

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	With Gratitude	Browsing in our Archives	Violins of Hope	NAGPRA	Exhibits on display	The Dorr-Raith Collection	Membership- Donor Challenge	2021 Impact Report	In Memoriam	The GPB Lecture Series	The Filsonians
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From the **President**

Cowboys and Indians. Sixth grade. Hopkinsville, Kentucky. I have a permanent scar resulting from being hit by a green walnut while defending a makeshift fort. In those wonder years the pioneer or cowboy was always triumphant—even when scarred in battle.

Observe that I have used a descriptive term that is obsolete and pejorative. I cannot remember what we were taught about Indigenous Peoples, but it cannot have been appreciative. Summers spent in the tribal units of Camp Piomingo, my years in Boy Scouts, and hunting for arrow heads broadened my perspective. Our children's teachers' approaches changed dramatically from those of my day: *Indians* became *Native Americans* became *Indigenous Peoples*.

Which leads me to the Filson's Indigenous Peoples' collection. It consists of hundreds of arrows and spear points, human remains, sacred objects, and other items of cultural significance acquired in the early years of this institution. We recently received grants to decide over a two-year period what can be retained and displayed and what should be repatriated to tribal authorities. We have engaged an expert, Kelly Hyberger, to lead our efforts. We plan for this to be a learning opportunity. In its earliest years, the Filson published materials on Kentucky's pioneer times in which Indigenous People were frequently labeled with derogatory terms such as "red men" or "savages" or "squaws." Thankfully, we have moved light-years beyond these depictions. It is never too late to do the right thing.

The Indigenous Peoples' collection has deliberately been hidden from public view for many years in our archives. Kelly's glass-enclosed workspace is fully observable in the new Owsley Brown II History Center. This important work will take place within its walls. Named after a realist of immense good will who understood history with all its scars and imperfections, our new building has just received a coveted 2022 American Institute of Architects award. It is a wonderful tribute to our architects, de Leon + Primmer, to all of you who contributed and cheered the building on, and to the Filson's spirit of informed learning and inquiry.



Richard H.C. Clay

President/CEO, The Filson Historical Society

From the **Chair**

As we experience better weather and the further lessening of restrictions due to Covid, please welcome seven outstanding new additions to your Board of Directors: James Allen, Angela Curry, Dan Gifford, Alan Kamei, Phil Poindexter, Carl Thomas, and Libby Voyles.

Your 2022 committee chairs/co-chairs are: Collections and Research—Ted Steinbock; Development—Lindy Street and Sandy Wilson; Finance—Beth Wiseman; Governance and Nominating—Jane Goldstein and Carl Thomas; Information Technology and Cyber Security—Wes Cobb; and Investment—Ann Wells.

The next time you run into any of these folks, please thank them for their willingness to serve and to help grow the Filson.

Be sure to take advantage of one of the primary benefits of your membership by attending some (OR ALL) of these upcoming programs:

- April 26—*Close to Home* with Michael Koch
- May 13—Forgotten Foundations Trolley Tours with Steve Wiser
- May 16—*My Old Kentucky Home: The Astonishing Life and Reckoning of an Iconic American Song* with Emily Bingham
- May 22—Jazz Classics with a Taste of Salsa with Dick Sisto and Friends
- May 24—*Law in American Meetinghouses* with Jeffrey Thomas Perry

Consult filsonhistorical.org for the most current information about upcoming programs. Please utilize AddEvent which automatically puts programs and special events on your electronic calendar by clicking on "Add Our Events to Your Calendar."

THINK FILSON and Happy Derby,



John Stern, Board Chair

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OUR MISSION:

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

COVER: Orchestra rehearsal at the Y.M.H.A led by Morris Simon, ca. 1917.
[Jewish Community of Louisville Photograph Collection 022PC1]

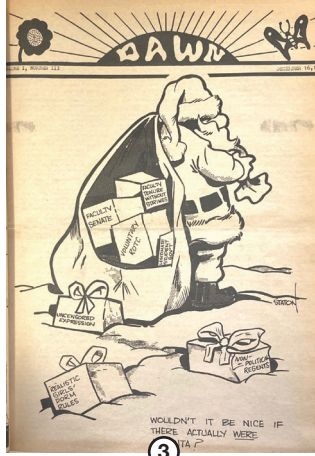
Recent Acquisitions



1



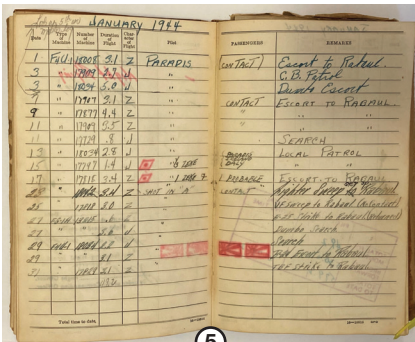
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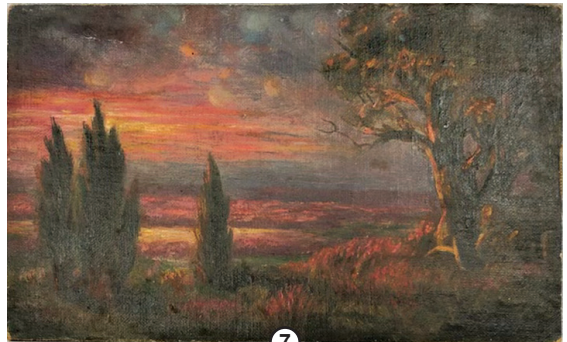
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1. The Helen Humes collection consists of papers and photographs documenting Humes' life and career as a jazz and blues singer. Born and raised in Louisville, Humes performed and recorded locally before joining the Count Basie Band in 1938. Humes went on to spend much of the 1940s through the 1970s touring the United States and Europe. The exhibit opens May 22, 2022. (Donated by Kenneth and Carole Jones Clay)

2. The Wolford family collection consists of papers, photographs, and objects documenting a Kentucky and Indiana family's move from a rural to urban life over a century. The central figures in the collection are attorney Leo T. Wolford (1890–1971) who was active in Louisville civic and legal groups, and his son Thorp L. Wolford (1918–2012) also an attorney, who served as a sergeant in the Army Signal Corps during WWII. (Donated by Dr. John Wolford and family)

3. Timothy T. Hawley's papers include a bound run of DAWN a student-published underground newspaper he edited during his senior year at Murray State University, 1969–1970. Joe Staton (of future comic book art fame) was a major cartoon contributor. (Donated by Timothy Hawley)

4. Army-issued items belonging to Louis Wilhelm Scherer (1831–1888) of Hawesville, KY. Scherer joined the army in May 1918 and served in the US and Europe with the Army Band with the 155th Infantry and the Headquarters Band in the 319th infantry until his discharge in June 1919. Out of more than four million Americans deployed during the war, only 7,500 were band members making this an uncommon ensemble of items. (Donated by Matthew Myer)

5. Joseph Albert "Bert" Paradis, Jr.'s World War II documentation includes letters along with this a flight log, 1942–1944. The Louisville was a World War II Marine fighter pilot in the Pacific Theater. (Donated by Jay Paradis)

6. Blueprints of a home in Prospect, Kentucky featured in the Filson's 2006 house tour. Architect Carl D. Russell designed the home (ca. 1938-1939) for owner Junius W. Bell. A Colonial Revival design, the home likely reflects Bell's appreciation of minimalism and solid construction. The Filson also acquired receipts related to the furnishing and interior of the home. (Donated by Carol Barr Matton)

7. Paul Günter (1856–1936) was a German immigrant who settled in Louisville and worked as a photographer and artist. Following the launch of our online exhibit, *Paul Günter: Studio Portraiture to Art Photography*, staff reconnected with the Gunter family who generously added family photographs and art to our extant Gunter collection. (Donated by Kim Rapp and Robert M. & Linda T. Gunter)

With Gratitude

Thomas Turley Noland, Jr.

Tom Noland passed away on January 15, 2022 at age 68, following a valiant two-year struggle with cancer. He served as Humana's chief spokesperson and head of corporate communications for many years. Tom joined the Filson's board of directors in 1991, and served as treasurer, secretary, vice president, and as president for five years from 1998-2002. He continued as a valued member of the board until 2010. His term as president was significant. During his presidency, in keeping with the Filson's increasing professionalization, its quarterly journal became the *Ohio Valley History Journal*, a collaboration of the Filson Historical Society, the Cincinnati Museum Center and the University of Cincinnati. This significant collaboration is now entering its twenty-second year of publication.

Tom's service to the community was significant, extending beyond the Filson to the arts, social services and his strong Christian faith. Here are words from several Filsonians who worked with him on the board and the staff:

Tom loved history. Loved reading it. Loved talking about it. After my first book was published, he asked me to lunch at Vincenzos and peppered me with informed and enthusiastic questions. It was very encouraging to this young author. Tom helped history happen in this community and region. Under his leadership, the Filson revamped its publication from the Filson Club Historical Quarterly, a somewhat musty serial, to Ohio Valley History, a visually pleasing journal that has added immensely to the understanding of our under-studied region. I'm grateful for his dedicated service. Emily Bingham, Ph.D., former Filson board member.

My time spent on the board of The Filson with Tom was joyful, as was any time spent with him! His intense love of history and vast knowledge raised the bar on us as board members and also helped us to join him in redefining The Filson's mission to share our love of our region's history with others. Dan Jones, Ph.D., former Filson board member.

It was a pleasure to know Tom and serve on the board and the executive committee at the Fund for the Arts with him, including his term as

the board chair. We also worked on other community endeavors over the years. He loved history and the Filson Historical Society was very special for him. He was one of the visionaries who developed the plans for our expansion and was very proud of the new campus. He was a delightful individual, so positive, engaging, smart and wise. He will certainly be missed. Carl Thomas, former Filson board chair and current member of Filson board.

In my forty years at the Filson I've known and worked with many board members, and without a doubt, Tom was among the best. He was engaged, enthusiastic, friendly, dedicated, and a wonderful booster for the Filson. James J. Holmberg, the Filson Historical Society Curator.

Tom put the Filson first. As a journalist, writer, and teacher he understood the critical value of good sources to storytelling. Mark V. Wetherington, Ph.D., Former Director, the Filson Historical Society.

The thing that stands out in my mind the most is that when he came to town, he came to interview at the Filson. He ended up having a conversation with Humana and took a job there, but he was so vital to us that he gave his time as a volunteer, board member, and president. Any time we had an event at the Filson, I would come into my office the next morning and find a message waiting from him. He was always so complimentary of the events we held. I always think about how wonderful it was that someone who was so busy in such a high-powered job took time out of his day to make sure we knew how much he appreciated what we were doing. Tom was so articulate. He had the right words, the right adjectives, and he was so kind. He was never the one that had to take the credit or be the leader. He welcomed new ideas and was always able to help and was excited about trying new things. – Judy Miller, Former Deputy Director, the Filson Historical Society.

We extend sympathy and appreciation for his dedicated service to his wife, Vivian Ruth Sawyer, his son, Andrew Montgomery Sawyer Noland (Ashley Marie Wimsett), his daughter, Sidney Victoria Sawyer Wood, (Dane Isaac Wood), his grandchildren and his extended family.



The Shelby-Bruen Family Papers

BY LYNN POHL | COLLECTIONS CATALOGER

The recently cataloged Shelby-Bruen family papers span multiple generations of two prominent Fayette County families, connected by the marriage of Evan Shelby and Amanda Bruen on May 23, 1844. Evan Shelby (1824–1853) was the youngest son of General James Shelby and Mary “Polly” Pindell Shelby and the grandson of former Kentucky Governor Isaac Shelby and Susannah Hart Shelby. Amanda Bruen (1824–1853) was the second daughter of Margery Parker Bruen and Joseph Bruen, the owner of a brass and iron foundry in Lexington. While the collection includes letters of Isaac Shelby and other men, most of the correspondence and journals are authored by Amanda and female family members and friends. A variety of writings and keepsakes provides information about family and social relations, education, Episcopal religious activities, travel, slavery, and deaths among loved ones. Donor Shelby Susan “Sue” Scherer Clark’s annotated transcriptions and photocopies of original documents are available as PDFs on the finding aid on the Filson’s website, giving this collection broad accessibility.



Pressed flowers saved by Amanda Bruen from her trip to Europe with family members in 1841.



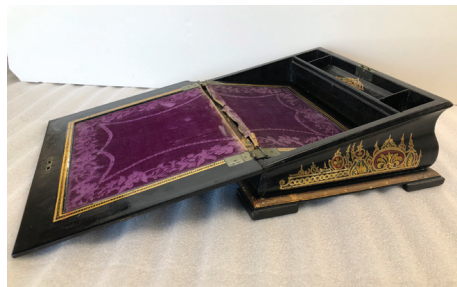
Carte-de-visite, Amanda Bruen Shelby, 1849 [Shelby-Bruen family photograph collection, 020PC32.18].

Early correspondence in the collection features 1780s letters from Isaac Shelby to Col. Thomas Hart, as well as early 19th century letters exchanged among Shelby and Hart family members and Dr. Richard Pindell. Isaac Shelby describes disputed land claims among acquaintances (including Daniel Boone), passes on news that the navigation of the Mississippi River “is opened to all,” and details problems relating to the settlement of the estate of in-laws Nathaniel and Sarah Hart, who died in 1782 and 1785. Gen. James Shelby writes to his wife Mary during the War of 1812, and their children write to each other as they make their way into adulthood.

A strength of the collection is its rich documentation of the social activities, education, and travels of Amanda Bruen in the late 1830s and early 1840s, before her marriage to Evan Shelby. Numerous calling cards underscore the prevalence of these items in the social lives of Amanda and her sisters Elizabeth and Sarah “Busy” Bruen. Amanda’s correspondence discusses new fashions and local gossip, such as a new “belle” in Lexington, a young woman reported to be “worth



Cabinet card, Mary Pindell Shelby, ca. 1871 [020PC32.26].



Papier-mâché Lacquer and Gilt lap desk, ca. 1840–1860, likely belonging to Amanda Bruen Shelby (1824–1853) or Mary Pindell Shelby (1845–1916).



Carte-de-visite, Sarah Brown, ca. 1860s. Born in Maryland around 1806, Sarah Brown was enslaved by Shelby family members and worked for Mary Pindell Shelby after the Civil War [020PC32.31].

half a million dollars.”¹ At age 13, Amanda began attending Bishop Benjamin Smith’s school, the Lexington Female Seminary. There she developed a lifelong friendship with Bishop Smith’s daughter Elizabeth (“Lizzie”), who later wrote to Amanda from her father’s next school, Kalorama, outside Louisville. In 1839, Elizabeth notes Amanda’s dedication to her education in Lexington: “Amanda has as many beaus as ever but treats them with as much contempt as is imaginable and is determined to be an old maid and live in single blessedness all her time is occupied with her studies and music.”² Amanda’s school journals are filled with compositions and lessons on subjects ranging from math and geology to history and the Bible.

Amanda’s high level of education is evident in her diaries and letters documenting a trip to Europe in 1841 with her father and her older sister Elizabeth, who at the time was married to Henry Boone Ingels and had one child. Lexington architect John McMurry came along to study the castles of Europe to design a grand home for the Ingels outside Lexington (named “Ingelside” when completed). Amanda was 16 when the travelers departed from New York City in May on the steamboat *Great Western*. Amanda remarks in her diary, “On this ship the charge for liquors is included in the bill. Not a good plan in my opinion.”³ She describes the sites they visited in England, France, Ireland, and Scotland, as well as in Canada and the United States. Wrapped in paper are dried flowers and botanical specimen collected during the trip. A note with one set of pressed flowers reads, “Presented to Miss Bruen by Mr. F. D. Robinson the 2nd of June 1841 at Meurice’s Hotel, Paris France.”⁴



Beaded reticule from the Shelby family, 19th century, front and back.

Amanda’s later correspondence and diaries cover the years of her courtship with and marriage to Evan Shelby. Evan writes her poems and letters leading up to their wedding in May 1844. They first resided at “Richland,” Gen. James Shelby’s estate where tensions flared among Evan, his father, and his three unmarried brothers. By the fall of 1845, Evan and Amanda were living at their “Greenfields” home, and their daughter Mary Pindell Shelby was born in November. Evan’s sister Susan Hart Shelby Carter was one of Amanda’s most frequent correspondents, and they discuss a wide range of family, social, and religious matters. Like other correspondence in the collection, Amanda’s and Susan’s letters and notes provide some information about the names and lives of enslaved individuals.

Running throughout the collection are references to sicknesses and heartbreaking deaths among family and community members. Amanda’s correspondence and a prescription book record physicians’ treatments and popular faith in the health benefits of mineral springs. Letters mourn the deaths of Amanda’s brother Joseph Bruen Jr. in 1846 and Amanda’s and Evan’s fathers

in 1848. Amanda’s diary chronicles Lexington’s cholera epidemic in 1849, which claimed the life of Susan’s husband Col. William Grayson Carter. The year 1853 was especially tragic, with the deaths of Evan and of Amanda’s mother in January. After Evan’s death, apparently from erysipelas, Amanda’s account books show that she rented rooms in Lexington at Mrs. Durham’s boarding house and at Bruce’s Phoenix Hotel. Amanda died of unknown causes on July 31, a day before her 29th birthday.

Mary Pindell Shelby was only seven years old when her parents Evan and Amanda Shelby died within six months of each other. She was raised by her Aunt Sarah “Busy” Bruen Cronly, and likely also by her Aunt Susan Hart Shelby Carter Magoffin and Uncle Ike Shelby. In the 1870s, Mary sometimes accompanied her Aunt Busy, who attended Episcopal gatherings in the United States and Europe and visited cousins. In Denver, Colorado, Mary met John Calhoun Stallcup, a lawyer and judge. They exchanged letters leading up to their marriage in November 1880 in Kirkwood, Missouri, where the Magoffins lived. Mary and John Stallcup and their children made their home in Denver until 1889, when they moved to Tacoma, Washington. From her travels with Aunt Busy until near her death in 1916, Mary collected genealogical information about the Shelby, Bruen, and Pindell families, and these materials are included in the collection. Complementing the Shelby-Bruen family papers are a 19th century family photograph collection, museum items, and family Bibles handed down through the years.

1. Amanda Bruen to Catherine Saunders, June 5, 1838, folder 6, Shelby-Bruen family papers [Mss. A S544e].

2. Elizabeth Bruen Ingels to Catherine Saunders, Jan. 14, 1839, folder 6, Shelby-Bruen family papers.

3. Diary of Amanda Bruen for trip to Europe, April-May 1841, folder 18, Shelby-Bruen family papers.

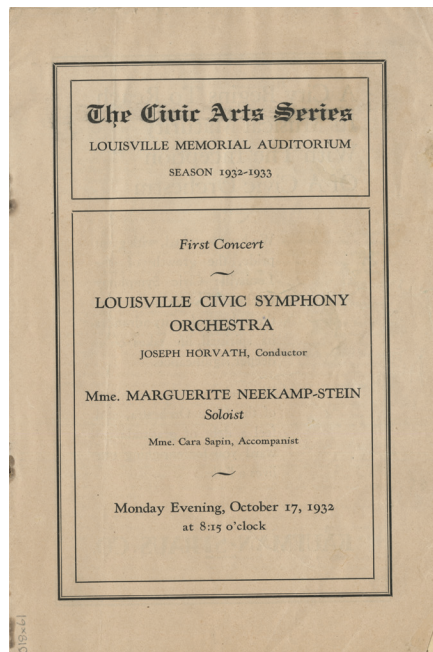
4. Pressed flowers and note, folder 20, Shelby-Bruen family papers.

Violins of Hope in the Ohio Valley

ABIGAIL GLOGOWER | CURATOR OF JEWISH COLLECTIONS

In October 2019, the Filson joined with 30 community partners and venues to host a two-week visit in Louisville from the Violins of Hope (VOH). Created by Israeli father and son violin makers Amnon and Avshalom Weinstein, VOH restores violins orphaned or confiscated from Jews throughout Europe during World War II and the Shoah (the Hebrew term for the Holocaust, meaning “catastrophe”). The instruments now travel the world, played and displayed in concerts, exhibits, and programs fostering education, understanding, and appreciation. Now, on June 2, 2022, the Filson is proud to host a new chapter of the story: free public screenings of a new documentary on the VOH’s time in Louisville.

Connecting the history of Kentucky and the Ohio Valley with the history of the Violins of Hope is challenging for one simple reason: while American Jews in this region have experienced antisemitism and exclusion, never have we experienced nearly the degree of dispossession and agony of Jews and other minority groups in Nazi Europe. Instead, our Violins of Hope stories offer a counternarrative



Program cover from the first concert of the Louisville Civic Orchestra. [Cohen-Goldberg Family Papers MSS C C]

to the grief and loss inherent in their European counterparts. These stories enable us to appreciate how classical music has brought comfort and cohesion to our communities.

Two stories from the Filson’s collections (one organizational and one personal) illuminate how in the same historical moment, Jewish musicians could be simultaneously suffering in one part of the world and thriving in another.

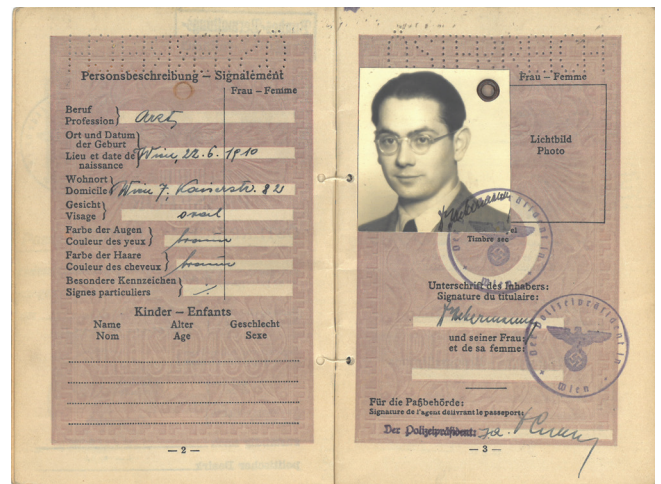
The Y.M.H.A. Orchestra

In 1932, as Nazism was rising dramatically in Germany, Louisville’s growing Jewish community was reaching its peak, with numerous synagogues, as well as civic institutions open to non-Jews, such as Jewish Hospital and the Y.M.H.A. (Young Men’s Hebrew Association). Founded in 1914 by Morris Simon, the Y.M.H.A. Orchestra drew its renowned talent from Jewish and non-Jewish corners of

Louisville, uniting music lovers of different backgrounds. A program from the first ever Louisville Civic Orchestra concert on Monday October 17, 1932 at the Memorial Auditorium explains that



Orchestra rehearsal at the Y.M.H.A led by Morris Simon, ca. 1917. [Jewish Community of Louisville Photograph Collection 022PC1]



Kurt Ackermann’s Austrian Passport, 1938. [Ackermann Family Papers MSS C A]



(L-R) Emil Breiner, Trude Breiner, Gerda and Kurt Ackermann at the Iceland restaurant in New York Ca. 1948 [Ackermann Family Photo Collection 019PC45]

one month earlier, the Y.M.H.A. “tendered the symphony orchestra bearing its name to the city of Louisville,” renaming it the Louisville Symphony Orchestra. The Louisville Civic Arts Association declared that the new entity “forms the highest inherent expression of civic culture in the city’s history.” That first concert featured selections by Mozart, Verdi, and Liszt and concluded with an original 1929 composition by the orchestra’s Hungarian Jewish conductor Joseph Horvath called “The Y.M.H.A. March.”

On the eve of Nazism in Europe, German and Russian Jewish immigrants in Louisville were celebrating new frontiers in cultural collaboration with non-Jewish musicians. This orchestra would go on to become the Louisville Orchestra that we know and love today and launch a Jewish Community Center Orchestra as well. The result was that Jewish musicians fleeing Nazi Europe and arriving in this area found a rich and vibrant musical community in their new home.

The Ackermann Family

This was the case for Dr. Kurt Ackermann and his family, who came to Louisville in 1940 after a heartbreaking exodus from their home of Vienna, Austria. Kurt Ackermann (1910-1998) had just graduated from the University of Vienna Medical School and started his career in private practice when Germany annexed Austria in early 1938 and the climate became hostile and dangerous for Viennese Jews. Through a series of harrowing turns, Kurt, his fiancée Gerda Pokorny, and his sister Gertrude “Trude” Ackermann Breiner spent years winding through Switzerland, France, and Venezuela before reuniting in the United States. Their saga is recounted in a memoir by Trude, which is included in the Ackermann family papers and photographs in the Filson’s Jewish Collections. The Ackermanns were a musical family, and Trude specifically recounts the awful day German officials came to the family’s Vienna apartment “and took our piano with all the music.”

Kurt, Gerda, and Trude eventually all found their way to Louisville, settling in a rented home on Sherwood Ave in the Highlands neighborhood and bringing their father and sister to the U.S. as well.



The Jewish Community Center Orchestra playing on the JCC handball courts, ca. 1980 (Kurt Ackermann, First Violin). [019PC45]

Trude opened a milliner’s shop on Bardstown Road and later worked in dry goods retail with her husband Emil Breiner. The family rebuilt life in Louisville’s Jewish community. Kurt joined the staff at Jewish Hospital and served as Clinical Assistant Professor of Ophthalmology at University of Louisville Medical School. Significantly, his lifelong passion for the violin found a new home here. Over the years, Kurt played in community orchestras at the University of Louisville, the Jewish Community Center, and several chamber groups. He and Gerda maintained close friendships with Louisville Orchestra conductors Sidney Harth and Paul Kling.

The last item in the Ackermann Family Papers is a letter dated May 22, 1996 addressed to Gerda and Kurt from Louis Nagel, then director of the University of Michigan School of Music, Theater and Dance. A piano prodigy and Louisville native, Nagel reflects on his musical upbringing and education here. “I recall so well the pleasure you got from making and hearing music,” he writes. “I think seeing you, and my dad, and others of similar dispositions enjoy music with every ounce and fiber of their being was a great learning experience for me...you had a great part in forming my attitude and for this I thank you.”



The Ackermann, Breiner, and Gruber family ca. 1990, Kurt and Gerda Ackermann (left) Gabriel and Lynn Gruber (right). [019PC45]

The Ackermann photos and papers were donated to the Filson in 2019 by Daniel and Lynn Gruber, nephew and niece of Emil and Trude Breiner.

**Is there a Violins of Hope story in your Ohio Valley family that you would like to document? Please email AbbyGlogower@FilsonHistorical.org
For more information on the Violins of Hope visit www.violins-of-hope.com**

Collections ‘Of Such Vast Extent’

NAGPRA at the Filson

PATRICK LEWIS | DIRECTOR OF COLLECTIONS AND RESEARCH

While most of the early Filson Club publications from 1884 onward focused on Kentucky in the 18th century, celebrating the all-but preordained Anglo-American possession of the state, they occasionally ranged back further in time. Reuben T. Durrett’s 1903 *Traditions of the Earliest Visits of Foreigners to North America* pursued a theory that Madoc, Prince of Wales, had led ten ships west from Ireland in 1170 to establish a colony at the Falls of the Ohio. Seven years later, Bennett Young followed up with *The Prehistoric Men of Kentucky*, that gave equal credence to both sides of the then-raging argument about whether Ohio Valley city, ceremonial, and burial sites were created by Indigenous or European peoples. Young drew on evidence from archaeological collections held by academics in the emerging discipline of archaeology but also amateur collectors, like himself. One collector, Harry L. Johnson, had “explored more mounds, opened more graves, and handled more specimens in the archaeological line than any private individual known to me.” Johnson’s collections were “of such vast extent that he himself only partly knows either their full beauty or their commercial value.”

Since 1990, the Native American Graves Protection and Repatriation Act (NAGPRA) has required museums and universities which had amassed collections of human remains, sacred objects, and items of cultural significance—often in the predatory and destructive ways that Young described—to work alongside Indigenous nations to identify and, when possible, repatriate these items. This fundamentally recognizes the rights of the descendant communities over the contemporary landholder or organizational custodian. Since the passage of NAGPRA, the Filson has inventoried and listed items from its collection, but has never had the dedicated time and expertise on staff to fully realize the collaborative teaching and learning between museums and Indigenous knowledge-holders that the legislation hoped to foster.

In the summer of 2020, when I took charge of the Filson’s Department of Collections and Research, we were in the midst of a period of organizational reflection that mirrored the conversations about equity, inclusion, and representation that were taking place in Louisville and across the country. What has our legacy of collecting, researching, and publishing been? Whose histories have we allowed to be forgotten or have allowed to be misrepresented? How do we counteract that faulty intellectual legacy and invite stakeholders from historically marginalized communities to lead the Filson into a new era of collecting, preserving, and sharing a broader perspective on our past? As we codified in our new strategic plan for 2022–2024, the Filson has been called to show a way forward for organizations and individuals to reflect on their own past and build a better future.

Through the support of the James Graham Brown Foundation and the William M. Wood Foundation, the Filson has been pleased this spring to welcome a new colleague, Kelly Hyberger, to our staff as a Native American Collections Specialist. In actuality, it is a return for Kelly, who was a Boehl Intern while in graduate school and worked for a brief time afterwards in the Filson’s collections department before going on to a successful career in museums and public education. As the Director of Cultural Resources at the Museum of Us in San Diego, she managed the repatriation of thousands of sacred objects and ancestral remains. We look forward to her leading the Filson in this effort.

The time could not be more appropriate for us to undertake this work. The upcoming 250th anniversary of the Revolutionary War will be a moment of national celebration, but also a time when the stirring rhetoric of the Declaration of Independence must be read alongside white colonists’ desire to seize Native land across the Appalachian Mountains and transplant a system of African slavery in their wake. The Filson, itself, is nearing 150 years old. What will our legacy be? What should we do now to leave our collections, our membership, and our community stronger?

Exhibits on display at the Filson

A Child's World

Curated by Jim Holmberg, Cassie Bratcher,
Maureen Lane, and Brooks Vessels

September 1, 2021–September 30, 2022



"Girl on a Swing" by Carrie Douglas Dudley
Ewen. FHS Museum Collection [1986.1.23]



Greyhound Bus Terminal by W. S. Arrasmith, 5th & Broadway, Louisville Ky.

Forgotten Foundations: Louisville's Lost Architecture

Curated by Jana Meyer and Danielle Spalenka

February 18–September 23, 2022

Bingham Gallery

**Join us for the opening of this exhibit!
Tuesday, April 26 at 4:30 pm! For more information,
visit www.filsonhistorical.org**

Thank you!

THANK YOU TO OUR GENEROUS GRANTORS FOR
THEIR SUPPORT OF THE FILSON'S GENERAL
OPERATIONS AND SPECIAL PROJECTS



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ENDOWMENT
FOR THE
HUMANITIES

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KENTUCKY
HUMANITIES

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THE GHEENS FOUNDATION

The Dorr-Raith Collection

BY EMMA JOHANSEN | COLLECTIONS ASSISTANT

The Dorr-Raith Collection documents the personal lives of Samuel Fox Dorr (1943-2021) and his husband Charles Stephen Raith (b. 1952-). This collection includes papers, photographs, and objects that document their lives together in Louisville, their travel in the U.S. and abroad, as well as their work within the LGBTQ community and the Episcopal Church.



Charles Raith (foreground) and Sam Dorr (background) smiling for a church directory photo, ca. 1985.

Charles Raith was born in Houston, Texas. After moving a few times, his family eventually settled in Louisville in 1970. Raith attended Westport High School and graduated in 1971. He went on to earn his architecture degree from the University of Cincinnati in 1977. After graduating, Raith moved back to Louisville and started working for the Jefferson County Fiscal Court (1978-1978). He

then joined Bickel-Gibson Associates (1978-1980) before taking a job for the Louisville Metro Government's Department of Housing Rehabilitation (1980-1984). In 1984, Raith became an active member of the American Institute of Architects (AIA) and began his own architectural firm (1984-1986). He spent the remainder of his career working on various architectural projects throughout the city of Louisville, including his work restoring the Christ Church Cathedral in Downtown Louisville as design committee chairman.

Sam Dorr was born and raised in Louisville, growing up in the Crescent Hill neighborhood. He graduated from Atherton High School in 1961 and went straight into basic training, going on to serve six years in the U.S. Army Reserves. Coming from a long

line of bankers, Dorr followed in his father's footsteps and entered the banking industry, where he would spend almost twenty years working for First National Bank in Louisville. By 1981, Dorr had risen to the ranks of vice president and branch manager of the Bardstown Road location and had become a public figure for the company through various bank marketing campaigns.

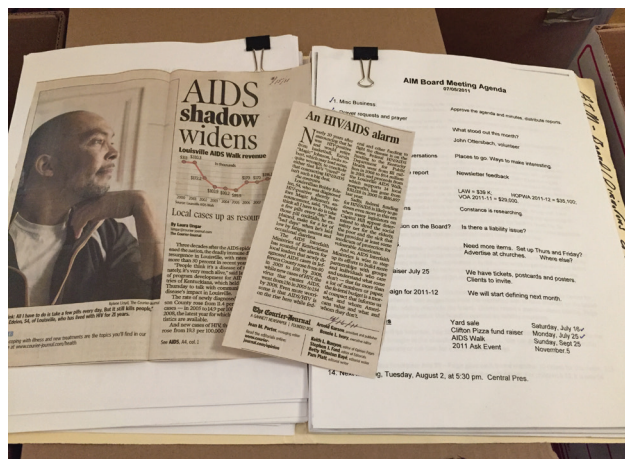
While at First National Bank, Dorr was a leader in Kentucky LGBTQ activism as a member of Integrity, a pro-gay advocacy group under the Episcopal Church. He and Charles met through mutual friends within the church in 1981 and began dating shortly thereafter. A few months later, the Louisville chapter of Integrity merged with the local chapter of Dignity, a pro-gay Catholic group,



Three activists holding banners for the Episcopal Church, Louisville Integrity, and AIDS Interfaith Ministries at the 1988 March for Justice.



A selection of museum objects in the Dorr-Raith Collection, including nametags from First National Bank, pins from Episcopal Church conferences, and Dorr's gavel as board member of AIDS Interfaith Ministries.



A selection of manuscript materials from the collection, including AIDS Interfaith Ministries board meeting minutes and newspaper clippings.

and elected Dorr as the president of the new, unified organization. Dorr realized that his position as president of Dignity/Integrity would make him a public spokesperson for LGBTQ rights, and he preemptively notified his employer. When he went to his boss at the bank and disclosed his involvement with Dignity/Integrity, the bank took drastic action and gave him an ultimatum: either quit Dignity/Integrity or quit the company. It was clear that the First National Bank was uncomfortable with an openly gay employee—especially one in such a highly respected position in the company's ranks—interacting with customers. Dorr decided to take the matter to court.

In 1981, there were no laws protecting individuals from discrimination based on sexual orientation or gender identity—as such, Dorr decided to sue based on religious discrimination, since Integrity was a fully recognized advocacy group under the Episcopal Church. The case finally went to trial in 1983, but it only took two days for the court to rule in favor of First National Bank. The bank decided to settle with Dorr instead of going through the court of appeals. Dorr quit his position at the company and stayed with Dignity/Integrity, extending his activism into the AIDS Crisis.

After the trial, Dorr helped form Gays and Lesbians United for Equality (GLUE), and later served as its president. GLUE served as an umbrella organization for several pro-gay groups already existing in Louisville, uniting them in solidarity and conversation with one another. The group had its own crisis hotline in response to the AIDS Crisis, one of the first in the nation, and its disproportionate impact on the LGBTQ community. Dorr used his experience as a crisis counselor at Seven Counties Services to help maintain the Gay and Lesbian Hotline, stay up to date with AIDS resources for LGBTQ individuals in Louisville, and train other activists to do the same. GLUE would later dissipate around the time of the Fairness Campaign's formation in 1991, and its tactics of unity and multi-issue advocacy would feed into the Fairness Campaign and the Louisville Pride Foundation.

From 1988 to 1989, Dorr was a chairperson for the AIDS Education Coalition. From the mid-2000s to around 2015, Dorr was also the Chairman of the Board to the AIDS Interfaith Ministry (AIM) organization. This collection also contains board minutes for these organizations, which document HIV outreach and education during and after the AIDS Crisis. In the

late 1990s and through the 2000s, Dorr and Raith continued their involvement in the Episcopal Church and in the Cathedral renovation project. In 2009, Sam and Charles went to Des Moines, Iowa to be married, and, as per the landmark Supreme Court case *Obergefell v. Hodges*, their marriage was finally recognized by the state of Kentucky in 2015.

Much of Samuel Dorr's family history is already preserved at the Filson; the Dorr Family Papers and subsequent additional papers detail their life in Massachusetts, then their move to Kentucky after the Civil War. Since acquiring the Dorr-Raith Collection, the Filson now has over two hundred years of Dorr family heritage documented in our repository. This collection documents their friends, family, and their shared love of history, theatre, and travel—including their frequent visits to presidential homes while traveling for architectural conferences. However, this collection does more than document a local couple's life together. The Dorr-Raith Collection provides a personal insight into the Louisville AIDS Crisis, LGBTQ activism at the local, state, and national levels, and the evolution of religious organizations in the late twentieth and twenty-first centuries.

THE FILSON HISTORICAL SOCIETY 2021 BY THE NUMBERS

"From my years of personal affiliation with the Filson Historical Society it is a genuine jewel for our community. Especially, from my conversations with other historians throughout the country this organization truly shines bright within this league of scholars. Underscoring this sentiment are the many professional; enlightening and diverse educational programs offered by the Filson Historical Society targeting an audience seeking to explore the past in a quest for an intelligent understanding of the present and who look to cogently navigate into the future."
- Doug Krawczyk, member



2021 House Tour, September 2021.



Walking Tour at Berhneim, July 2021.

99 PROGRAMS

The Filson was able to host several programs in-person and virtually.

40 STAFF OUTREACH EVENTS

Outreach events were both virtual and in-person.

11,614 PEOPLE SERVED

- **36 states and 6 countries represented**
- 7,602 program attendees
- 1,834 outreach attendees
- 1,700 Remote Collections Inquires
- 478 In-person visitors
 - Summer researchers = 15
 - Sept – Dec visitors = 463

"I discovered your terrific set of photographs in the Evolution of Camp Zachary Taylor exhibit, and shared them with my students when teaching *The Great Gatsby* to illustrate the reality of the social events at the Camp. But even more instructive for students in 2021 is the last part, relating the effects of the Spanish Flu pandemic. Wow!"

*-Wallace Ross, High School Teacher,
Bremerton, Washington*

27 VOLUNTEERS

Combined, our volunteers donated 634 hours of their time to preserving our region's history.

8,751 SOCIAL MEDIA FOLLOWERS

- Instagram = 1,831
- Facebook = 5,697
- Twitter = 618
- YouTube = 605

The Filson Historical Society

2021 Donor Challenge Participants

August–December 2021

Last year, a generous group of community and board leaders created a \$150,000 Donor Challenge to inspire others to increase their giving. In the Fall News Magazine we reported that the Filson had raised \$123,000 towards the Challenge. We are pleased to report we not only met the Challenge but exceeded the \$150,000 Challenge by raising more than \$225,000 in increased contributions to the annual fund or membership in 2021. These contributions ensure that the Filson can continue to preserve our history and provide invaluable, historically relevant, and uplifting educational content to our community. Thank you!

2021 Donor Challengers

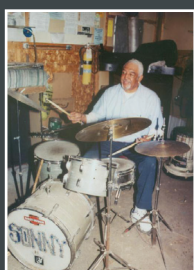
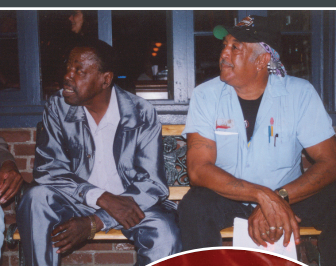
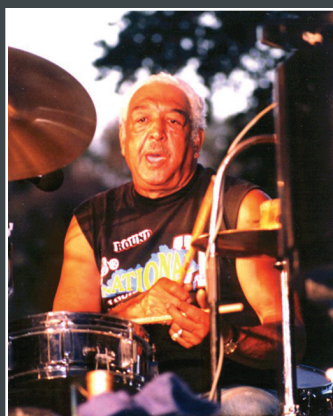
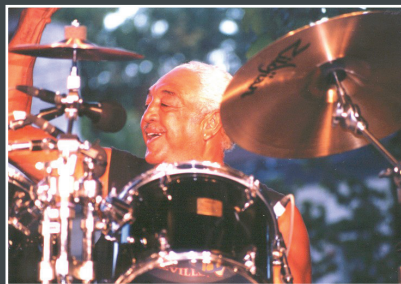
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Booker Washington “Sonny” Sitgraves 1937–2022



Sonny Sitgraves, blues drummer, family man, motorcyclist, and regular performer at Blues Night at the Filson, passed away in Louisville on January 14 at age 84. He grew up in the Parkland neighborhood and graduated from Central High School. In the 1950's he began playing drums with rock 'n roll bands and later began to make a name for himself in Louisville's blues clubs. Later, he joined the Rockin' Redcoats, led by Louisville blues guitarist and organist Foree Wells, and traveled all over Kentucky with the band.

In 1964, Sonny and his wife Joanne moved to Chicago and he began working for the Chicago Transit Authority. Black musicians and singers, such as Muddy Waters and Howlin' Wolf, had developed an extraordinarily vibrant blues community in Chicago's South Side and West Side. Howlin' Wolf and his band regularly played at Silvio's, which was one of the best known blues clubs. After sitting in with Howlin' Wolf's band on numerous occasions at Silvio's, he joined the band on road trips in the U. S. and Canada. He and his family became very close friends with the families of Howlin' Wolf and Muddy Waters. Sonny was a member of guitarist Johnny Littlejohn's band 1968–1974 and in 1968 they recorded the album *Slidin' Home*.

Sonny and his family moved back to Kentucky in 1994 and he resumed performing in Louisville blues clubs. He also was an active participant in the music ministry of Genesis United Methodist Church. In 1995 Sonny and other musicians began to perform and jam at Gilbert's, which was a club located at 10th and Dumesnil Sts. Shortly afterwards, Sonny formed the 10th Street Blues Band with Fred Murphy (vocals, harmonica), James Watkins (bass), and myself (guitar). We played throughout Kentucky and appeared twice at the Kentucky Folklife Festival. Blues Night at the Filson was one of Sonny's favorite gigs. He was the heart of the band and would usually call out the songs, many of which we didn't know! At one of the gigs at the Filson, his cell phone rang in the middle of a song, and he didn't miss a beat as he answered the call. He had a wonderful sense of humor and was a great storyteller.

Everyone who met Sonny liked and respected him. In 2007, The Kentuckiana Blues Society presented Sonny with its annual Sylvester Weaver award. He loved his family, loved his music, and was a friend to all.

Pen Bogert

THE GERTRUDE POLK BROWN LECTURE SERIES

Travels with George

In Search of Washington and His Legacy

Nathaniel Philbrick

Does George Washington still matter? Bestselling author Nathaniel Philbrick argues for Washington's unique contribution to the forging of America by retracing his journey as a new president through all thirteen former colonies, which were now an unsure nation. *Travels with George* marks a new first-person voice for Philbrick, weaving history and personal reflection into a single narrative.

When George Washington became president in 1789, the United States of America was still a loose and quarrelsome confederation and a tentative political experiment. Washington undertook a tour of the ex-colonies to talk to ordinary citizens about his new government, and to imbue in them the idea of being one thing—Americans.

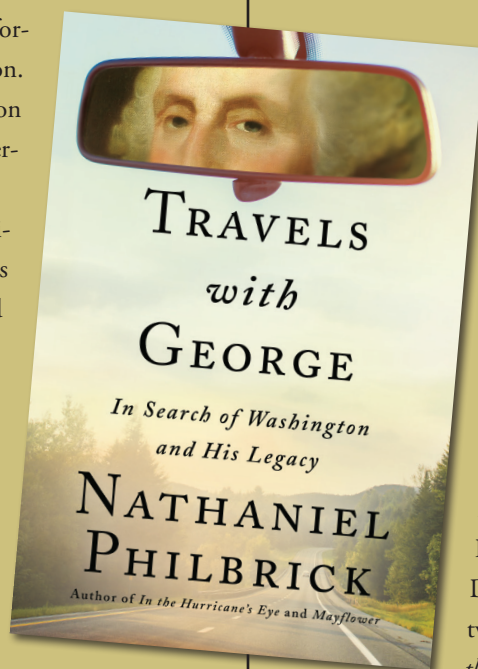
In the fall of 2018, Nathaniel Philbrick embarked on his own journey into what Washington called “the infant woody country” to see for himself what America had become in the 229 years since. Writing in a thoughtful first person about his own adventures with his wife, Melissa, and their dog, Dora, Philbrick follows Washington's presidential excursions: from Mount Vernon to the new capital in New York; a monthlong tour of Connecticut, Massachusetts, New Hampshire, and Rhode Island; a venture onto Long Island and eventually across Georgia, South Carolina, and North Carolina. The narrative moves smoothly between the eighteenth and twenty-first centuries as we see the country through both Washington's and Philbrick's eyes.

Written at a moment when America's founding figures are under increasing scrutiny, *Travels with George* grapples bluntly and honestly with Washington's legacy as a man of the people, a reluctant president, and a plantation owner who held people in slavery. At historic houses and landmarks, Philbrick reports on the reinterpretations at work as he meets reenactors, tour guides, and other keepers of history's flame. He paints a picture of eighteenth-century America as divided and fraught as it is today, and he

comes to understand how Washington compelled, enticed, stood up to, and listened to the many different people he met along the way—and how his all-consuming belief in the union helped to forge a nation.

Nathaniel Philbrick grew up in Pittsburgh, Pennsylvania, and earned a BA in English from Brown University and an MA in America Literature from Duke University, where he was a James

B. Duke Fellow. He was Brown University's first Intercollegiate All-American sailor in 1978, the same year he won the Sunfish North Americans in Barrington, Rhode Island. After working as an editor at *Sailing World* magazine, he wrote and edited several books about sailing, including *The Passionate Sailor*, *Second Wind*, and *Yaahting: A Parody*. In 2000, Philbrick published the *New York Times* bestseller *In the Heart of the Sea*, which won the National Book Award for nonfiction. The book is the basis of the Warner Bros. motion picture *Heart of the Sea*, directed by Ron Howard. The book also inspired a 2001 Dateline special on NBC as well as the 2010 two-hour PBS American Experience film *Into the Deep* by Ric Burns. Philbrick's writing has appeared in *Vanity Fair*, *The New York Times Book Review*, *The Wall Street Journal*, the *Los Angeles Times*, and the *Boston Globe*. He has appeared on the *Today* show, *The Morning Show*, *Dateline*, PBS's *American Experience*, C-SPAN, and NPR.



TICKETS

Tickets for this event must be purchased from The Kentucky Center Ticket Service. Please call (502) 584-7777 or visit kentuckyperformingarts.org for tickets. Fison members use promo code FILSON for complimentary tickets.

COVID POLICY

To gain entry to this event, all patrons must wear masks and provide proof of vaccination or proof of negative COVID test, PCR Test no older than 72 hours from arrival at the event or Antigen Test no older than 24 hours from arrival at the event. Please visit www.kentuckyperformingarts.org for the latest Covid-19 guidelines prior to the event.

The Filsonians

October 2021–February 2022



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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