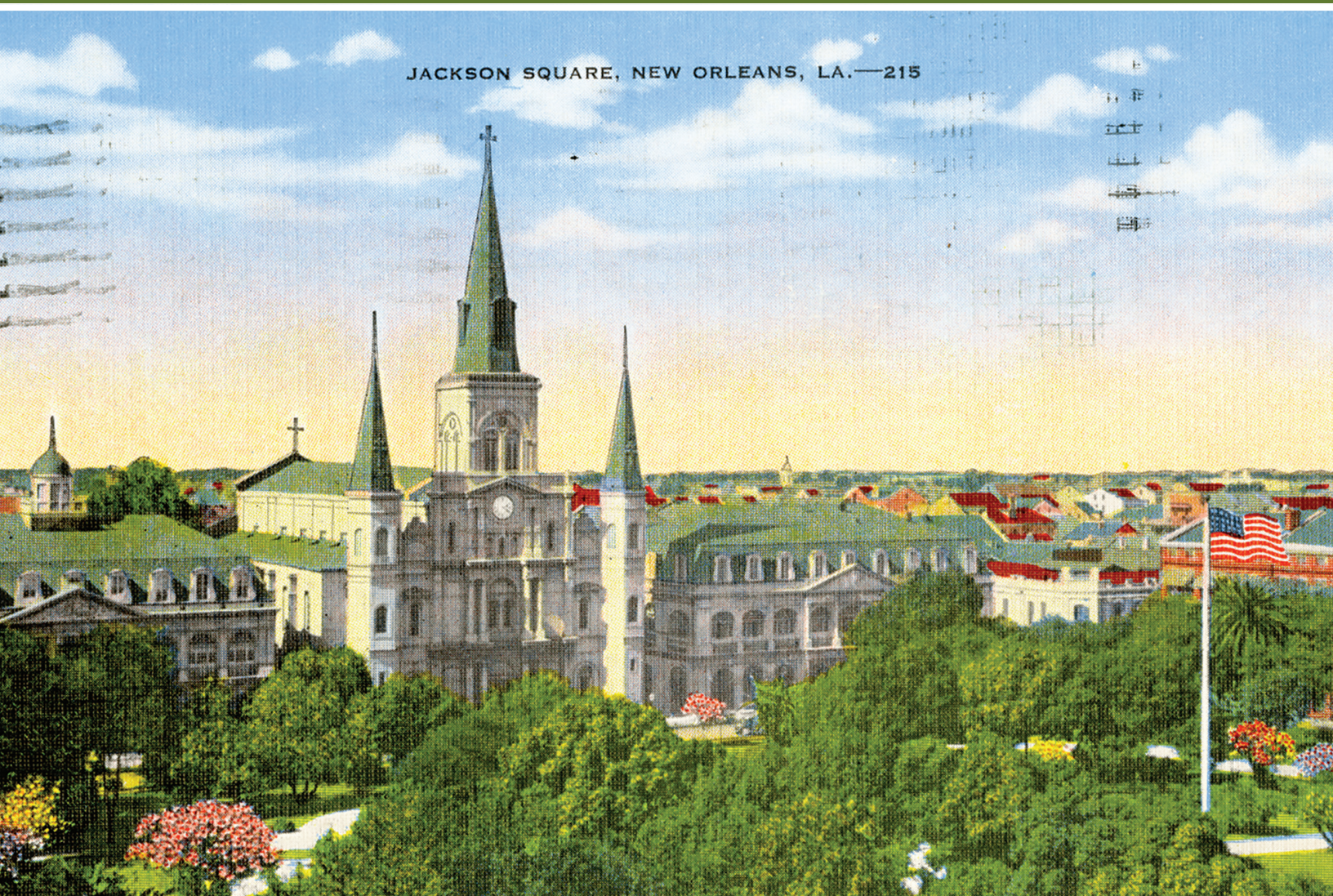


The Filson

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	Browsing in our Archives	AAHI Announcement	A Better Life Rosenwald Schools	House Tour	Filson Fridays	People Passage Place	NAGPRA Recap	Filson Sporting Clay Classic	The Filsonians
3	5	8	10	11	12	14	16	17	18

From the President

Dear Filson Family,

Do the right thing. It's that simple. Posted on our website is our three-year (2022–2024) strategic plan. Front and center is the following:

Expand relationships with marginalized and historically underrepresented communities which leverage Filson collections, programs, and resources to meet community-identified needs.

- Build community relationships and financial support for a permanent African American Collections Program, led by a dedicated curator.
- Build and promote programming with traditionally under-represented audiences to increase the number and diversity of patrons that participate in events. Construct programs that are more accessible for teachers, families, and younger audiences.

Our collections and programming have been deepened, broadened, and made more accessible, thanks to our Research and Collections Department headed by Patrick Lewis, and our Education and Programming group, headed by Julie James.

As you'll see in this issue, we have now embarked on the Filson's African American History Initiative. We plan to hire a dedicated curator/educator/civic engagement professional to head the Initiative effective January 1, 2024. Our endowment and operational goal for this venture is \$3.5 million dollars.

I am proud to announce that after only nine quiet months, we have reached \$2.260 million. Thanks to a recent operational grant from the Brown-Forman Foundation, we can jump-start this program at the start of our 140th anniversary year.

Since the Filson's founding, its mission has been to collect, preserve, and share the significant history and culture of Kentucky and the Ohio Valley. Black history and culture is American history. The experiences of Black men and women throughout this Commonwealth's and Region's past are fundamental to who we are as a people.

Please join us as we complete this endowment goal through current giving, commitments to the Filson through estate planning bequests, or even better—both. On the cusp of its 140th Anniversary, the Filson is a vibrant, creative, financially healthy, blue chip foundation of Kentucky's and the Ohio Valley's cultural life. As we study history in all of its majestic complexity, we strengthen our Democracy. Thank you for joining us on this road. It matters.

Sincerely,



Richard H.C. Clay

President & CEO, The Filson Historical Society

From the Chair

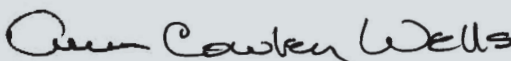
As we enter the second quarter of the year, I'd like to take a moment to highlight some accomplishments at the Filson. In April, we made the exciting announcement about the opening of the History Inspires fellowship and hosted the first History Inspires event in 2023 with Anita Streeter. Her captivating lecture on quilts inspired by historical garden plots was well attended. If you missed it, I highly recommend watching the replay on the Filson's YouTube channel. Along with this event, the Filson opened applications for the next round of History Inspires fellows. More information on the program and how to apply can be found on the Filson's website, <https://filsonhistorical.org/about-us/fellowships>.

Looking ahead, we have an array of exciting events at the Filson this summer. Our annual Filson Fridays series, sponsored by Dinsmore Family Wealth Planning, will kick off on Friday, July 7 and continue until Friday, August 4. This series showcases the Filson's talented staff and their research. On Friday,

August 11, we will host our annual Music Under the Trees concert sponsored by Baird. This year's concert will feature the Crashers, the wildly popular Louisville-based band, at the picturesque Oxmoor Farm. Tickets for these and all Filson events are available on our website.

On Sunday, September 10, the Filson will be hosting the 29th Annual House Tour. This year's tour will feature eight spectacular houses in the Louisville area, followed by a reception at the home of Christina Lee Brown. For more information on this year's house tour, see page 11 in this issue of the newsmagazine.

From all of us at the Filson, I'd like to say thank you for your involvement and interest in the Filson. Your support allows us to continue to collect, preserve, and share our region's history. We look forward to seeing you at our upcoming events.



Ann Wells, Board Chair

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The Filson

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OUR MISSION:

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

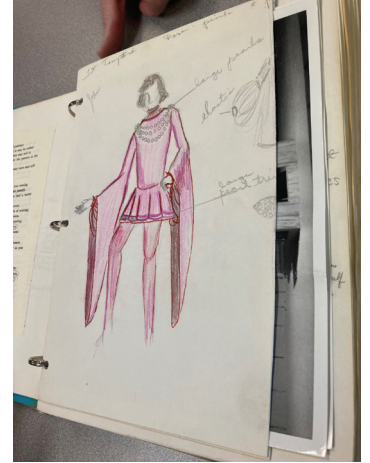
COVER: Postcard that Will Hession sent to himself from New Orleans to his residence at 734 Dixie Highway, 1947.

[Courtesy of Pam Washburn]

Recent Acquisitions



Reverend Alfred "Al" Shands, III Collection. Rev. Alfred "Al" Shands, III (1928–2021) was a writer, film producer, and ordained Episcopal priest, as well as an art collector, philanthropist, and founder of the Great Meadows Foundation. This collection of personal papers and family photographs documents the history of the Shands family, the Reverend's early life, his marriage to his wife Mary, and their legacy in the community. Pictured are Rev. Alfred "Al" Shands, February 22, 1967, and Alfred Shands as a Choir Boy at St. John's Church, 1911. (Donated by the estate of Reverend Alfred Shands, III.)



William P. "Billy" Bradford II Collection, ca. 1967–ca. 2017. For almost half a century, Billy Bradford has directed high school theater in Louisville. At Bishop David, Trinity, and the Youth Performing Arts School he has directed, produced, mentored, and inspired students interested in dramatic, comedic, and musical theater. Dr. Bradford compiled a scrapbook containing scripts, costume designs, cast lists, practice schedules, photos, programs, and more to document each production. Pictured are Billy Bradford and Filson Curator of Photographs and Prints Heather Potter with a portion of the collection, and a sample page from one of the scrapbooks. (Donated by William P. Bradford II.)



Falls City Beer Collection. These uniform accessories and items belonged to William J. Free, a residential and commercial delivery driver for Falls City Brewery from the 1950s through the 1970s. This group of items is an excellent representation of the Louisville brewing industry and an individual who worked in the industry for 20 years. (Donated by Billie Jo Free.)

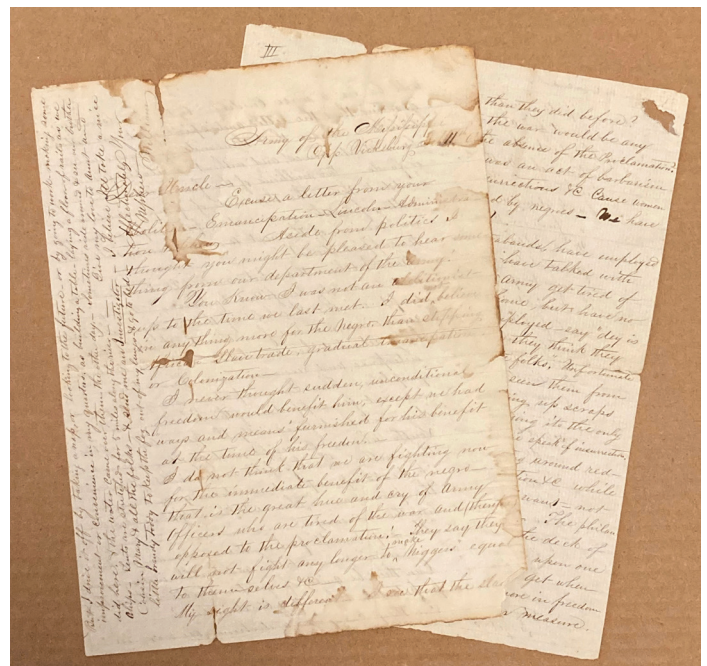




Vincent Falardo Collection. Vincent Falardo began his career with the Louisville Ballet Company in 1970 and went on to become the Ballet Master serving under former Ballet School Director and Artistic Director Alun Jones. This collection documents more than forty years of the Louisville Ballet's history through t-shirts, ballet slippers, programs, rehearsal schedules, cast sheets, labanotation, and photographic materials. Pictured are Vincent Falardo and Carolyn Zaslow, April 1978, and Vincent Falardo and Karen Connally rehearsing *Les Sylphide*. (Donated by Vincent Falardo.)



The National Council of Jewish Women Louisville Section Records and Photographs. This collection documents over a century of women's activism and volunteerism in Louisville, the Commonwealth, nationally, and abroad. Pictured is the transportation of the NCJW Records to the Filson from the Section headquarters at the Nearly New Shop in Louisville. Left to right: Willie Boyd, long time employee of the Nearly New Shop, Abby Glogower, Filson Curator of Jewish Collections, Nancy Chazen, NCJW Louisville Section Executive Director, and Elaine Weinberg, past section president and history advocate. (Donated by the National Council of Jewish Women Louisville Section.)



Surgeon William K. Sadler letter, February 11, 1863. In a letter to his uncle during the siege of Vicksburg, Mississippi (pictured above), Sadler, the surgeon for the 19th Kentucky Volunteer Infantry Regiment, discusses his views on the recently announced Emancipation Proclamation and related topics. Sadler was killed by friendly fire on December 2, 1864, in Baton Rouge, Louisiana. (Purchase of the Historical Acquisitions Fund.)

From Film to Paint

Rediscovering William Hession (1883–1979)

By Heather Potter, Curator of Photographs & Prints, and guest author Pam Sullivan Washburn

In the fall of 2014, Filson curator Jim Holmberg met with antiques dealer and estate appraiser Andrew Albatys for lunch. After enjoying their meal and catching up, Albatys offered Holmberg a small package of 5x7" black and white photographs of Louisville views from the 1940s-1950s for the Filson's Photograph Collection. Holmberg accepted the donation.

While the photographs were labeled, the photographer was unknown. The only clue to who may have captured the photos was a handful of images with the inscription "734 Dixie Highway" noted on the back. This is the same location where the photographs were found. After some preliminary research, the collection was named "The Simmons Photograph Collection" after residents Harry and Josephine Simmons, who were listed as living at 734 Dixie Highway during that era. Over the course of the next eight and a half years, the collection was fully digitized, made available online, and written about on numerous occasions by Filson staff. However, a mystique remained about the photographs found at the Simmons residence.

The following is an account of the discovery of the true origins of the Simmons photographs, as told by Filson member, and niece of Louisville photographer William Hession, Pam Washburn.



Black and white photograph of view from the rear window of 734 Dixie Highway, showing rear sheds and adjacent houses, 1950 [014pc40.17]



Black and white photograph of rear view of 7th Street between Magazine Street and Broadway, 1951. [014pc40.46]

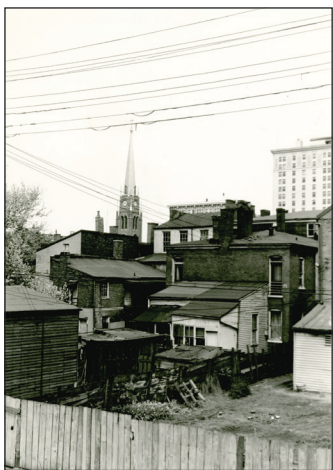
Origins Rediscovered

My dad always told me that Uncle Will (William Hession) donated his papers and a handful of paintings to the Filson Historical Society. I promised myself I would go look one day. I thought of Uncle Will as a renaissance man, and he was incredibly special to me. When he visited at Christmas, he would always bring my sister and me paint-by-number kits. He walked miles from the bus stop to get there and ate at least two desserts my mother had made before going home. He was a voluminous artist, with the number of "drawings and paintings running into the thousands," and photographer, with "about 5,000" taken, according to a letter he wrote me. He often gave paintings to family members. We exchanged letters throughout my years in college.

Finally, in October of 2021, I scheduled a research appointment to see what was donated to the Filson. After checking in at the Reference Desk, a staff member led me to the office of Heather Potter, Curator of Photos and Prints, and her excitement surprised me. Upon entering her office, she pointed out four framed paintings hanging above a collection worktable. I immediately recognized them as Uncle Will's.



Self-portrait of Will Hession with camera, 1951. [Courtesy of Pam Washburn]



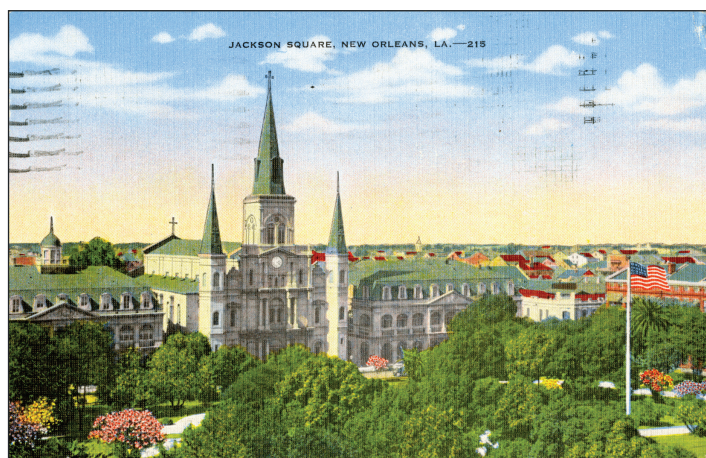
(Left to Right) Black and white photograph of view from alley running north between 6th Street and 7th Street between Walnut Street and Chestnut Street, 1951 [014pc40.28]; Oil on Canvas of 22nd and Jefferson, St. Anthony's Church (before the fire) in background, 1947 [1982.14.5].

Heather explained that in talking with Jennie Cole, Director of Collections Access at the Filson, she realized the paintings reminded her of the Filson's Simmons Photograph Collection, as they depicted alleyways and backs of buildings rather than the fronts. At that time, I mentioned to Heather that my Uncle Will was also a photographer. After my visit, Heather pulled the Simmons photos and sent me samples of the images and the penmanship on the backs. I immediately knew those photos had to be Uncle Will's; the handwriting was identical! In my mind, the mystery was solved. But Heather said, and I knew, there had to be more concrete evidence. How did Uncle Will connect with the Simmons family and the address where the photographs were found? I assured her I would find out.

I spent the next few weeks visually scanning family photos my sister and I had been going through since our father's passing. Among the many 5x7" black and whites, I found some photographs

Uncle Will had taken of Mr. Harry and Mrs. Josephine Simmons (he called her Girlie). I knew about Girlie growing up but never knew her last name. There were also photos of all three of them with other Hession family members. This was so exciting. I had a connection between my Uncle Will and the Simmons, but I still needed proof that he had lived at 734 Dixie Highway during the years the photos were taken.

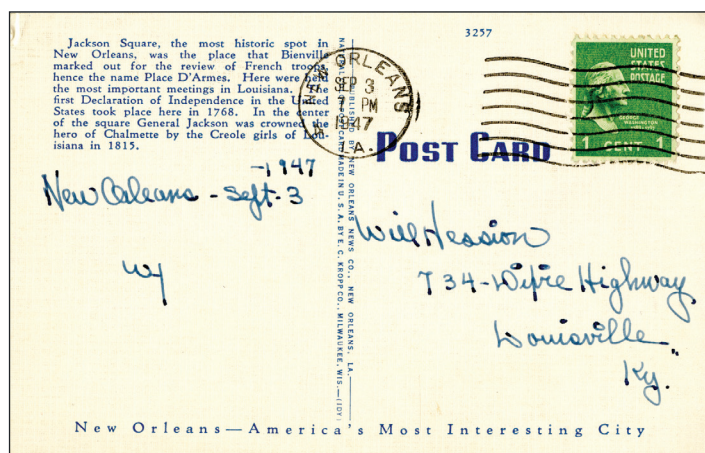
I knew the census and city directory records could be researched, but that would take time and I was anxious to find the final link. One evening, I was in our guest bedroom and looked down on the large nightstand where I had left out a few of Uncle Will's postcards he collected. There it was before my eyes, proof! I dug out postcards dated the same years the Simmons photos were taken and saw that his address was listed as 734 Dixie Highway. I contacted Heather immediately. Finally, through continued city directory and census research, we were able to determine that Uncle Will had lived as a boarder with Joesphine "Girlie" and Harry for approximately 50 years.



Postcard that Will Hession sent to himself from New Orleans to his residence at 734 Dixie Highway, 1947. [Courtesy of Pam Washburn]



"Girlie" (Josephine Simmons), Bernard [Metzorth], Marie, Helen, William "Will" Hession center in hat, Harry Simmons in glasses holding hat, Marion, 1939. [Courtesy of Pam Washburn]





(Left to Right) Oil painting, of the alley near 8th and Grayson Street, 1946 [1982.14.4]; Black and White photograph of the view looking southeast from Liberty Street at 8th Street, 1946 [014pc40.05]

Who Was William Hession?

Because minimal research was conducted when the photographs were first donated, the Filson staff assumed the images were taken by someone in the Simmons family. Through the help of genealogical research done by Pam Washburn in 2022, the Filson rediscovered Hession and renamed the photograph collection “The William Hession Photograph Collection.”

William Hession was born April 5, 1883, to an Irish Louisville family. According to a letter written by Will to Pam, he loved “nature, art, literature, drama, music, and travel.” We think Hession learned from and was inspired by Louisville artist Nellie Schanzenbacher, his mother’s niece. When Hession was about 27 years old, he entered a Louisville art school for a Life Class instructed by Charles Sneed Williams, who encouraged him to go study art in Chicago. However, Hession never considered art school because the freedom of travel was too important to him. At the time, he was working as a fireman for the Illinois Central Railroad, which allowed him to use free travel passes beginning as early as 1910. During these trips, he would mail postcards back home. They served as a “hello” to family in the beginning and later as a visual reminder of the beauty he saw. He painted what he saw and used the colors of the postcards as inspiration. In addition to painting, Hession was a prolific photographer and captured thousands of images in his lifetime.

Hession continued working for the railroad and traveling throughout his life. He never married and died on March 17, 1979, at the age of 95, when Pam was 22 years old. In addition to the newly discovered photograph collection, the Filson Historical Society owns eight of William Hession’s paintings and a memorandum book kept by Hession listing books read and plays attended. We also house the papers of Will’s father Patrick Hession, who was a Louisville police officer during the early 20th century. A collection of William Hession’s photographs is also housed at the Earl K. Long Library at the University of New Orleans, another city he loved to visit.

Pam writes of her uncle, “If he were here today and could do a selfie for this article, Uncle Will would say, ‘hand me that newspaper.’ He would then take off his hat, place it at his side closest to the camera, stick the paper in his overcoat pocket, and turn his face to stare out away from facing the camera, just as he had in a 1971 photo, I took of him. His thinning hair and weary skin would show his age. All the while he would be thinking about his next painting, and his eye would be seeing the results of the photo. He would, as always, be thinking about and visualizing the image.”

Pamela Sullivan Washburn received a BA in English from the University of Kentucky and an MAT from the University of Louisville. She previously worked as a researcher, records manager, and archivist, and is a published writer. William Hession’s sister, Margaret Hession Sullivan, was her paternal grandmother.

Announcing the African American History Initiative at the Filson Historical Society

Since its founding in 1884, the mission of The Filson Historical Society has been to collect, preserve, and share the region's history, and the African American History Initiative (AAHI) is the latest manifestation of this continuing mission. The new initiative will focus on preserving the stories and histories of Black citizens of Louisville, Southern Indiana, and the Ohio Valley region, providing greater public access to these important legacies, and promoting community partnerships to foster meaningful conversations about our past, present, and future.

The public launch of the initiative will be held on June 9, 2023 and will feature a new exhibit, *A Better Life for Their Children: Julius Rosenwald, Booker T. Washington, and the 4,978 Schools That Changed America*, curated by Andrew Feiler. The exhibit showcases photographs and stories of Rosenwald Schools, a groundbreaking effort to provide education to Black children in the South in the early 20th century. A powerful reminder of the transformative power of education and the efforts of Black leaders and their allies to bring about change, *A Better Life for Their Children* will be on display until August 4, 2023.

The AAHI will be a permanent component of the Filson's Department of Collections and Research, with a dedicated Curator of African American Collections leading the way. This long-term effort will expand the Filson's collections and educational programs while building relationships and filling in gaps in the existing historical record. The initiative will convene and drive conversations about the past, with a significant impact on the present and future.

The AAHI will be supported by a \$3.5 million endowment that will provide permanent funding for this initiative at the Filson. This investment will enable sustained engagement with the African American community and provide funding for salary, outreach, and associated program and collection expenses. This investment is critical to the success of the initiative and will ensure that it can continue to grow and expand in the years to come. Over the past nine months, the Filson has received more than \$2,260,000 in contributions and commitments towards this goal, including the celebration of an \$82,000 Brown-Forman Foundation grant for initial operations funding, to kick off this new chapter in the Filson's history.

While the Filson is one of the region's premier historical archives and research institutions, the AAHI will also work to build



Crawford, Amaiya, "Remembrance and Care", Amaiya Crawford, The Filson Historical Society Exhibits and Digital Collections



Author George C. Wright lectures at the Filson Historical Society, August 15, 2022.

partnerships with community organizations and institutions to promote access to the shared history of the Black community and create opportunities for dialogue and collaboration. These partnerships will be critical in ensuring that the initiative can have a meaningful impact on the communities it serves. The Filson is committed to working alongside its partners to create a more inclusive and equitable society, and the AAHI is a vital part of this effort.

The African American History Initiative at the Filson Historical Society represents a new chapter in the organization's dedication to collecting, preserving, and sharing history. We invite you to join us in supporting this important work by attending the exhibit opening, the public launch of the initiative, and the celebration of the Brown-Forman Foundation Grant at 5:00 pm on June 9, 2023. If you would like to support the AAHI by making a dedicated donation, please use this QR code or call the Filson at (502) 634-7108.



Arielle Biddix, "Amerikkka," The Filson Historical Society Exhibits and Digital Collections

"Signals" by G. Caliman Cox.
From The Filson Historical Society's Collection.

A Better Life for Their Children

Julius Rosenwald, Booker T. Washington, and the 4,978 Schools that Changed America

Bingham Gallery, May 26—August 4, 2023

Photographs, storytelling, and original curation by Andrew Feiler

Exhibit generously sponsored by Stock Yards Bank & Trust and Skipper and Hana Martin

In the early decades of the twentieth century, a visionary partnership between a Black educator and white Jewish business leader launched transformational change across the segregated South. *A Better Life for their Children* is a traveling photography exhibition about the Rosenwald Schools that Booker T. Washington and Julius Rosenwald partnered in creating between 1912 and 1937 to serve Black students in rural communities. The program built 4,978

schools across 15 southern and border states including 155 in Kentucky. Rosenwald schools created educational access for African Americans in places where it had been severely restricted. Of the original schools, only about 500 survive, 3 of which are in Jefferson County. Atlanta-based photographer Andrew Feiler spent more than three years documenting the remains of schools and the stories that live on in generations of graduates. This body of work became a

book by the same title, published by University of Georgia Press in 2021.

"We often see America's challenges as intractable, especially those related to race," said photographer and author Andrew Feiler. "Booker T. Washington and Julius Rosenwald reached across divides of race, religion, and region and they changed this nation. Their accomplishment speaks to us today. Individual actions matter; we can make America a better place for all."

Thank you!

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



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FOR THE
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James Graham Brown
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*Filson members and their guests are cordially invited to the
29th Annual House Tour*

Distinctive Dwellings

Sunday, September 10, 2023

1:00–6:00 p.m.

Cocktail Party immediately following the conclusion of the Tour

EARLY BIRD DISCOUNT: \$150 through August 1 | REGULAR PRICE: \$175 each after August 1

**To register, please visit us online at www.filsonhistorical.org/events/upcoming-events
or call (502) 635-5083.**

The Filson's annual House Tour celebrates the distinct beauty of Louisville homes. Each home is carefully selected by the House Tour committee, chaired by Anita Streeter. Each year, the house notes are researched and written by John David Myles, who has written and lectured on architecture in addition to being an attorney and former circuit judge. The tour is greatly enhanced by having different styles of homes. The houses featured on this year's tour are:

- Christy Brown, 6501 Longview Ln., 40222
- Dan and Jan Rechter, 3706 Lime Kiln Ln., 40222
- Dr. Galen Weiss, 4515 River Rd., 40222
- Louise Todd, 2210 Riverbluff Rd., 40207
- Chenault Van Winkle James, 7 Stonebridge Rd., 40207
- Tommy Humphries, 733 Greenridge Ln., 40207
- Susan and John Dougherty, 11 Brownsboro Rd, 40207
- Mindy Munson, 613 Club Ln., 40207

The 29th Annual House Tour is generously sponsored by Blue Grass Motorsport, Kentucky Select Properties, Inland Pools & Construction, Cave Hill Cemetery, Nanette Tafel, Advanced Ready Mix, Glenview Trust Company, and Distillery Commons.



Photos by Joe Edens

**House Tour notes will be emailed
to the email address you provide
when registering.**



WE NEED VOLUNTEERS!

The Filson provides a dedicated team of approximately 50 volunteers to act as hosts in the homes on the House Tour. Volunteer duties include only allowing House Tour participants into the homes and monitoring respectful tour participant behavior. Volunteers may sign up for one of two shifts (12:30-3:15 pm or 3:15–6:00 pm) and

are invited to tour the homes on the House Tour during their off shift. If you would be interested in volunteering for the House Tour, please contact Amanda Maldonado at amanda@filsonhistorical.org. Volunteers receive a free Individual level membership and invitations to volunteer appreciation events.

Filson Fridays 2023

Friday, July 7, 12:00–1:00 pm | Hybrid
The Filson Historical Society, 1310 S. 3rd St.
Free

Transcribing Family Documents *Where to Start*

Patrick Lewis

Sponsored by Dinsmore Family Wealth Planning

You find a bundle of family letters in the attic or have an 1800s diary in your desk drawer. How should you share that with your family or local history community? With more than a decade of experience in federally funded editing and publishing projects in print and online, Patrick Lewis will give step-by-step instructions about transcription, annotation, physical or digital publishing, and long-term preservation of historical materials. Whether you have a single postcard or a family archive, this program will give you the tools and knowledge to get started on your transcription project.

Dr. Patrick Lewis is the Director of Collections & Research at the Filson Historical Society and co-editor of *Ohio Valley History* journal. A Trigg County native, he graduated from Transylvania University and holds a Ph.D. in History from the University of Kentucky. He previously worked for the National Park Service and the Kentucky Historical Society and has won grants from the National Endowment for the Humanities, the National Historical Publications and Records Commission, the Andrew W. Mellon Foundation, and the J. Graham Brown Foundation. Lewis is author of *For Slavery and Union: Benjamin Buckner and Kentucky Loyalties in the Civil War* (University Press of Kentucky, 2015) and co-editor of *Playing At War: Identity & Memory in American Civil War Era Video Games*, under contract with LSU Press.

Special Thanks to our Filson Fridays sponsor

Dinsmore

PRIVATE CLIENT &
FAMILY WEALTH PLANNING

Friday, July 21, 12:00–1:00 pm | Hybrid
The Filson Historical Society, 1310 S. 3rd St.
Free

Reflecting on Twenty Years of Louisville Metro *A Conversation with Jerry Abramson*

Abby Glogower

Sponsored by Dinsmore Family Wealth Planning

The year 2023 marks two full decades since Louisville and Jefferson County merged to form Louisville Metro. This restructuring, which radically expanded the geography, diversity, and workings of local government, took effect in early 2003 but only after many years of debate and compromise. In fact, the movements for and against merger began in the early 1980s, amid tensions about suburban growth, school desegregation, and urban redevelopment. Where proponents of unification envisioned efficiency and prosperity, opponents feared dilution of political representation and loss of local identity. For decades, the question of merger highlighted personal and communal concerns related to race, education, business, and politics. This anniversary provides an opportunity to begin studying the long and complex history of merger, before, during, and after. Join us for an opening conversation with Louisville “Mayor for Life” Jerry Abramson, whose lengthy career in local politics has encompassed the creation of Louisville Metro.



Signing of City-County Compact, May 1986 (Left-Right): Jefferson County Judge/Executive Harvey Sloane, Kentucky Governor Martha Layne Collins, Mayor Jerry Abramson (Abramson Family Photo Collection, Filson Historical Society OPC15_10)

Friday, July 28, 12:00–1:00 pm | Hybrid
The Filson Historical Society, 1310 S. 3rd St.
Free

Kentucky Unsettled *The Erasure of Native Homeland*

Kelly Hyberger

Sponsored by Dinsmore Family Wealth Planning

After the French and Indian War, King George III's Proclamation of 1763 established the line between colonial back county and Indian county, officially designating the land that is now known as Kentucky as Indian Reserve. For thousands of years prior, ancestors of the Shawnee, Cherokee, and Chickasaw, as well as the Osage, Delaware, and Miami to the north, claimed this territory.

Colonial officials did not have the manpower or money to patrol these boarder areas and the boundaries of English colonization spread westward as settlers eager to claim land and establish farmsteads poured into the Ohio Valley. Promotional materials from land speculators enticed even more settlers into Kentucky. Feeling entitled to take the land, hunters and settlers began to establish land claims that ignored Indigenous occupation of the territory. By the turn of the 19th century, intruding white settlement and coercive treaties decimated Indigenous lifeways, and Native occupants were slowly pushed out of Kentucky.

This lecture explores the complex and shifting boundary of the western frontier in the second half of the eighteenth century. By looking at how land in what is now Kentucky was distributed and claimed by competing colonial, Native, and American interests, this talk will explore concepts of colonialism, property ownership, and sovereignty.

Kelly Hyberger (she/her) is the Native American Collections Specialist at the Filson Historical Society in Louisville, Kentucky and previously worked as the Director of Cultural Resources at the Museum of Us and as the Curator of Collections at the Frazier History Museum. Her tenure in the non-profit sector is focused on decolonial praxis in museum collections, the repatriation of Indigenous cultural heritage items, and methods for centering authentic, diverse narratives of US History in education and interpretation. Kelly holds a master's in history, a master's in teaching, and a bachelor's in political science from the University of Louisville. She has spoken domestically/internationally about the importance of decolonial stewardship and repatriation.



Friday, Aug. 4, 12:00–1:00 pm | Hybrid
The Filson Historical Society, 1310 S. 3rd St.
Free

The Legacy of Black Louisville Educator, Author, and Community Leader, Joseph Seamon Cotter, Sr.

Emma Bryan and Natalie Woods

Sponsored by Dinsmore Family Wealth Planning

Joseph Seamon Cotter, Sr (1861-1949) was an educator, author, and community builder who devoted his life to advocating for equitable education and fair and proper housing for Black Louisvillians. His authorship illustrates early twentieth century Black resistance by refuting Jim Crow stereotypes and white supremacist cultural forms.

Join Filson Community Engagement Specialist and Public Historian Emma Bryan and the Manager of the Western Branch of the Louisville Free Public Library, Natalie Woods as they share more information about the life and legacy of Cotter and the digitization of his papers, which are among other important Black Louisvillians' housed in the archive of Western Library.

Emma Bryan is a public historian, cultural worker, and the Community Engagement Specialist at the Filson Historical Society. She received her Bachelor of Arts in History and Philosophy from Bellarmine University and her Master of Arts in History from the University of Louisville. Additionally, she works as a community-based oral historian and is a member of the 2022–2023 Kentucky-Rural Urban Exchange Cohort.

Natalie Woods has served as Branch Manager of the historic Western Library since 2017. She serves on several committees in the Russell neighborhood, including acting as consulting party for the Redevelopment of Beecher Terrace, and the Greater Russell Equity, Education Equity and Economic and Self-Sufficient Equity Task Groups.

The Western Library is the first public library in the U.S. staffed fully by African Americans, for African American patrons. Natalie's passion for showcasing Western Library's history is the driving force behind her work. She aims to continue the pioneering work of Rev. Thomas Fountain Blue, who considered Western a pillar of the neighborhood, serving the community as a place for advancement and strong connections. In her tenure at Western, she relaunched the Western Block Party and the Cotter Cup, a storytelling contest first established by Joseph Cotter in 1913 that led to an initiative to digitize the African American Archives held at the Western Library, and has been featured in many newspaper articles and television feature stories. In 2022, she worked with the Friends of the Eastern Cemetery, Frazier History Museum, and city officials to dedicate a headstone honoring Rev. Thomas Fountain Blue and his wife Cornelia at Eastern Cemetery, calling attention to Rev. Blue's career and legacy.

People Passage Place

Elizabeth and Carrie—Side by Side

By James J. Holmberg

The *People Passage Place* exhibit allows the Filson to not only showcase many of our treasures, but to present them in a variety of ways highlighting the diverse nature of both our region and its people.

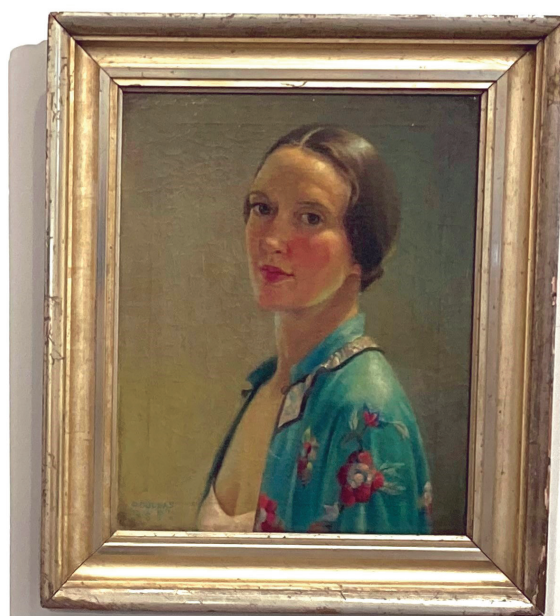
The exhibit's curators all have their favorites, and two of mine are the portraits of Elizabeth Logan Hardin and Carrie Douglas Dudley Ewen. Painted some 120 years apart, placed side by side, the viewer can see how the art of portrait painting has and hasn't changed over the intervening years.

Elizabeth Logan Hardin (1786–1853) was the daughter of famous Kentucky pioneer Benjamin Logan. In 1809, she married Kentucky lawyer and politician Martin D. Hardin (1780–1823). Some nine years later, as a mature married woman and member of the Kentucky elite, she sat for her portrait (as did her husband) by the commonwealth's most famous artist, Matthew Harris Jouett (1788–1827).

To hone his skills, Jouett traveled to Boston in 1816 and trained under the renowned Gilbert Stuart. In *Lessons in Likeness: Portrait*

Painters in Kentucky and the Ohio River Valley, 1802–1920, art historian Estill C. Pennington describes Stuart's influence on the young Kentuckian, advice Jouett took to heart and excelled in following. From the placement of the subject and use of color to depicting the person in an honest, realistic manner, Jouett's portraits preserved the images of those he painted before the advent of photography.

About a century later, another Kentuckian embarked on a career in art. Carrie Douglas Dudley Ewen (1894–1982) hailed from



Elizabeth Logan Hardin and Carrie Douglas Dudley Ewen portraits in *People Passage Place*. Left: Elizabeth Logan Hardin by Matthew H. Jouett. Oil on board, ca. 1818. Donated by Frederick Sherman and Eleanor Wespieser. Filson Museum Collection, 1998.8.2. Right: "The Green Jacket—Self Portrait" by Carrie Douglas Dudley Ewen. Oil on canvas, 1936. Donated by Lu Ann Weinstein. Filson Museum Collection, 1986.1.6.

Flemingsburg. She showed artistic talent at a young age and studied at the Art Institute of Chicago. At that time, a professional woman still was something of a rarity, and Carrie used her middle and married names to facilitate operating in a male dominated work force. Known as Doug or Douglas Ewen professionally, she achieved success as an artist and designer for children's books and greeting cards.

She also painted portraits and still lifes and made paper dolls—not for sale

but for her own enjoyment and for family and friends. Her work is wonderful. The art of portrait painting hadn't yet succumbed to photography. In her 1936 work entitled "The Green Jacket—Self Portrait," Ewen documented herself at about age 42 in a green kimono jacket. The viewer sees certain similarities in the two portraits, but also how both time and the artists' styles render them different. After Carrie Ewen passed, her niece Lu Ann Weinstein

donated a large collection of her aunt's artwork, handmade painted paper dolls, and original greeting cards to the Filson. It is a collection we treasure.

Visitors to *People Passage Place* have these portraits and much more to view and enjoy as they learn about Kentucky and the Ohio Valley region's diverse people and places. It is a story of triumph and success but also of tragedy and loss. It is an opportunity to experience our shared heritage.



**NASH
GALLERY**
ongoing

The semi-permanent exhibit, *People Passage Place: Stories of the Ohio Valley* shares stories of family, community, art and craftspersonship, business and agriculture, social justice movements, Indigenous heritage, colonial settlement, antebellum, Civil War, and reconstruction narratives, travel, immigration, religion, foodways, music, and more. You are invited to engage with the Filson's collections and to think critically about how history shapes your lives and communities.

Join us for the upcoming Gallery Chats at the Filson! Participants will meet with a curator between 1:30 and 2 pm. Examples of topics that will be covered in the Gallery Chat include behind-the-scenes info and details about the exhibit's development, design, and installation; the curatorial process and how the objects were chosen; further details about the stories presented; and how the community was involved in this project. Following the Gallery Chat, participants will have the option to take the 2 pm guided campus tour to learn more about the Filson Historical Society and the historic home where we are housed. Register online at filsonhistorical.org/events/upcoming-events.

June Gallery Chats

Friday, June 2, 1:30–2:00 pm – Led by Heather Potter

Friday, June 9, 1:30–2:00 pm – Led by Emma Bryan

Friday, June 23, 1:30–2:00 pm – Led by Brooks Vessels and Hannah Costelle

Friday, June 30, 1:30–2:00 pm – Led by Maureen Lane

Stewarding Native American Collections at the Filson

In January of 2022, the Filson launched a strategic initiative to improve stewardship of Native American collections. Generously supported by the J. Graham Brown Foundation and the William M. Wood Foundation, we are proud to report that we have seen amazing progress, new partnerships, and an invigorated commitment to repatriation.

Kelly Hyberger, Native American Collections Specialist, has inventoried and cataloged over 2,500 Native American cultural items. Most of these items connect to the Native people who have lived for thousands of years in the Ohio Valley. Our collection contains over sixty pieces of Native pottery, stone tools, projectile points, shell beads, and pipes. In addition, we also hold a small number of baskets, beaded bags, moccasins, and tomahawks. In particular, the Edward R. Lilly collection includes numerous points and tools from well-documented archeological sites in the Jefferson County area. These tools can help us tell the long and rich history of the many generations of Native people who lived in what is now present-day Louisville. In June, a selection of these artifacts will be going on display in the Filson's carriage house as part of a new exhibition called *Kentucky Unsettled: The Erasure of Native Homeland*. This exhibition will look at how the colonial pursuit to own land in Kentucky systematically denied and erased Native American presence on this land. To help us better tell the stories of modern-day Native American culture, the Filson also purchased a piece of contemporary pottery for the permanent collection by Cherokee artist Mary Thompson. This incredible piece of artwork is on display in our *People Passage Place* exhibition.



Detail image pottery vessel by artist Mary Thompson, signature in the Cherokee language.



JCPS teachers touring the Filson to learn about Native American resources in our collection.

As an institution committed to working with Tribal Nations to repatriate Native American Graves Protection and Repatriation Act (NAGPRA) eligible cultural items and ancestral human remains, our priority was to share information about our holdings with Native American stakeholders and descendant communities. As a result, Filson staff developed relationships with more than a dozen Tribal Nations who have ancestral lands in modern day Kentucky, as well as Tennessee and North Dakota. We are currently in the process of consulting around all the ancestral human remains in the Filson's holdings with the goal of returning these individuals to their descendant communities. We were proud to host representatives from the Miami Nation for onsite consultation at the Filson in February, and we will be hosting representatives from the Chickasaw Nation in June.

Kelly has also been busy sharing our work with other members of the museum community. In March she traveled to Vienna, Austria, as part of a cohort of practitioners and scholars working to advance repatriation efforts on an international level. The workshop, hosted by the Austrian Academy of Sciences and The Vienna Wiesenthal Institute for Holocaust Studies is helping to set the stage for global conversations about how to engage in dialogue with descendant communities and work towards restorative justice in museum collections. In May, she also co-chaired a roundtable at the American Alliance of Museum's annual national conference to help train museum practitioners on how to begin conversations with Tribal Nations.



THE FILSON SPORTING CLAY CLASSIC

FRIDAY, OCTOBER 20, 2023

The Sporting Club at the Farm

4939 River Road, New Albany, IN 47150



The beautiful Sporting Club at the Farm in New Albany, IN offers 15 sporting clay stations that challenge and intrigue shooters of all levels.



SCHEDULE

Check In: 7:30-8:30 AM

Safety Check: 8:55 AM

Start: 9:05 AM

Lunch & Awards: 11:30 am

COST

\$300 Individual | \$1,200 Team of four

Each participant will receive: 15 station clay shoot; Safety orientation; Complimentary coffee, water, and snacks; Swag bag; 12 or 20 gauge ammunition; Catered lunch and drinks.

For more information and to register, visit filsonhistorical.org/classic. Proceeds will benefit the Filson Historical Society (501c3)



Our mission: To collect, preserve, and share the significant history and culture of Kentucky and the Ohio Valley.

Filsonian listing reflects membership gifts received February 25, 2023–April 30, 2023

The Filsonians

February–April 2023

FILSON Membership | \$5,000

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Lindy B. Street

CLARK Membership | \$2,500–\$4,999

Sara and James E. Haynes
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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.

If you have made a legacy 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 circle. If you would like

more information on the Thruston Legacy Circle, please contact our Development Director, Brenna Cundiff, at 502.634.7108 or by email at brenna@filsonhistorical.org.

We want to thank the Thruston Legacy Circle members listed below for investing in the future of our organization by making a legacy gift to the Filson Historical Society.

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