

The Filson

A publication of The Filson Historical Society, a privately-supported historical society dedicated to preserving the history of Kentucky and the Ohio Valley Region.



Recent Acquisitions	I. W. Cousins' Louisville	Annual Fund	Boehl & AIA Interns	Larry Carr Memorial	Tony Horwitz Tribute	Young Historians	Photo Biennial	Mack Cox Lecture Series	Staff Profile	The Filsonians
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FROM THE PRESIDENT

Alenda lux ubi orta libertas. This is the motto of my undergraduate institution, Davidson College. Translated, it means: *In liberty let there be learning.* The words of the motto could easily be transposed to read: *In learning let there be liberty. Learning and liberty, liberty and learning;* the two concepts, with their deep, transcendent meanings, are mutually dependent. A democracy really cannot have one without the other. Our democracy, with the individual liberties outlined in our Bill of Rights, provides the context for genuine learning, which optimally produces an informed citizenry.

Our democracy is noisy. It always has been. The broadsides we see in electronic media from one side or the other on any given issue, are in some ways the great, great, great, great grandchildren of equally vitriolic broadsides written over two hundred years ago in the *Kentucky Gazette*. The value of learning in a democracy is that it gives individuals the ability to discern truth. This is what we do at the Filson. Here one can leave the noise; research a historical person or issue in a quiet and calm environment; think critically; reflect; and re-enter the world prepared for the kind of honest, probing dialog that leads to principled, informed civic engagement and betterment.

The Filson Historical Society's responsibility is to present the panoply of this Commonwealth's, the region's and the nation's history and heritage. Our posture is one of gratitude for those who have written and kept records and artifacts of our history, and who, as a result, guide us from the past. These lessons from the past clearly open us to clear-minded assessments of new possibilities. This should be our civic calling.

I write these words with gratitude to each one of our four thousand members—those of you who attend our programs, read our publications, view our exhibitions, utilize our collection, and come away inspired and refreshed by the past. History matters. *Alenda lux ubi orta libertas.* In liberty let there be learning. In learning let there be liberty.


Richard H. V. Clay, *President and CEO*

FROM THE CHAIR

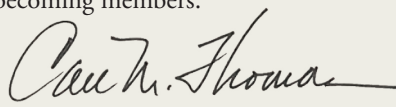
We have enjoyed an outstanding summer at the Filson. Attendance at our programs and events has been terrific and we're very excited about our upcoming autumn schedule. We are introducing a new offering sponsored by PNC Bank...the Dine and Dialogue Series. The first event in this series will be a lecture by Bob Bratcher about The Bourbon King-The Life and times of George Remus, Prohibition's Evil Genius. The lecture will begin at 6:00 pm on October 29, 2019 at the Filson. Immediately after the presentation, a limited number of tickets will be available to join Bob Bratcher for a lively dinner discussion at nearby Buck's Restaurant. Tickets for the three course dinner are \$50 for members and \$75 for non-members. Please visit The Filson website, filsonhistorical.org to register.

On May 23, 2019, Pulitzer Prize winning author Tony Horwitz was our guest at the Gertrude Polk Brown lecture series event that was attended by over 850 people at the Brown Theater. Tony spoke about his new book, *Spying on the South: An Odyssey Across the American Divide*. Sadly, Tony passed away suddenly five days later at age 60. I was fortunate to have spent time with Tony before and after his lecture. He was a charming, brilliant individual who lived his life to the fullest. His death is truly a loss for our country. We offered our sincere and deepest sympathies to his family. In acknowledging our condolences, his wife, Geraldine Brooks, herself a Pulitzer Prize winning novelist, told us that "Tony loved the Filson!"

Tony is a wonderful example of the accomplished guest speakers who have come to Louisville as part of the Gertrude Polk Brown series. Now in its twenty-third year, notable authors such as Rick Atkinson, Liza Mundy, and Danielle Allen have educated and entertained our members and their guests. We so appreciate Dace Brown Stubbs and George Garvin Brown IV for their on-going support of one of the Filson's signature offerings.

Tony Horwitz's sudden passing is a reminder to all of us that it is important to have "our affairs in order." Part of this challenge is to think about and make planned gifts to the organizations that we respect and love. I encourage you to consider joining me and others who have become members of the The Thruston Legacy Circle, an honorary society begun on 2015 of those who have included the Filson in their estate plans. To learn more, please visit filsonhistorical.org or call Julie Scoskie or Brenna Cundiff at the Filson.

We so appreciate all that you do for the Filson. Please remember to encourage you family, friends and colleagues to consider becoming members.


Carl M. Thomas, *Chairman of the Board*

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1310 S. 3rd St.
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.

Cover: View of the iron man advertising sign at Louisville Scrap Material Company [the junk yard] at East River Road and North Preston Street.

Recent Acquisitions

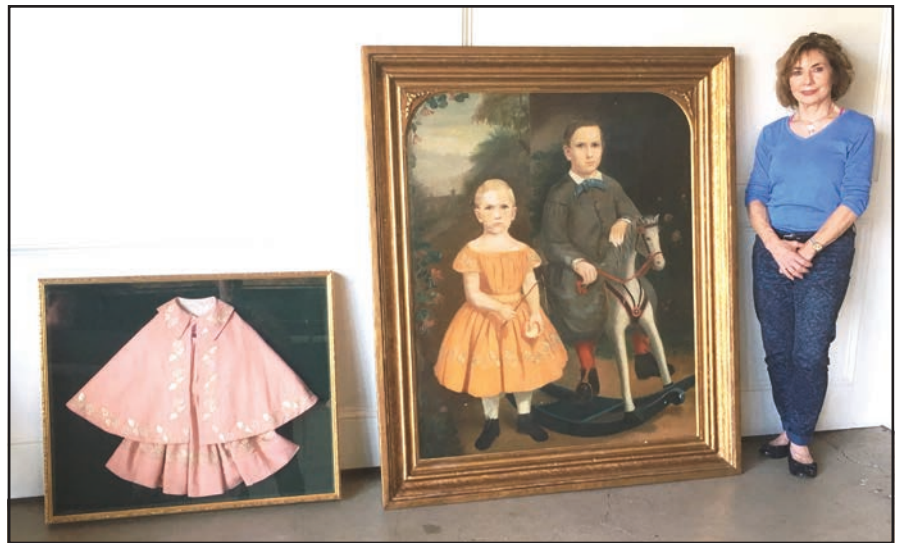
Just like summertime flora, the Filson's collections grew steadily in recent months. Additions to all areas of the collection – art, books, photographs, prints, manuscripts, and artifacts relating to Kentucky and Ohio Valley history – were made. Highlights include a beautiful sterling silver wedding presentation pitcher, portraits of late 19th and early 20th century community leader and activist Susan Look Avery, brothers Daniel and Eugene Howard by George W. Morrison, and Mary Ann Sherley Herr by Charles Wolford. A painting of moonshiners in Washington County, Kentucky, by Hagan McGee recalls scenes he witnessed as a child. We are very thankful to the donors who continue to keep the Filson's collection growing.



Portrait of community leader and activist Susan Look Avery with descendants and donors Catherine Warner and sister Mary Fewell (with husband David and son Quinton).



Portrait of Mary Ann Sherley Herr by Charles Wolford, 1847. Gift of Beargrass Christian Church.



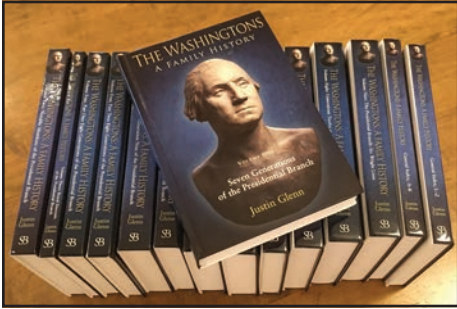
Marilyn Kennedy McGuire stands next to the portrait painted in 1865 of brothers Daniel, Jr. and Eugene Howard by George W. Morrison and the dress young Eugene wore in the portrait. Donated by the estate of Mrs. McGuire's mother Catherine Davis Kennedy, a Howard family descendant.



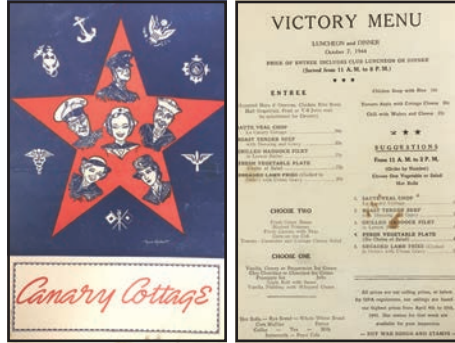
Dr. Frank Wood presenting the Ethel Yandell Roberts silver wedding pitcher to curator Jim Holmberg for the Filson. Ethel was presented this gift upon her 1905 marriage to Charles Wood by the faculty of the University of Louisville Medical School in honor of three male ancestors who taught there.



Recent Acquisitions (cont.)



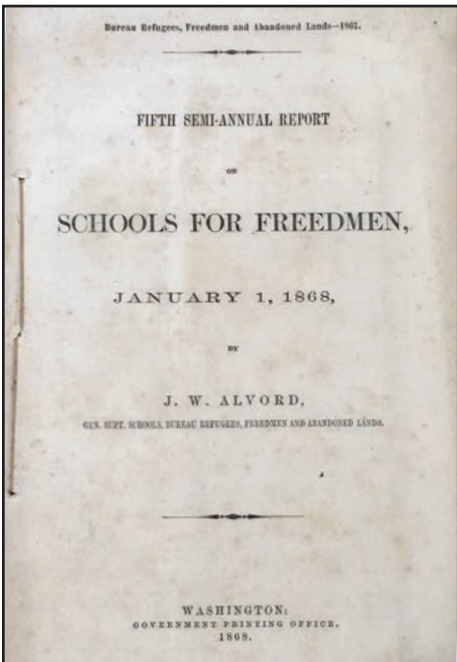
Multi-volume set of the Washington family genealogy by Justin Glenn. Gift of Marie Hubert and Lisa Moerchen.



The Victory Menu from the Canary Cottage in Louisville. October 7, 1944. Gift of Kenneth Dennis.



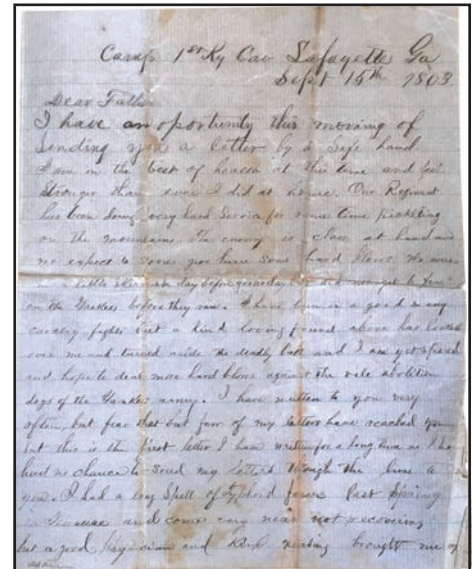
1862 diary and photograph of Capt. Horatio P. Kile, 41st Ohio Volunteer Infantry. Historical Acquisitions Fund.



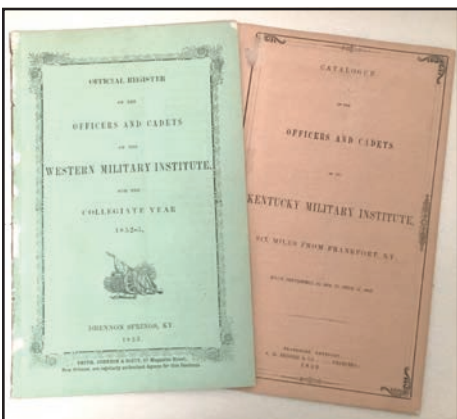
Fifth Semi-Annual Report on Schools for Freedmen, January 1, 1868. Historical Acquisitions Fund.



Moonshining in Washington County, Kentucky, by Hagan McGee. Gift of Joseph McGee.



Letter from E. Polk Johnson, 1st Kentucky Cavalry, CSA, September 15, 1863. Gift of Sallie McElrath.



1853 catalogues for the Western Military Institute and Kentucky Military Institute. Historical Acquisitions Fund.



1854 receipts and invoices regarding the Moodey house (photo taken before its demolition) in New Albany, Indiana, built by architect and builder Isaac P. Smith. Gift of Donald Smith.



1884 press pass for the Southern Exposition and souvenir Bowman Field mirror. Gift of Raymond Simpson.

I. W. Cousins' Louisville

BY HEATHER POTTER | CURATOR OF PHOTOGRAPHS AND PRINTS

In the spring of 1959, Judge Richard H. Hill, secretary of the Filson, showed the Filson Board of Directors some photographs “of old buildings in Louisville about to be demolished, and others of beautiful doorways, gates, and fences taken by Mr. Ivy [sic] Cousins, who would like to take many others...” Ivey Watkins Cousins (1898-1973), a native of Danville, Virginia, moved to Louisville in 1944. Cousins held numerous jobs over the years, working as a tobacco dealer, photographer, machine-shop instructor, manager of the USO Hobby Shop (and later the Louisville Service Club when the shop moved), and Curator of the Louisville Library Museum. By 1959, he was working as an instructor at the Louisville Service Club and in his spare time he had taken dozens of photographs of houses and structures being demolished for the North-South Expressway, now known as I-65. After viewing the images, the Filson Board of Directors gave Cousins \$25 to buy film for his project. Several weeks later he went back to the board for more funding. Hill suggested at the next board meeting that, “perhaps donations of \$25 might be made by individuals in order to continue the project.” According to board minutes, “In response to the foregoing suggestion of the Secretary Miss Verhoeff, Mr. Stewart, Dr. Brennan, and Mr. Wolford volunteered donations.” The Filson Board opened their pocketbooks and gave Cousins additional monies for more film. Cousins went on to take over 1,500 images, which are now housed at the Filson.

Cousins spent much of 1959 capturing streetscapes and buildings in downtown Louisville and Broadway north of the Ohio River and the residential district of Third and Fourth Streets in Old Louisville. During an era of transition with urban renewal in full swing—including construction of expressways and the expansion of the downtown medical complex—Cousins documented many buildings and streetscapes that have been lost to history.

In the spring of 2017, 58 years after Cousins took these documentary photographs, Heather Potter, the Filson's Curator of Photographs and Prints, along with volunteers Carole Crites



Home with iron fence and gate at 206 East Chestnut Street.



View of home at 543 1st Street.



View of the street at 616 West Broadway.



View of building at 924 South 4th Street being torn down.

and Bill Carner, embarked on the task of cataloging and digitizing Cousins' 1,579 negatives. Over the course of the last two years, Carole transcribed I. W. Cousins' photograph logbook, verifying locations and addresses with Google Maps and driving around the city tracking down unidentified churches and buildings. Six months into the project Bill joined the team and undertook the painstaking task of scanning all of Cousins' negatives as no prints exist. Although there are negative scanners today that could simplify a project like this, Cousins' negatives appear to be all hand-cut—therefore they do not fit into the standard size negative trays. Thus, Bill had to scan the collection using a flatbed scanner, a much more labor-intensive process. In conjunction with making Cousins' negatives accessible to researchers for the first time in sixty years, the team is excited to have the opportunity to exhibit these images for the first time as part of the Louisville Photo Biennial this fall.

To learn more about I. W. Cousins make sure to stop by the Filson to see the exhibit on display from September 26–November 10 and visit louisvillephotobiennial.com to learn more about this year's exhibitions and programs.



View of the building at 214 South 3rd Street with Mazzoni's Café on the right



Temple Brith Sholom located at 511 S. 1st Street (later became 613 S. 1st Street) the Temple was here from 1881-1903. The property was then taken over by Congregation Anshei Sfard. The Temple was there from 1904-1958, when they moved to a newly constructed suburban facility on Dutchman's Lane. Cousins' probably snapped this photo right around the time they were moving or had just vacated.



View of 102 South 2nd Street. Louisville Gas and Electric Company and the entrance to the Second Street Bridge (George Rogers Clark Memorial Bridge) are in frame.



View of West Main Street at the southeast corner of South 3rd Street, building no longer standing, April 1959. The LG&E Center now stands there at 220 West Main Street.



*The Filson
Historical
Society*

The Filson Historical Society brings history to life through programs and exhibits that explore our unique past. October 2019 marks the 150th birthday of Louisville-born and nationally-renowned sculptor Enid Yandell (1869-1934). The Filson is leading a community collaborative, hosting programs and opened an exhibit, *Breaking the Mold: Sculptor Enid Yandell's Early Life, 1869-1900*, to honor the life and work of Yandell. Your gift to the annual fund allows the Filson to share the amazing stories of people that have shaped our community.

Contribute to the annual fund today!

Please call the Filson at 502-635-5083 or visit filsonhistorical.org to learn more and to sign up for an upcoming lecture.

Cover images left to right: Enid Yandell in her studio, ca. 1898; Enid Yandell and Molly Butler, ca. 1924; Enid Yandell, center, in Lorado Taft's studio, Chicago, ca. 1892; Enid Yandell with Carrie Brown Memorial Fountain, ca. 1899.

Boehl & AIA Interns

Olivia **Raymond**, University of Louisville

Hello! My name is Olivia E. Raymond. I'm a master's student in the public history program at the University of Louisville. My scholarship examines racialized mass media and its impact on racial violence. I'm thankful I had the opportunity to be the H. F. Boehl Summer Intern in 2019! I had a wonderful time working with Jana Meyer, Associate Curator of Collections, and Heather Potter, Curator of Photographs and Prints. For my internship, I cataloged various manuscript and photograph collections.

The collections included a range of material from the Ohio River Valley's Shaker communities, The Great 1937 Flood, and the Civil War. My favorite project was creating an online exhibit about Mammoth Life & Accident Insurance, Co. using Omeka, an open-source publishing platform. Mammoth Life was one of the largest Black-owned companies in Kentucky's history. The field of digital humanities has always fascinated me. So, the Omeka project was particularly insightful.

Once again, I would like to thank the warm and welcoming scholarly community at The Filson Historical Society! This internship was one of the highlights of my summer and confirmed my desire to become a public historian.



Sarah **Garrett** and Dylan **Brewer**, University of Kentucky

The Filson Historical Society welcomed two architecture fellows this summer, thanks to a continued partnership with the American Institute of Architects (Central Kentucky Chapter) and the University of Kentucky. Dylan Brewer is a student in UK's architecture school where he is pursuing his bachelor's and master's degrees. Sarah Garrett is a graduate student in UK's historic preservation program, returning for her second consecutive summer at the Filson.

Sarah and Dylan helped inventory and catalog many architectural drawings over the summer. Their largest project was the records of Grossman, Chapman & Klarer, a Louisville architecture firm founded in 1972. The firm had a reputation for contemporary work

and was known for its work on tennis clubs and churches. It won design competitions to complete projects at Bellarmine, Humana, and the Filson.

Outreach to the community is also an important component of the fellowship. Both fellows assisted with inquiries from researchers about architecture collections or property research. With Dylan and Sarah's help, the Filson also led a behind-the-scenes tour of its architectural archives in July. Dylan researched plans and wrote letters to area residents, notifying them that the Filson holds architectural plans of their homes. Sarah will present a lecture, *Promoting Tourism in Louisville through Architecture*, on Tuesday, September 10 from 6–7pm at the Filson.

With Gratitude—Memories of Filson Volunteer Larry Carr, 2001–2019

BY FILSON STAFF

Professor Laurence A. Carr took his interest in history and research and put it to use at the Filson as a volunteer for 18 years. A native of Michigan, he joined the University of Louisville Medical School faculty in 1969 with the ink on his Ph.D. in Pharmacology still damp. Over the next 32 years, Larry taught, conducted research, and served as an associate dean. His research focus was biochemical neuropharmacology. Summer vacations as a child and then with his own family – wife Jeanne and children Alan and Rachel – often involved visiting historic sites, especially Civil War battlefields. Supplementing this field experience with occasional continuing education classes, such as Curator of Collections Jim Holmberg’s Lewis and Clark course in the mid-1990s, lectures, and reading, Larry contemplated what he might want to do after he retired. While knowing that his hobbies of family genealogy, stamp

collecting, and building balsa wood models of World War II era planes would be enjoyable, Larry wanted to combine his interest in history with research through volunteer work. This led him to the Filson. A trial run at cataloging historical manuscripts in the summer of 2001 confirmed for him that volunteering here would be something he would enjoy.

Starting in the fall of 2001, Larry came faithfully into the Filson two days a week with the occasional break for vacations, holidays, and treatment for cancer. As of July 2019, he had cataloged 319 collections. Larry’s thorough, detailed approach to his work—just like his days in the laboratory and classroom—allowed many collections to be made accessible to researchers that otherwise would not have been. His cataloger notes are legendary.

Anyone working with collections will have their favorites. When reflecting in early

2010 on the almost 200 collections he had cataloged up to that time, two large collections of Civil War patriotic envelopes, almost completely pro-Union, topped Larry’s list. Such material was an effective propaganda tool; “simultaneously humorous and shocking,” as Larry recalled. Sleuthing out the identity of the writer of a letter from 1866 containing strong, anti-African American comments proved quite exciting when the writer turned out to be Jesse Grant, father of General Ulysses S. Grant. Lt. William Pirtle’s memoir of his service in the 7th Kentucky Infantry, CSA, was engrossing and Larry credited it with establishing his continuing interest in Civil War collections. Immersing oneself in the letters and diaries of people from years past is like stepping back in time. “You really get wrapped up in their lives,” Larry said, “and when tragedy or hardship strikes, it can really affect you.”





When helping the organization achieve its mission becomes a mission for the volunteer, everyone benefits. “Volunteering here at the Filson has lived up to everything I wanted to do in retirement if not more so,” Larry had stated in reflecting on the experience. His hard work and talents have been very much appreciated over the past 18 years. Sadly, Larry passed away on July 16, 2019.

Staff members were encouraged to share memories of Larry during their time at the Filson.

As a new staff member, I didn’t know Larry well, but we spoke at lunch. He usually had soup, and he would always tuck his tie into his shirt! He was always very kind to anyone who ate with him. – **Emily Benken**

I met Larry six years ago when I started at the Filson. I learned that Larry, volunteer Bill Struck, and former staff member Mike Veach were all into bourbon and they quickly encouraged me, being new to Kentucky, to acquire the taste! Over the years I learned more about Larry’s family, career at the University of Louisville, and what bourbons I

should try. On days he volunteered you could always find him in the staff breakroom eating lunch and reading on his Kindle. My favorite story he told me at lunch was the time he got trapped on the TARC bus. A person in a wheelchair got stuck trying to get off the bus and Larry, along with the rest of the passengers, had to be evacuated off the back of the bus. He then had to catch another TARC bus to make it to the Filson! He was a devoted volunteer and friend who will be greatly missed.

– **Heather Potter**

Larry recently told me that volunteering at the Filson was the highlight of his retirement. He was meticulous in his work. He cataloged many manuscript collections for us over the years. I remember debating with him about how we should catalog a particular letter, as we discussed our different interpretations. He always kept me informed of his volunteer schedule. He emailed me the morning of his death to let me know he wouldn’t be able to make it to the Filson that day. He was one of our dedicated volunteers. I will miss him. – **Jana Meyer**

– **Jana Meyer**

During my time at the Filson I’ve been lucky to work with a bevy of amazing, long-time volunteers. Larry holds a special place as we started here at the same time as a volunteer and intern, respectively. My entire Filson life has included Larry. Along with talking about collections work, Larry and I would talk bourbon, brownies, cats, Newsweek (especially when it went digital and he had to get his Kindle!), and most recently the musical Hamilton. Larry was a great storyteller, had an infectious laugh, and has left a hole in all our hearts here at the Filson.

– **Jennie Cole**

I will always cherish knowing Larry as a friend and a volunteer. From the time he began volunteering in 2001, Larry faithfully came in two days a week, ready for work. It was a pleasure to discuss with him the collections he was cataloging (Civil War related ones being his favorite), University of Louisville sports, and other topics. The time and talent Larry devoted to the Filson is priceless and he will be very much missed. – **Jim Holmberg**

Tony Horwitz Tribute

By Dr. Patrick Lewis

Tony Horwitz has framed my career as a historian of the Civil War and its meaning for Kentucky and the South. I first heard *Confederates in the Attic* on the radio, broadcast out of the Murray State NPR station in hour-long segments every night after the book was released. Kentuckians familiar with Horwitz's most famous work will recall an important chapter where the journalist traveled to Todd County in the wake of the murder of a white man by a black teenager, which seems to have been sparked by the flying of the Confederate flag. I had been in public schools two counties away when the murder happened and remembered all too well the vicious words between black and white classmates that sometimes led to fights in the school parking lot. A couple of years later, Horwitz's sensitive, balanced portrayal of a region still struggling with its identity, its history, was being broadcast on

radio waves across the Jackson Purchase and the southern Pennyrile.

Confederates in the Attic allowed me to frame questions I had about myself but didn't have the language to ask. My accent was unmistakably southern. The Civil War was my epic poem, my superhero stories. Good guys wore gray. Horwitz was the first person I heard who tried to understand our regional obsession with the Civil War. He didn't mock it or patronize us. He listened, he reported. He opened a national conversation about the linkages between race, place, and history. His reporting gave me a mirror to hold up to the ideas I had silently imbibed as a white Southerner—about the war and about my neighbors.

When he came to speak as part of the Filson's Gertrude Polk Brown lecture series, I had just accepted an offer to come to the Filson as the first Scholar in Residence. Now

a published author and professional historian myself, I was so excited to tell him about some recent consulting work I had done with the Jefferson Davis State Historic Site staff, reworking their interpretative programming and museum to tell a more inclusive story of Davis and the Confederacy in Kentucky that acknowledged the ways that defending race and slavery were integral to the site. *Confederates in the Attic* was now sold in the park bookstore—and was selling well. Locals were coming to buy it as well as tourists. I had put his Todd County chapter in the orientation materials for new park staff and incorporated the story of Michael Westerman's 1990s murder into the interpretative outline for the site.

Tony, legendarily generous with his time, gave me his phone number and set up a call so that we could talk more about how his work was pushing Western Kentucky to look at its distant and recent past. Sadly, Tony passed away unexpectedly just before we could have that chat. We in the Filson family were incredibly fortunate to hear Horwitz speak in one of his last public appearances. I am not alone in being able to testify to Tony Horwitz's continuing legacy. His ability to convene important conversations about the present through the past is something that I have tried to do in my writing, in exhibitions, and in public programs. It is what we are meant to do here at the Filson. We preserve, discover, and present a history—often an uncomfortable one—that calls us to reevaluate ourselves, our communities, and our world. Tony Horwitz's accounts of the American past inspire us and challenge us. Let us cherish those stories we heard through him and mourn for those we will never get to read.



Young Historians Engage at the Filson

JAMIE EVANS | MARKETING AND PUBLIC RELATIONS COORDINATOR

Earlier this year, a member approached me at an event and asked why the Filson didn't do more events with children. It gave me pause, because the Filson as a whole has been working hard to increase our exposure to the K-12 age group. Since our expanded campus opened in 2016, we are better able to accommodate large groups and our collections are accessible to our younger patrons. Here are just a few ways that the staff engages with youth, making the Filson's holdings accessible in a fun, age appropriate way.

Cultural Pass

Since summer 2017, the Filson has participated in the Cultural Pass, a program that provides free access to many of the arts and cultural institutions in Louisville and surrounding counties. According to the Fund for the Arts, the Cultural Pass has three objectives: to prevent summer learning loss by creating learning experiences through programming, activities, and education; to establish lifelong relationships between Greater Louisville's children and the regions art and cultural institutions; and to address barriers that prohibit children from accessing the region's art and cultural venues.

The staff of the Filson created interactive programming and activities for the Cultural Pass that reflect and expand on the exhibits on display. For the summers of 2017 and 2018, children learned about the Ferguson mansion and Louisville's place in the history of WWI. Scott Scarboro, the Education and Programming Manager, led a scavenger hunt throughout the Ferguson mansion, which

highlighted the incredible architecture of the home, talked about life during that time period, and showcased many of the portraits and statues located within the first floor of the mansion. Children also learned about the history of WWI and the significance of the red poppy by creating a paper poppy. These poppies were later displayed at the Kentucky State Fair.

In 2017, the exhibits and activities focused on the concept of the victory garden, and participants took home a packet of poppy seeds to plant for remembrance and copies of vintage gardening brochures from the Filson's collection. In 2018, activities focused on Camp Zachary Taylor, highlighting letters within our collection to illustrate how news traveled 100 years ago. Participants took home reproduction postcards and were encouraged to send them to friends and

family. For a fun, interactive element, green screen technology was used to insert participant's photos into an image from the past, placing them in the 1937 flood or marching with WWI soldiers.

This summer, Cultural Pass programming featured the exhibits *Breaking the Mold: Sculptor Enid Yandell's Early Life, 1869-1900* and *Continuity of Care: Transforming Jewish Hospital for Modern Louisville, 1945-1980*. Participants sculpted their own busts using Sculpy clay, created Enid themed buttons (or used one of their own drawings), and participated in a scavenger hunt centered on the *Continuity of Care* exhibit. We applied for and received a grant from the Kentucky Foundation for Women that allowed us to expand our offerings for this year and to purchase needed supplies.



Students from Assumption High School, May 2019.



School and Community Groups

The Filson is a regular stop for school, home-school, and community groups, especially with rotating exhibit space. In May 2018, we hosted our largest field trip yet with 90 fifth-graders from Camp Zachary Taylor Elementary School. The students participated in poppy making to learn about WWI, toured the Camp Zachary Taylor exhibit, and then took part in a demonstration of calisthenics exercises that

were commonly performed during basic training in the early 1900s. The Filson is also a popular stop for Girl Scout troops participating in the Girl Scouts of Kentuckiana Festival of Arts each November. This summer, a class from the Governor's Scholar Program toured the Filson's campus with Jim Holmberg and attended *A New Deal for Medicine: Expanding and Desegregating Louisville Hospitals after World War II* by Dr. Lynn Pohl.

Lectures

In addition to hosting school and community groups, the Filson offers free admission to teachers and students to attend our programs (advance registration required). Each year, teachers in Jefferson and surrounding counties (including private schools) receive information about the Filson's offerings. Students from JCPS, New Albany, Sacred Heart, St. Francis, and other schools regularly attend lectures and the Gertrude Polk Brown author series.

The Filson's mission is to collect, preserve, and tell the significant stories of Kentucky and Ohio Valley history and culture. The staff is making history engaging and relevant to people of all ages. If you are a teacher and would like to schedule a trip to the Filson for your class or organization, please contact Scott Scarboro, our Education and Programming Manager, today!



Louisville, City in Transition

Started in 1999 by four East Market Street galleries, the Louisville Photo Biennial has grown to encompass more than fifty photographic exhibits at venues throughout Metro Louisville, southern Indiana, and central Kentucky. This amazing cooperative effort between galleries, museums, colleges, universities, and other cultural institutions celebrates the medium of photography through a rich variety of exhibits including fine art, documentary,

design, historic, and even everyday snapshot photography. In addition, the event offers numerous educational opportunities through artists' and curators' talks, receptions, panel discussions, and workshops. One very important aspect of the Louisville Photo Biennial is that almost all the exhibitions and activities are free and open to the public. The Filson is excited to join this collaborative group by opening "Louisville, City in Transition," in conjunction with "Evolving Inspiration:

The Art & Design of Julius Friedman," on September 26, 2019.

Ivey W. Cousins captured streetscapes and buildings in downtown Louisville from Broadway north to the Ohio River and the residential district of Third and Fourth Streets in Old Louisville in 1959. During an era of transition with urban renewal in full swing, construction of expressways, and the expansion of the downtown medical complex—Cousins documented many of the buildings and streetscapes lost to history.



View of the iron man advertising sign at Louisville Scrap Material Company [the junk yard] at East River Road and North Preston Street.

The Speed Art Museum and the Filson Historical Society present *Hidden Histories of Kentucky Art with Mack Cox*

Independent scholar and Kentucky collector Mack Cox shares his groundbreaking research, revealing the hidden stories behind Kentucky's artistic heritage. This three-lecture series will uncover the art and mystery of early Kentucky furniture and tell the remarkable Civil War story of one family's ancestral portraits.

Exploring Early Kentucky Furniture of the Bluegrass Region

Sunday, September 15 | 2:00 p.m.

Speed Art Museum, 2035 S. 3rd St., Louisville | Free, register online at speedmuseum.org

Starting in 1775, pioneers trekked hundreds of miles into a wilderness to claim fertile Bluegrass lands. Statehood came in 1792, but Indian hostilities stunted improvements until 1794. Thereafter, development occurred at an astounding pace. Cabinetmakers came from most American regions, as well as England, Scotland, Ireland, France and other places. There were no established styles, so they made furniture as they had in far away places resulting in great stylistic diversity. This lecture explores early furniture made in Lexington, Frankfort and other communities in a graphic-rich presentation that reveals Kentucky's cosmopolitan beginnings.

An American Story: The Redd Family Portraits

Monday, October 21 | Exhibit of Redd Family Portraits with light refreshments, 5:00–5:50 p.m.; Lecture, 6:00 p.m. | The Filson Historical Society, 1310 S. 3rd St., Louisville | Free, register online at filsonhistorical.org

The Redd family portraits tell the story of the marriages, mentorship and geography that entwined the lives of two of Kentucky's most important artists, Matthew Harris Jouett (1788-1827), Oliver Frazer (1808-1864), and their descendants. This talk will tell that story and the travels and adventures of these paintings as they moved from the first owners to the present with the backdrop of war, financial crises and cultural revolutions in American history.

Tracking New England Footprints in Kentucky Furniture

Sunday, November 10 | 2:00 p.m.

Speed Art Museum, 2035 S. 3rd St., Louisville | Free, register online at speedmuseum.org

Kentucky was the first region settled west of the Appalachian Mountains. With wealth generated by fertile Bluegrass soils, Kentucky attracted craftsmen from faraway places with high wages and low living costs. This lecture introduces early Kentucky furniture and explores the footprints left by New England cabinetmakers in the first American west.



About the speaker

Mack Cox is a petroleum geologist and recently retired from a 35 year career in that industry. He and his wife Sharon are Kentucky natives who collect and research early Kentucky arts. Their collection was covered in the July 2011 issue of *The Magazine Antiques*, "The Kentucky Collection of Sharon and Mack Cox", and fills a chapter in *Collecting Kentucky 1790–1860*, "Digging Deep", pp. 52–77 by Lacer and Howard, which was published in 2013. Their collecting habits were the subject of the May 4, 2016 issue of the **Invaluable Blog**, *The Elite Race for Kentucky Art & Antiques* (www.invaluable.com/blog/collecting-kentucky-antiques). Both Mack and Sharon serve on the advisory board of the Museum of Early Southern Decorative Arts (M.E.S.D.A.) in North Carolina and also as regional representatives to conduct field surveys of early Kentucky objects. Mack currently serves as second vice president of The Henry Clay Memorial Foundation.



Dr. Patrick Lewis

Scholar in Residence

I've always wanted to work in history. I grew up in Trigg County (Western Kentucky) just across the state line from Ft. Donelson. Being out on Civil War battlefields and national parks always spoke to me very deeply.

After college, I worked for Chickamauga and Chattanooga National Military Park for four summers as I was getting my Master's and Ph.D. from the University of Kentucky. First, I did living history and then put on the Smokey the Bear hat as a park ranger. That was my introduction to public history. After that, I started working for the Kentucky Historical Society. I was an editorial assistant on *The Register of the Kentucky Historical Society* for two years while I was finishing my dissertation and then moved on to a new project that was just getting started, *The Civil War Governors of Kentucky Digital Documentary Edition*. I started working on that in 2012 and then took over that project in 2014. I have been running it ever since and was named the editor of *The Register* last year.

My background is in Kentucky and Civil War History. I published my dissertation with the University Press of Kentucky in 2015 and have been leading *Civil War Governors of Kentucky*, which required learning digital history, software, coding, and how to work with contractors and consultants.

I have two small children, 5 and 3. They are fantastic and we spend a lot of time with them. Since we have come to Louisville, we have really enjoyed going out to the zoo 2-3 times a week. I'm a big baseball fan, so we've gone to lots of Bats games, and I'm a big soccer fan so I'm hoping to get to Lou City soon. In that way, the move to Louisville has been great for us because we have the opportunity for everyone to find something they love to do and are passionate about.

I run with a group of historians who always like to correlate baseball allegiances and where you are from with Civil War loyalties. I'm a big Atlanta Braves fan, but I come from Trigg County, which was heavily secessionist, democratic, and settled in large part by people from Tennessee and the Carolinas. It has always looked further south than the rest of Kentucky in a lot of ways, so I feel like a bit of an outlier in central Kentucky where I'm surrounded by Reds fans.

I'm friends with a bunch of people from central Illinois who are on the fault line between the St. Louis Cardinals and the Chicago Cubs and that's meaningful. Those loyalties tend to overlap with political loyalties going back through the mid-19th century. Where your market town was



and where you sold your crops became the team you supported and the politicians you voted for over time.

The Filson has always been a recognized name not only within the state, but nationally as well. This organization does programming, and publications, author events, and creates a research experience that sometimes makes the staff of the Kentucky Historical Society quite jealous, to be honest. I think there has always been a friendly competition between the two that goes back to their founding, and I'm excited to be able to do a lot of things that I love doing on a different stage with a different audience.

Filsonian listing reflects membership gifts received May 1, 2019 through July 31, 2019

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May 2019–July 2019



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