolyn Voelker, R.N., one of the ICU-CCU personnel especially trained in the use of the new Image Intensifier, checks it in actual operation, on a patient.

▲ The cover of the August 1968 issue of the Jewish Hospital publication *Service*. Folder 156, Jewish Hospital Records, FHS.

RELATED EVENTS

April 30 • 1-2:30 p.m.
Navigating Change Then and Now—
Exhibit Tour and Discussion
 Dr. Abigail Glogower and
 Rabbi Dr. Nadia Siritsky

May 20 • 12-1 p.m.
The History of the American Jewish
Hospital and Why It Matters Today
 Dr. Edward C. Halperin

July 12 • 12-1 p.m.
A New Deal for Medicine: Expanding
and Desegregating Louisville Hospitals
after World War II
 Dr. Lynn Pohl



In October 2016, the Filson completed a campus-wide expansion project that provided space to acquire new collections that reflect our diverse community. As a result, the Filson is reaching into communities where the society has not had a strong presence. This is a conscious institutional shift toward producing a more inclusive historical content and truly fulfilling our mission to collect, preserve, and tell the significant stories of Kentucky and Ohio Valley history and culture. Connecting with our past helps us shape and inform our future. Therefore, the Filson is launching a new neighborhood series in 2019 to support this effort.

“Notable Louisville Neighborhoods and the People Who Put Them on the Map” seeks to connect people with their hyper-local history in a meaningful way. The series is designed with community input and will focus on the various neighborhoods within the city of Louisville. The series kicks off with the Russell Neighborhood. Originally a fashionable suburb with white and black working-class housing, Russell evolved into Louisville’s foremost African American neighborhood by the 1940s, boasting a well-defined business district and an expansive residential area.

ALL NOTABLE LOUISVILLE NEIGHBORHOOD SEMINARS WILL BE FREE AND OPEN TO THE PUBLIC THANKS TO OUR SPONSOR, CALDWELL TANKS, INC.

THE SCHEDULE FOR THE THREE-MONTH RUSSELL SERIES IS:

1. PANEL DISCUSSION: HISTORY OF THE RUSSELL NEIGHBORHOOD
MODERATED BY KEN CLAY
March 12, 2019 at 6:00 pm
Central High School,
1130 W Chestnut St., Louisville, KY 40203
2. PEOPLE AND PLACES OF THE RUSSELL NEIGHBORHOOD
MODERATED BY BONNIE LASH-FREEMAN
April 25, 2019 at 6:00 pm
Filson Historical Society, 1310 S 3rd St., Louisville, KY 40208
3. OPPORTUNITIES AND THE FUTURE OF THE RUSSELL NEIGHBORHOOD
MODERATED BY KEVIN FIELDS
May 14, 2019 at 6:00 pm
Western Free Public Library, 604 S 10th St., Louisville, KY 40208

TO REGISTER FOR THESE EVENTS, PLEASE VISIT
FILSONHISTORICAL.ORG/EVENTS/ OR CALL (502) 635-5083.

Breaking the Mold

Sculptor Enid Yandell's Early Life, 1869–1900

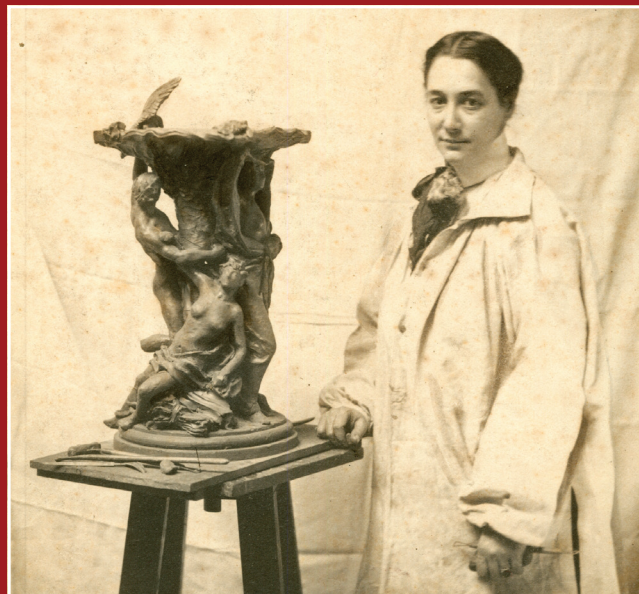
Enid Bland Yandell was born on October 6, 1869 in Louisville, Kentucky. She was the eldest child of Louise Elliston Yandell (1844-1908) and Dr. Lunsford Pitts Yandell, Jr. (1837-1884), a surgeon, medical professor, and Civil War veteran. Enid showed skills as an artist at an early age. She attended Louisville's Hampton College, but eventually moved to Cincinnati in 1887 to undertake serious study in sculpture and carving at the Art Academy of Cincinnati.

Following graduation from the Art Academy and a study tour abroad, Enid moved to Chicago in the summer of 1891. There she took a position with the Columbian Exposition, an exhibit showcasing international achievements in arts, science, and industry. She worked alongside other young female sculptors who had been assigned tasks of reproducing works designed by male contemporaries, such as Lorado Taft (1860–1936). Enid also received independent work during this time. For example, the Filson commissioned her to create a full-size sculpture of Daniel Boone for the Kentucky State Building at the Exposition.

Following the Exposition, Enid shifted locales, seeking education, training, and experience in Paris and New York. While working at home and abroad, she found success crafting public monuments for temporary exhibitions, as well as permanent projects and memorials in Louisville, KY; Nashville, TN; Providence, RI; Albany, NY; and New Haven, CT.

October 2019 marks the 150th birthday of Enid Yandell. Here in Louisville, she is known for the statues of Pan on Hogan's Fountain and Daniel Boone, both in Cherokee Park. To celebrate, the Filson, the Speed Art Museum, the Louisville Free Public Library, the Frazier History Museum, Bellarmine University, and Olmstead Parks Conservancy of Louisville have teamed up for a community-wide celebration. *Enid Yandell: A Life of Art & Activism* will include exhibitions and programming honoring the life and works of Yandell and her enduring legacy in our community today.

The Filson's exhibit, *Breaking the Mold: Sculptor Enid Yandell's Early Life, 1869–1900*, opening June 7, will be the first of four exhibits in Louisville. It will focus on the early life and career of Enid, showing



Enid Yandell in her studio with her "Four Seasons" Sundial, 1902.
[Enid Bland Yandell Photograph Collection, 987PC52X.170]

how she broke the molds that society and the art establishment imposed on women in the late 19th and early 20th centuries. The Filson has scheduled several events related to the exhibit, which can be found below. A comprehensive list of events and programming for *Enid Yandell: A Life of Art & Activism* can be found online at <https://www.facebook.com/projectenid>.

Breaking the Mold: Sculptor Enid Yandell's Early Life, 1869–1900

Curated by Heather J. Potter, Curator of Photographs and Prints.
Bingham Gallery, The Filson Historical Society

June 7–December 27, 2019

Public Opening June 7, 2019 at 5pm; open for 2pm tours weekdays

Sponsored by Susan and David Wood, Keitt and Frank Wood, Lynn and Roberts Wood

Related Events:

September 27: Enid Yandell Bus Tour

October 3: Enid Yandell Lecture and Birthday Bash, Dr. Juliee Decker
Sponsored by Louisville Vegan Jerky Co.

November 12: Complicating the Confederate Monument:
Enid Yandell's 1894 Proposal for Louisville, Dr. Kelsey Malone

Details on all events will be posted at filsonhistorical.org/events/

FELLOWSHIPS & INTERNSHIPS

at THE FILSON HISTORICAL SOCIETY

ABOUT OUR FELLOWSHIPS AND INTERNSHIPS

The Filson's fellowships and internships are funded by a variety of sources. Fellowships encourage the scholarly use of our nationally significant collections by providing support for travel and lodging. Internships provide practical experience in collections management and research for graduate students. Fellows as well as interns are expected to be in continuous residence at the Filson. Awards must be used within eighteen months of receipt. Application deadlines for all fellowships and internships are October 15 and February 15. Applications are reviewed two times a year. Applicants should indicate how the Filson's collections are relevant to their research topics and will have the opportunity to present the results of their research to scholars and the general public as appropriate.

While the Filson is pleased to fund historical research into any of our collections, we are particularly interested in funding projects that would be appropriate for publication in the *Ohio Valley History*, a peer-reviewed journal, which is accessible through Project Muse and published jointly by the Filson Historical Society, the Cincinnati Museum Center and the University of Cincinnati.

FELLOWSHIPS

MASTER'S THESIS FELLOWSHIP

Eligibility: M.A. candidate at the thesis stage

Tenure of Fellowship: One week

Amount of Award: \$500

Note: Full support is available for one-week fellowships to encourage use of our research collections by M.A. students developing and researching thesis topics. Partial support is available for students residing in Kentucky who travel from beyond the greater Louisville area.

FILSON FELLOWSHIP

Eligibility: Ph.D. or equivalent OR doctoral candidate at the dissertation stage

Tenure of Fellowship: Up to two weeks

Amount of Award: \$500 per week

Note: Full awards are \$500 per week and may be awarded for up to two weeks. Partial support is available for scholars residing in Kentucky who travel from beyond the greater Louisville area.

C. BALLARD BREAUX VISITING FELLOWSHIP

Eligibility: Ph.D. or equivalent

Tenure of Fellowship: One month

Amount of Award: \$2000

Note: Full support for post-doctoral scholars living outside of Kentucky is available for a one-month residence. Partial support is available for scholars residing in Kentucky who travel from beyond the greater Louisville area. Applicants for Breaux Visiting Fellowships are automatically considered for The Filson Fellowships

INTERNSHIPS

FILSON INTERNSHIP

Eligibility: Current enrollment in or recent completion of a graduate program in history or a related field

Tenure of Internship: Two semesters

Amount of Award: \$1000 per semester

Note: Interns work with appropriate curatorial staff and faculty advisors in areas of collections management and research.

H. F. BOEHL SUMMER INTERNSHIP

Eligibility: Current enrollment in or recent completion of a graduate program in history or a related field

Tenure if Internship: One to three months summer residence

Amount of Award: \$1200 per month

Note: Interns work with appropriate curatorial staff and faculty advisors in areas of collections management and research.

APPLICATION PROCESS

- **Cover sheet** with the following information: name; mailing address; telephone and fax numbers; e-mail address; present rank and institution name; name of fellowship or internship for which you are applying; title of project; history of financial aid received during last five years.
- **If you are applying for a fellowship**, please send a description of your research project (no longer than two single-spaced pages) specifying the research collections you plan to consult at The Filson and your progress to date. **If you are applying for an internship**, please specify which internship (Filson or Boehl).
- **A resume of no more than three pages.**
- **Three letters of recommendation** from colleagues familiar with your work.

Shantyboats in Art

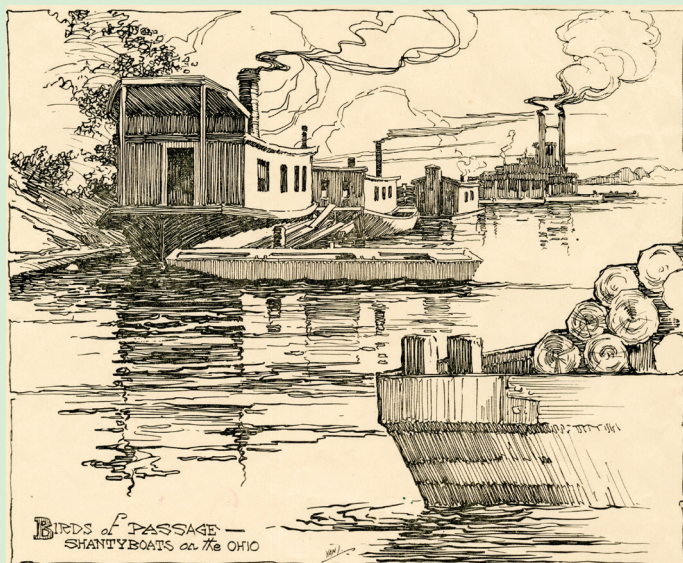
BY JENNIE COLE, MANAGER OF COLLECTIONS ACCESS

Shantyboats captured the imagination of Ohio Valley artists in the early twentieth century. The Filson's collection contains representations of shantyboats by at least eight artists. Particularly strong representations include sketches by artists Alexander J. Van Leshout, Glen Tracy, and Charles Winston Haberer and watercolors by LaVerne Mahorney and Agnes Prizer Fay. It is possible that the shantyboat represented a freedom and independence to these various artists—the glamor of life off the grid. Where do these shantyboats take you?

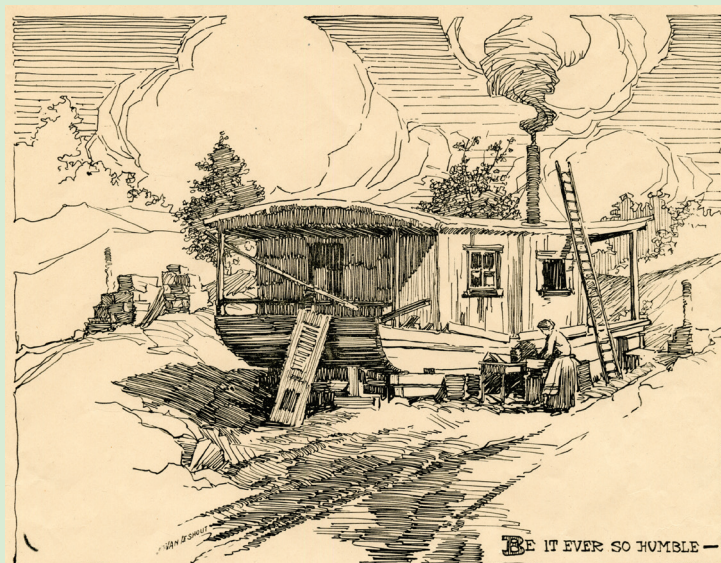
Alexander J. Van Leshout (1868–1930)

was a native of Harvard, Illinois who trained as an artist in Paris and studied with Carrol Beckwith, Irving Wiles, and Kenyon Cox. He worked with newspapers around the country as an illustrator and cartoonist. In 1914 Van Leshout came to Louisville, Kentucky to work for the Louisville *Courier-Journal* and *Louisville Times*. In 1919, Van Leshout started the Louisville School of Art and was an instructor of drawing and composition there through

its consolidation with the Louisville Conservatory of Music in 1927 until his death in 1930. He was a member of the Louisville Art Club, the Palette and Chisel Club of Chicago, the Southern States Art League, the Louisville Artists Association, the New York Art Students League, and was associated with the Chicago Art Institute, Farmer Institute, the St. Paul, Minnesota School of Art and Vanderpool and Freer.



Birds of Passage—Shantyboats on the Ohio, by Alexander J. Van Leshout published in *Odd Corners* in Louisville ca. 1920s. Filson Print Collection [PR.V259.0082]



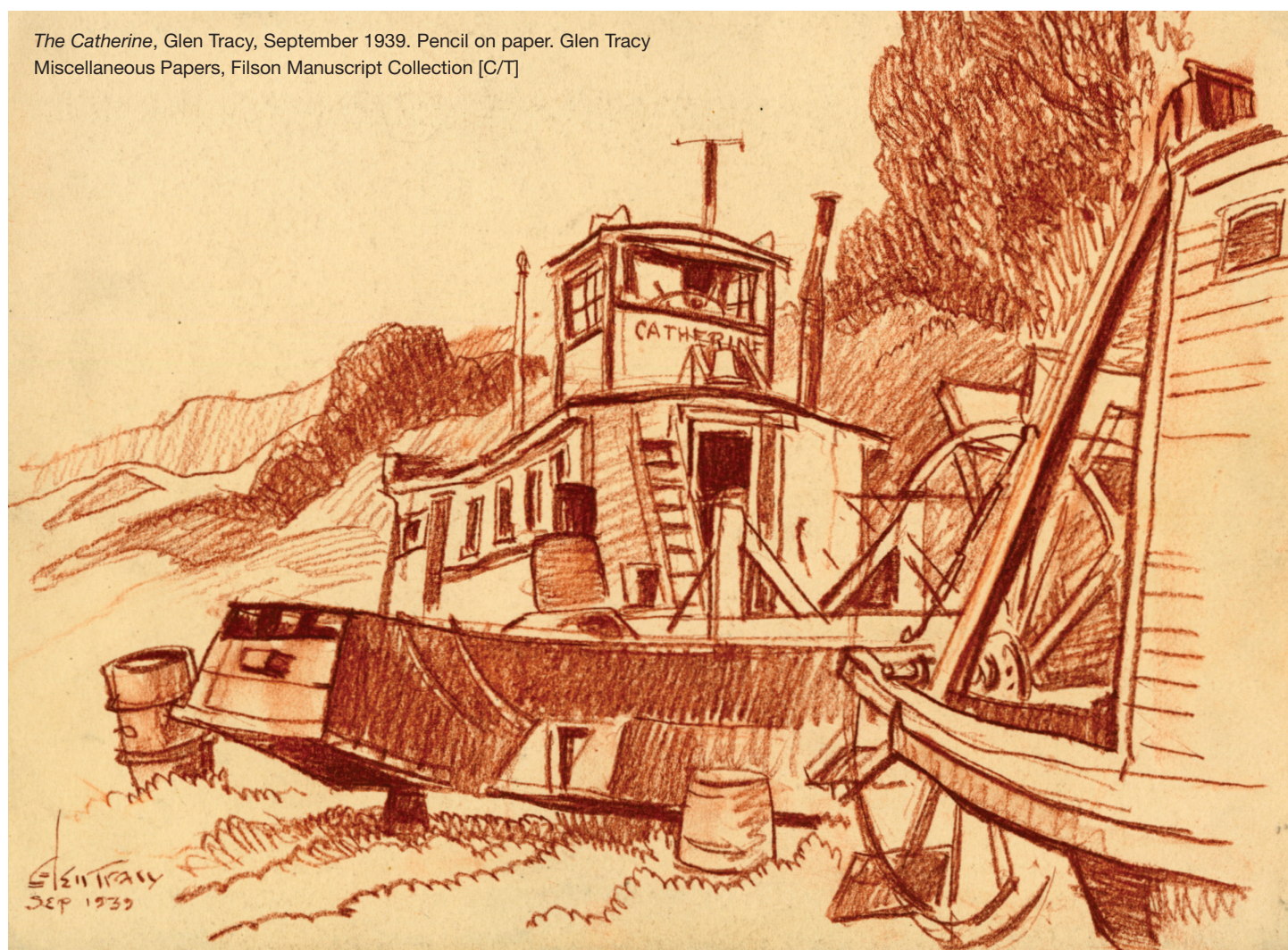
Be It Ever So Humble, by Alexander J. Van Leshout, published in *Odd Corners* in Louisville ca. 1920s. Filson Print Collection [PR.V259.0081]

Glen Tracy (1883–1956)

of Hudson, Michigan studied art with Frank Duveneck at the Art Academy of Cincinnati starting in 1899, working as an instructor there from 1909–1910 and occasionally afterward. Tracy is known for his landscape and circus genre painting. He and his wife Mimi traveled with the major circuses for nearly a decade and moved to Florida later in life to be near the major tent shows wintering there. Tracy had pieces in nearly 30 exhibitions at the Cincinnati Art Museum and his work was also shown at the Corcoran Gallery of Art in Washington D.C., the Scarab Club in Detroit, and Closson Galleries in Cincinnati.



Home of Old Man River by Glen Tracy, 5 October 1939. Pencil on paper.
Glen Tracy Miscellaneous Papers, Filson Manuscript Collection [C/T]



The Catherine, Glen Tracy, September 1939. Pencil on paper. Glen Tracy
Miscellaneous Papers, Filson Manuscript Collection [C/T]

C. (Charles) Winston Haberer (1905–1958)

of Louisville, Kentucky was a leading etcher and engraver in his home state during the mid-twentieth century. He studied print-making techniques under Sudduth Goff in Louisville and at the Chicago Art Institute. Along with his exhibition work and membership in groups such as the Prairie Print Makers and the Chicago Society of Etchers, Haberer served as an advertising illustrator for the Louisville, Kentucky department store Bacon's.



Fisherman's Shanty Boat, Ohio River, Louisville by C. Winston Haberer, 1945. Etching. Filson Print Collection [PR100.0064]

LaVerne Mahorney Kelson (1925–2011)

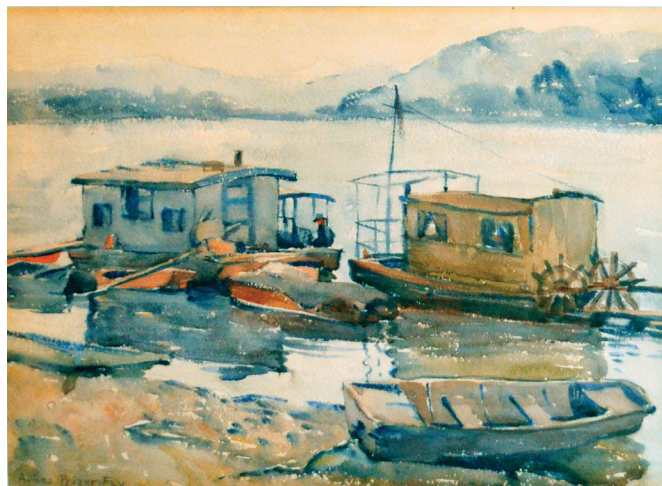
of Louisville, Kentucky, studied art at the University of Louisville and Louisville's Art Center Association School. She taught at the art center, and then for thirty years at various schools in Connecticut. As a young woman, she exhibited in Kentucky and around the country, and in Connecticut won many accolades for her artwork. After retiring, she became an ordained minister for the United Church of Christ and was pastor for the Congregational Church of Union from 1986–1994.



Ohio River Flood at Louisville by LaVerne Mahorney, 1947. Watercolor on paper. Filson Museum Collection [2018.47.1]

Agnes Prizer Fay (1896–1990)

was born in St. Louis, Missouri. She and her husband, William E. Fay, were both professional artists in Cincinnati. She was a member of Cincinnati's Woman's Art Club and wrote a play produced in 1942 about the organization's 50-year history.



Shantyboats on the River by Agnes Prizer Fay, 1930. Watercolor on paper. Filson Museum Collection [2014.14.4]

Scott Scarboro

Education and Programming Coordinator



Before I came to the Filson, I had a mixed bag of jobs. Out of grad school I received a residency at Ringling Brothers and Barnum & Bailey Clown College in Florida where I built props for clowns. When I moved back to Louisville, I got a job as a kindergarten and music teacher at the Chance School, and then became a Grades Teacher at the Waldorf School of Louisville. I owned and operated an art gallery in NuLu and then was hired by the Mellwood Art Center as their Creative Director and Curator. There I cut my teeth on organizing multifaceted events. I free lanced with KMAC and helped organize the KY Art Car Weekend for 10 yrs. I was fortunate enough to work with the Forecastle crew to help facilitate the event when it was held at the Mellwood Art Center. Since then I went on to create my own Art and Music festival that has taken place 5 times, entitled Good Folk Fest which features over 90 folk artists and about 2 dozen musical acts.

I was involved in the preliminary discussions about starting the city wide cultural consortium that would host Louisville's Photo Biennial which focuses on local, national and international photography through workshops, symposia, exhibits and public discussions throughout the Louisville region. At these meeting I got to know Dr. Mark Wetherington who was the Director of the Filson at the time. When I heard the Filson was looking for someone to help with programming and education, I applied.

My education as an artist has made me a flexible thinker and problem solver, but my work experiences have taught me how to pay

close attention to detail, manage time and work with a variety of people.

I really enjoy when programs connect all facets of the Filson; when programming pulls all of the wonderful things that the Filson has to offer together. And I enjoy when we are involved in projects with other cultural organizations in town. The Filson's recent programming and exhibition focusing on Shanty Boat culture is part of a bigger effort in Louisville celebrating the lives of Harlan and Anna Hubbard and life on the Ohio River. Not only do we have a great exhibit to offer to the community, but I was able to support the exhibit with additional events that shed light on our collections as well. By having someone like Kristen Fleming who was part of our Filson Fellowship program present her research on Mussels fishing on the Ohio River and then publish an article in one of our publications perfectly demonstrates the importance of the Filson. Successfully connecting an exhibit, our collections, our programming, our publications and our Fellowship program helps us illuminate our mission and makes us be a relevant contributor to our community.

I am currently working on a similar program package to help support our upcoming exhibit and our involvement in a city wide effort to support the life and work of Louisville artist, Enid Yandell.

For about 25 years I have been an active exhibiting visual artist in the region. I consider myself a mixed media artist; basically

I like to make things out of other things. My work incorporates various materials and making processes including welded discarded junk, collage sewings, painting, video and sound manipulation.

I have several pieces that can be seen on public view around town. As part of the Louisville Art Bike Rack program, I constructed a large piece out of discarded bicycles which can be seen on the Corner of 4th and Broadway next to the Brown Hotel. Currently I am writing and illustrating a children's poetry picture book and preparing for a solo exhibit that I will have in the fall at Craft(s) Gallery.

Often my "two worlds" collide. It's exciting to see my artist friends doing research at the Filson and incorporating knowledge gained from our collections in their creations. I have used the Filson's collections as a resource for several of my art pieces as well. The recent city wide focus on the life of Harlan Hubbard who was an artist (among many other things) has interestingly bridged the two worlds.

Recently I had two video pieces at Swanson Gallery which had a visual art exhibit featuring artist's work from both sides of the Ohio River and who are inspired by the river. At the artist's reception, I ran into several people who had attended the Filson's history of shanty boat exhibit earlier that day.

RENT THE FILSON HISTORICAL SOCIETY FOR YOUR NEXT EVENT!

The Filson has several spaces available for event rentals. For more information or to set up a viewing, please contact Sarah Bruns at sarah@filsonhistorical.org.

THE DAN AND FRANCES STREET HALL:

\$1500, Evening/Weekend

\$500, M-F, 8:30 a.m.-4:30 p.m.

Includes access to the atrium, outdoor/courtyard space, and a catering area.

Capacity: 175 seated theatre style, 120 banquet style with eight people per table, 180 cocktail reception style

CAPERTON HALL:

\$1500, Evening/Weekend

\$500, M-F, 8:30 a.m.-4:30 p.m.

Includes access to the atrium, outdoor/courtyard space, and a catering area.

Capacity: 185 seated theatre style, 128 banquet style with eight people per table, 190 cocktail reception style

THE OWSLEY BROWN II HISTORY CENTER WEST WING:

\$2,800, Evening/Weekend

\$800, M-F, 8:30 a.m.-4:30 p.m.

Includes access to both Caperton Hall and Street Hall, the atrium, and the outdoor/courtyard space.

Capacity: 200 guests if used together

FERGUSON MANSION FIRST FLOOR:

\$1200, Evening/Weekend

\$500, M-F, 8:30 a.m.-4:30 p.m.

Includes access to a catering area.

Capacity: 48 banquet style with eight people per table, 100 cocktail reception style

WOOD CARRIAGE HOUSE FIRST FLOOR

\$1200, Includes access to the Nash Gallery. This space is only available evenings during the week or on weekends.

Capacity: 125 cocktail reception style

TENTS ON THE FILSON GROUNDS:

\$200 per tent

Client is responsible for adhering to the maximum number of guests and meeting other tent rental requirements.



Heirs of the Founders

The Epic Rivalry of Henry Clay, John Calhoun and Daniel Webster, The Second Generation of American Giants

by H. W. Brands

From *New York Times* bestselling historian H. W. Brands comes the riveting story of how, in nineteenth-century America, a new set of political giants battled to complete the unfinished work of the Founding Fathers and decide the future of our democracy.

In the early 1800s, three young men strode onto the national stage, elected to Congress at a moment when the Founding Fathers were beginning to retire to their farms. Daniel Webster of Massachusetts, a champion orator known for his eloquence, spoke for the North and its business class. Henry Clay of Kentucky, as dashing as he was ambitious, embodied the hopes of the rising West. South Carolina's John Calhoun, with piercing eyes and an even more piercing intellect, defended the South and slavery.

Together these heirs of Washington, Jefferson and Adams took the country to war, battled one another for the presidency and set themselves the task of finishing the work the Founders had left undone. Their rise was marked by dramatic duels, fierce debates, scandal and political betrayal. Yet each in his own way sought to remedy the two glaring flaws in the Constitution: its refusal to specify where authority ultimately rested, with the states or the nation, and its unwillingness to address the essential incompatibility of republicanism and slavery.

They wrestled with these issues for four decades, arguing bitterly and hammering out political compromises that held the Union together, but only just. Then, in 1850, when California moved to join the Union as a free state, "the immortal trio" had one last chance to save the country from the real risk of civil war. But, by that point, they had never been further apart.

Thrillingly and authoritatively, H. W. Brands narrates an epic American rivalry and the little-known drama of the dangerous early years of our democracy.

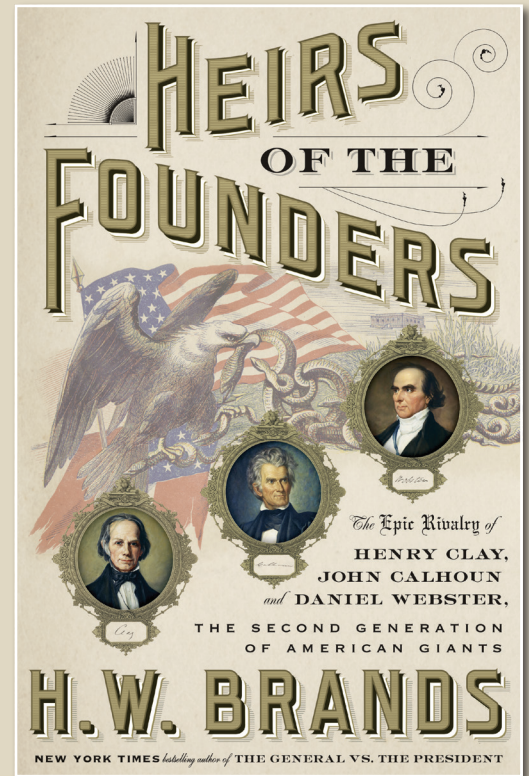
H. W. BRANDS holds the Jack S. Blanton Sr. Chair in History at the University of Texas at Austin. A *New York Times* bestselling author, he was a finalist for the Pulitzer Prize in biography for *The First American* and *Traitor to His Class*.

Thursday, March 28 | 6:30 p.m.

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

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

Tickets available online at filsonhistorical.org/events
or by phone at (502) 635-5083.



Praise

"Lively and learned ... Brands has produced a narrative that pulsates vigorously ... The three senators wear themselves out and all but die on the job, their respective causes still unresolved, their long public service having earned them fame, but not the political prize for which they most lusted: the presidency (though not for want of trying)."

—Harold Holzer, *Wall Street Journal*

"H. W. Brands has brought us a searching and excellent account of three legendary Americans whose leadership and rivalries did so much to shape the period of our history between that of the Founders and the Civil War. *Heirs of the Founders* should remind those of our own time how important Clay, Calhoun, and Webster are to the nation we live in today."

—Michael Beschloss, author of
Presidents of War

Filsonian listing reflects membership gifts received November 1, 2018 through January 31, 2019

The Filsonians

Nov. 1, 2018–Jan. 31, 2019



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

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

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