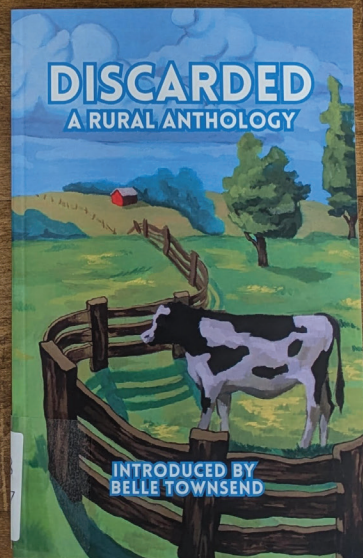
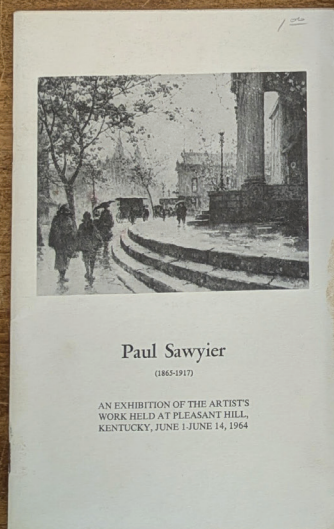
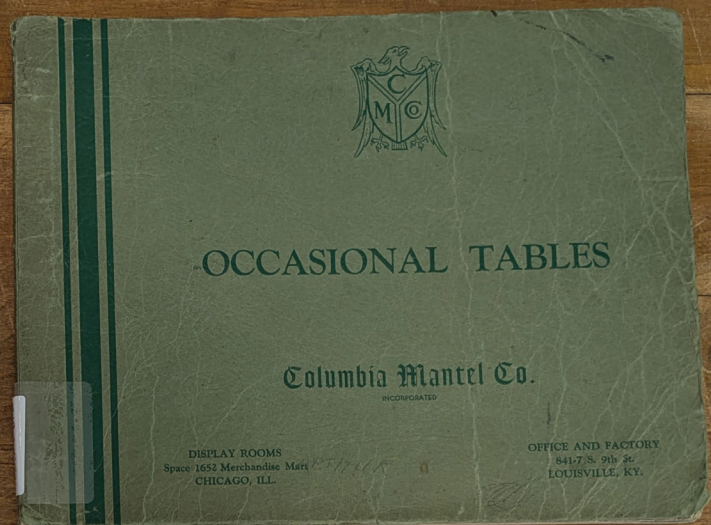
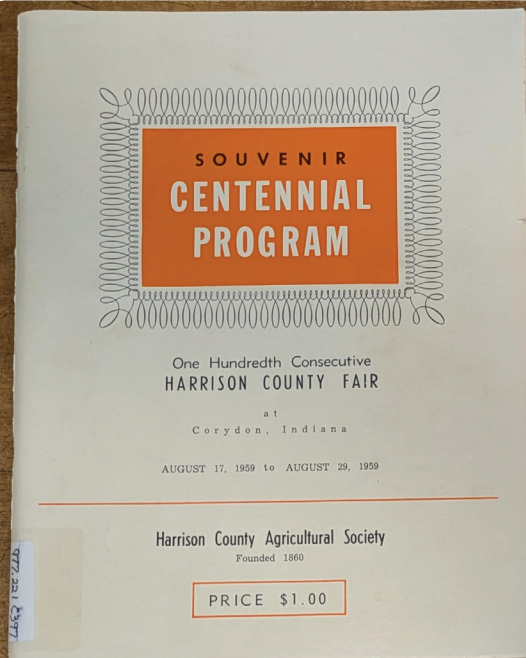


# The Filson

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



## From the President

History is done a disservice when people are forced to learn it by rote, with the magic pulled out. It happened to me, too, in more than one classroom, but I was lucky to read and travel enough that it couldn't stop me. History needs to be breathed in, walked through, touched, and tasted. The past needs to be alive.

I took my kids recently to Pilot Knob, where Daniel Boone told John Filson that he first viewed the "beautiful level" of Kentucky in 1769, sighting the Bluegrass from the Appalachian foothills along the Red River.

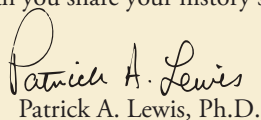
But the land holds deeper stories than that. From our many visits to the Falls of the Ohio, we knew that our fossil beds contain some of the oldest creatures in the world, trilobites from an ancient sea that made the dinosaurs seem like new-come invaders.

The rock on which we and Boone stood had eroded to look like the sand on a beach, where each wave had made its individual ephemeral footprint. We and Daniel stood together on this mountain island, surrounded by water. Lexington and Winchester, off

in the distance, were swirled over by sea monsters. We hailed friends on the two knobs under which Irvine now sits. The Kentucky River, folded off in the hills before us, was the last trickling trench of that immense flood, as our imaginations watched it dry up.

What was 250 years to that rock on the summit of Pilot Knob, part of a mountain range older than the evolution of trees? Our land keeps the deepest time. We could almost have sniffed Boone's gamey scent on the wind, rusting through ferns born of who knows what paleontological era.

We don't need science fiction to time travel. We live in a land come to life through the stories it holds. When we write, listen, craft, or hike, we become wizards, casting memory into being all around us. How can you share your history superpowers?



Patrick A. Lewis, Ph.D.

President & CEO, The Filson Historical Society


## From the Chair

I hope you had a relaxing and enjoyable summer. It is hard to believe that autumn is almost here. In between back to school activities and tasks, football games and a little leaf peeping, please make some time to enjoy the many events and programs on tap at the Filson this fall. Keep an eye out for your Filson calendar in the mail or visit us online to ensure that you don't miss anything of interest happening at the Filson.

We all like to receive compliments, and the Filson is no different. I want to share the high praise I recently heard about the Filson from Charles F. Holman, III. He is a lawyer and genealogist who presented *An Escape from Slavery and a President's Ancestors: How the Filson Made an Unexpected Discovery Possible* at the Filson on May 22, 2025. He shared his journey of uncovering the stories of his enslaved ancestors, Anderson and America, who escaped from Kentucky to Canada in the 1850s. Critical to his work over many years was research he conducted right here at the Filson. About the Filson, Mr. Holman said, "[t]he Filson is truly a researcher's paradise: unparalleled collections, a kind and expert staff, and a setting so beautiful that wrapping up my work felt almost bittersweet – I didn't want to leave. Yet the discoveries I made there supplied the final, dazzling pieces that enriched my family history more than I ever dreamed possible."

In early June, a few short weeks after his wonderful presentation, he called me to again thank the Filson for having him and for the life-changing information he uncovered about his family in the Filson's archives. He described the palpable differences in the way the Filson made him feel from the times he was here doing his research and his visit earlier this year. He recognized the concerted efforts the Filson has made, and continues to make, to create a more inclusive and welcoming environment for all and to collect, preserve, and share more history about a wider group of people. Mr. Holman said the changes are evident and to keep up the amazing work happening at the Filson. So, be proud of the organization of which you are a member. Our work is impactful, appreciated, and recognized.

Finally, the support of our members is key to the Filson's accomplishment of its mission to collect, preserve and share the stories of the people in our region. Thank you for your meaningful impact on our organization. Your generosity and engagement are so very much appreciated.



Angela Logan Edwards, Board Chair

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## The Filson

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Phone: (502) 635-5083  
[www.filsonhistorical.org](http://www.filsonhistorical.org)  
[info@filsonhistorical.org](mailto:info@filsonhistorical.org)

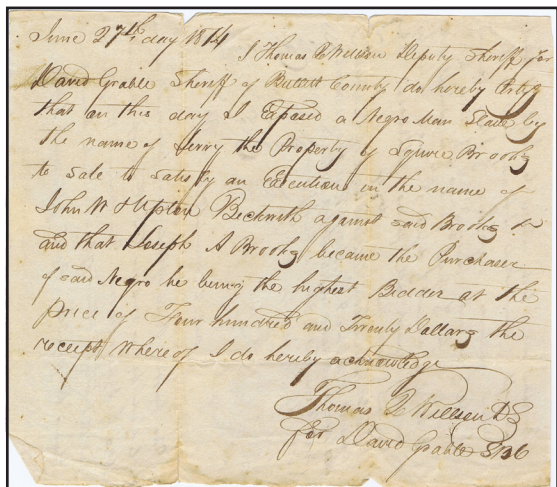
### OUR MISSION:

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

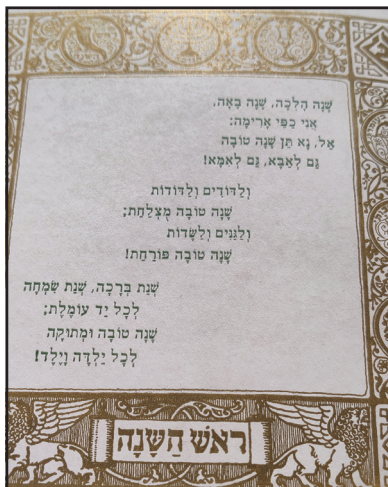


# What's New in Collections

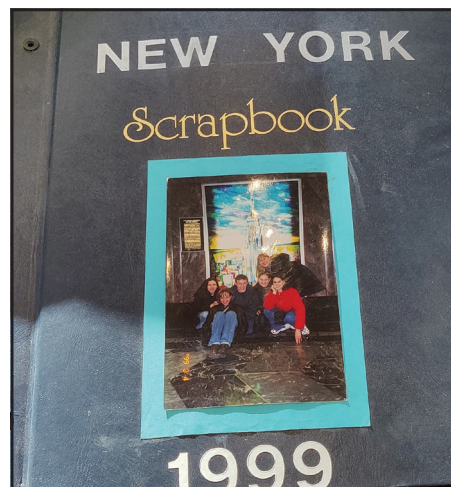
## Recent Acquisitions



**Brooks Family papers, circa 1810–1830.** In 1870, Joseph Brooks settled in the Ohio Valley in 1780, where he founded the saltworks at Mann's Lick (near present-day Fairdale) and acquired a significant amount of land in Bullitt and Jefferson Counties. In addition to miscellaneous letters and receipts related to Brooks and his family, these papers document the buying and selling of enslaved peoples. This trove of manuscripts will provide an invaluable resource for African American genealogists tracing their families' pasts in Kentucky. Pictured here is an 1814 bill of sale for an enslaved person named Jerry. (Donated by the Brooks Family)



**Temple Shalom records and photographs, 1975–2016 [025x20, 025PC10]** For most of its history, Temple Shalom was led by Rabbi Stan Miles, now a beloved Filson volunteer, who helped organize much of this material. This extensive collection consists of photos, newspaper articles, scrapbooks, meeting minutes, books, bulletins, newsletters, certificates, congregational paperwork, and other ephemera. (Donated by current spiritual leader Rabbi Beth Jacobowitz Chottiner and co-presidents of the congregation Shiela Steinman Wallace and Fred Levein)



**W. L. Weller & Sons Distillers photograph album, circa 1930s [025PC25]** W. L. Weller & Sons was a wholesale whiskey business in Louisville often credited with creating the first commercial wheated bourbon. Warehouse photographs include grain rooms, tanks and cisterns, employees of the company—including women working bottling lines—and government officials supervising. Weller & Sons was one of the few distillers able to continue producing and selling whiskey during Prohibition by securing a medicinal license. (Donated by Robert B. Burton)





**Whig Rose quilt, also known regionally as a Kentucky Rose quilt, circa 1850 [2025.16]** This exceptionally crafted quilt was pieced, appliqued, and quilted by hand by Jane Boone Wilcox Beckley (1813–1892), granddaughter of Kentucky pioneer Squire Boone Jr. (1744–1815). Jane married Alfred George Beckley (1810–1882) on 18 December 1832. They lived in Shelby County before moving to Beckly Station, Jefferson County, Kentucky, in 1855. Pictured here is donor Sharon Cummings posing with the quilt. (Donated by the Cook-Cummings family)

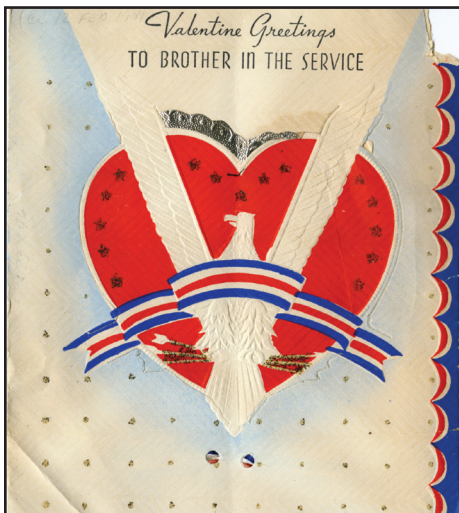


**“Broadway Roller Rink” (2024) acrylic painting by Darryl Tucker (1976–) [2025.19]** According to the artist’s statement on Instagram, “This is a finger-painted memory of one of the most iconic spots in the West End of Louisville. So many different emotions come to mind when thinking about this place.” (Purchase of Historical Acquisitions Fund)

Beauty  
Tell her she is beautiful  
before the world says otherwise—  
that she can see through darkness,

**Poem titled “Beauty” (2025) by Dr. Estella Majozo [025z01]** Dr. Estella Majozo was one of the panelists for “She’s Your Queen to Be! Black Women in the Kentucky Pageantry Circuit,” an event held at the Filson on Tuesday, April 8, 2025. The event explored the historical and social implications of beauty pageantry for Black women in Kentucky. Majozo wrote the poem “Beauty” specifically for the event and recited it in a pre-recorded video interview. Copyright Estella Majozo. (Purchase of Historical Acquisitions Fund)

## Recently Cataloged



**John V. Scanlan correspondence, 1941–1948 [Mss. A S283]** This collection consists of correspondence sent to Lt. John “Jack” Vincent Scanlan (1921–1945) of Louisville while he was undergoing Army Air Forces (AAF) training during World War II. Letters include this Valentine’s Day card from Scanlan’s siblings Catherine, Bill, and Vera, sent in February 1944. Additional materials address Scanlan’s capture and death in the Chiba Prefecture of Japan in June 1945 after he parachuted out of his P-51 Mustang during an air battle. (Donated by Andrew Albatys)



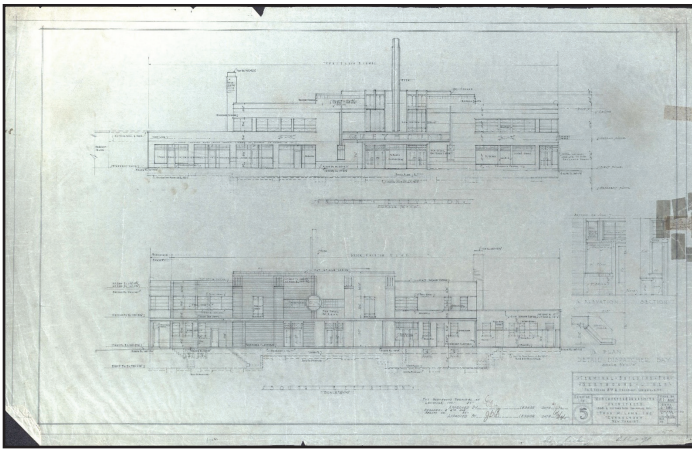
**Several books and pamphlets have recently entered our library collection.** These include a Christmas Dinner menu from the Louisville Hotel dated 25 December 1885 (Donated by Mary Dilday), a catalog of decorative tables published by the Columbia Mantel Company in Louisville (Donated by Robert B. Burton), and two programs, one for the 1959 Harrison County Fair and one for a 1964 exhibition of work by artist Paul Sawyer (Donated by Barbara Hartung). Another new addition to the library is *Discarded: A Rural Anthology*, which collects poems, essays, and songs from around the country, including several from Kentucky and the Ohio Valley region. (Donated by poet Emma Bryan, whose poem “Visceral” is featured in the anthology)



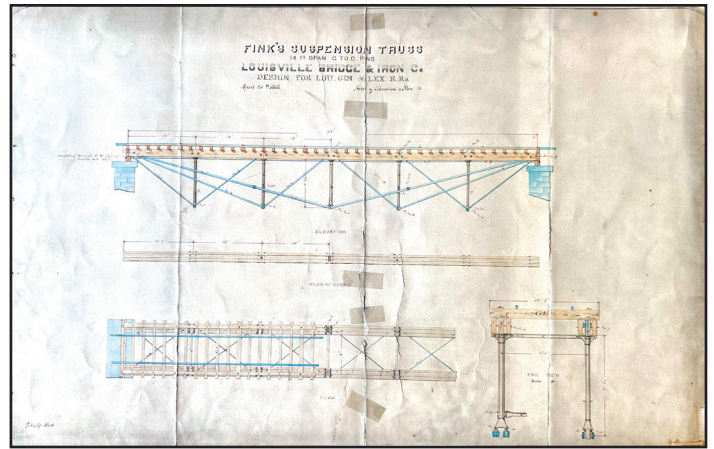
Si Wolf, Directorum of Lambda Chapter, presents Scholarship Plaque to Dean F.P. Slone of the U.K. College of Pharmacy. Standing (Left to Right), S. Waldman, S. Goldstein, H. Levine, Wolf, S. Harris. Seated are D. Gordon and J. Wishnia.

**Alpha Zeta Omega Lambda Chapter (Ky.) records and photographs, 1957–1960, 1983–2015 [Mss. BD A456, 024PC9]** These records and photographs document the Kentucky Lambda Chapter of Alpha Zeta Omega (AZO), a national fraternal organization for Jewish pharmacists. Included are AZO publications, meeting minutes, newsletters, and correspondence. A research file compiled by Jake Wishnia and Harold Gordon (both Jewish pharmacists from Louisville) features copies of 20th-century photographs of Jewish-owned drugstores in Louisville and Jefferson County. Pictured here is the February 1958 issue of Lambda Chapter’s newsletter *The Alumni Capsule*. (Donated by Jake Wishnia)





**Arrasmith, Judd, Rapp & Associates architectural drawings, 1933–1974 [Mss. AR A773]** This collection includes drawings of commercial, religious, residential, medical, and educational buildings. A significant portion of the collection is the firm's work designing bus terminals throughout the United States and Canada for Greyhound Lines Inc. Pictured here are elevations of William S. "Arra" Arrasmith's first bus station for Greyhound, which was constructed in Louisville in 1937. (Donated by J. R. Robertson)



**Louisville Bridge and Iron Company architectural drawings, 1866–1926 [Mss. AR L888b]** The Louisville Bridge and Iron Company became one of the city's most prevalent iron and steel suppliers and is responsible for many of the old, rusted iron trestles and bridges that have become a staple of Kentucky scenery. Drawings include bridge designs for the Ohio Valley area and a patented design for iron trusses to support the bridge spans. (Donated by Louisville Bridge and Iron Company)

## Want This Rubberized Apron?

IT'S FREE AND YOU CAN GET IT QUICKLY  
—just keep on reading

- Every sack contains a ticket like this with blue and pink coupons attached, but each size sack contains a pink coupon of different value. The larger the sack, the more valuable the pink coupon.
- Now tell your friends and neighbors this is the finest flour made, and persuade enough of them who have never tried it to do so and give you their pink coupons until you have collected (not from your own sacks) pink coupons to total value of twelve (12) units. For example: suppose you get each one of three friends to buy a 24-lb. sack. That would provide you with three pink coupons of 4 units each or total value of 12 units.
- IMPORTANT—Be sure each person signs the pink coupon in own handwriting. Your friends will be glad to try the flour and give you the pink coupons if you tell them they may also get a rubberized apron by using the blue ticket in the sacks of flour they buy like you are using your blue ticket.
- Now sign your own blue coupon and mail it to us with the pink coupons. As soon as we get them, your special apron will be forwarded to you without cost.

Mrs. Jones: "This rubberized apron certainly saved my dress that time!"

**LIBERTY MILLS—FORD FLOUR CO.**  
Nashville, Tennessee

This blue coupon is

**VALUABLE**

No. 785

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Remove and give to

**4 UNITS**

No. 785

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

**Ballard & Ballard Flour Company (Louisville, Ky.) Records, 1925–1953 [Mss. BB B189]** The Ballard & Ballard Flour Company Incorporated was a miller of wheat flour in Louisville. It had several locations over the years, including 912 E. Broadway. The flour company was acquired by Pillsbury Mills in 1951. Pictured here is a promotional advertisement sent by C. Ballard Breaux (b. 1901) to Fred Borris, president of Ballard & Ballard, on 2 December 1932, as an example of an idea he had to sell more flour. In reply, Fred shot down the idea, writing that he has "other advertising plans in the making so we cannot make use of your idea." (Donated by C. Ballard Breaux)

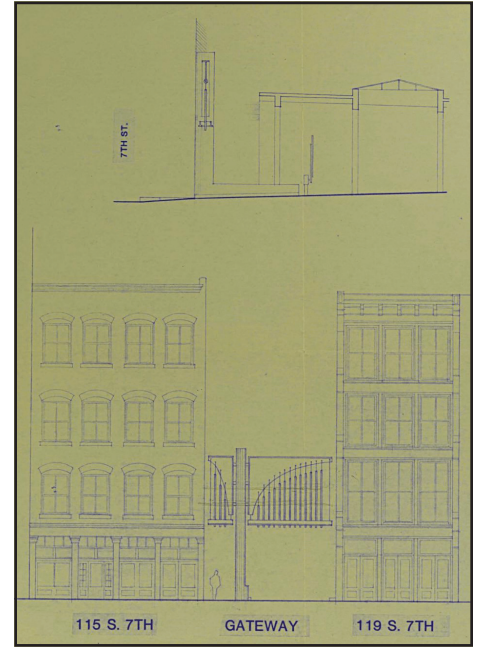
TABLE OF HOSPITAL BEDS AVAILABLE FOR ACUTELY SICK PATIENTS  
Louisville, Area

	1924	1944
<b>Public Institutions</b>		
Louisville General (white and Negro)	413	675
Waverly Hills (white and Negro)	210	575 390 white 185 Negro
	623	1250
<b>Voluntary Institutions</b>		
Kentucky Baptist	146	160
Childrens Free	72	*
Deaconess	65	75
Fraternat (Negro)	30	0
Jewish	74	100
Norton Memorial	110	140
Red Cross (Negro)	38	62
St. Anthony's	170	180
St. Joseph's	100	304
St. Mary and Elizabeth	145	220
Kosiar Crippled Children	0	100
	950	1331
<b>Total Beds Available</b>	1573	2581
<b>Bed Increase For 20 Years-----1008 Beds</b>		
* Included in the Louisville General's figure.		

**Elmer V. Mosee Survey of Hospital Facilities of the City of Louisville for Negro Citizens, January 1945 [Mss. C M]** This study was commissioned by the Board of Directors of the Red Cross Hospital regarding the hospitals of Louisville and the health needs of its Black citizens. The report focuses on the acutely ill among the city's Black population and analyzes hospital beds and services available to Black patients compared to white patients. The study recommends expanding facilities for Black patients at Red Cross and Louisville General hospitals, as well as opening Louisville General to a multi-racial staff. (Donated by Shirley Harmon)



## Recently Digitized



**Jasper D. Ward architectural drawings, 1924–1997 (bulk: 1949–1997) [Mss. AR W259]** Selected works from the collection of architect Jasper D. Ward (1921–2002) are now online. Ward was a modernist whose sculptural use of concrete reflected Brutalist influences. He designed across all specialties, applying his characteristic creativity and energy to residential, educational, and commercial projects. Materials related to Ward's best-known projects have been digitized, including drawings for the A. H. Woody [i.e. Woode] House with its distinctive roof design in New Albany, Indiana, dated 1974. (Donated by the children of Jasper Ward: Teka Ward, Michael Ward, James Ward, and Abigail Ward Bellard)



### AMERICAN REVOLUTIONARY GEOGRAPHIES ONLINE

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#### Filson Historical Society Collection

Filson Historical Society

The Filson Historical Society, founded in 1884, is a privately supported historical society dedicated to collecting, preserving, and sharing the significant history and culture of Kentucky and the Ohio Valley. They have served the public through their extensive and historic collections of original manuscripts, letters, diaries, photographs, architectural records, rare imprints, books, maps, newspapers, textiles, portraits, and other three dimensional items. Their collections form a regional educational resource that attracts national and international researchers.

<https://filsonhistorical.omeka.net/first-american-west>

A map of the United States of America, with part of the adjoining provinces from the latest authorities  
Filson Historical Society Collection

[See map](#)

A map of the State of Kentucky and the Tennessee Government  
Filson Historical Society Collection

[See map](#)

Plan of Lystra in Nelson County, Kentucky  
Filson Historical Society Collection

[See map](#)



Fifteen maps from the Filson's **First American West** digitization project are now live in the American Revolutionary Geographies Online digital consortium. The website hosts maps of North America made between 1750 and 1800. In the lead-up to America's 250th anniversary in 2026, these maps remind us that the revolutionary-era Ohio Valley was a crossroads of diverse people and cultures.





# Looking Ahead to AMERICA



## *A Local Lens on a National Milestone*

In 2026, the United States turns 250 years old. The national commemoration, America250 (A250), will culminate around July 4, the anniversary of the Declaration of Independence. But the celebration is more than a single date, and it's already underway.

A250 is not only about 1776. It is about how the ideas of the American Revolution have inspired people ever since. A250 is a chance to inspire people of all ages and backgrounds to participate in the ongoing work of securing their inalienable rights within a more perfect union.

We are fortunate to be the custodians of a robust, participatory democracy in which all voices in the community feel empowered to speak, contribute, and challenge. The Filson's activities will speak to the full spectrum of the community it serves.

This is historically appropriate. Our members who read *Ohio Valley History*, attend our lectures, and tour with us know that the 18th century Ohio Valley was a diverse, global intersection of peoples, religions, languages, cultures, systems of governance, and worldviews from North America, the Caribbean and Latin America, Africa, and Europe.

Three major themes will run throughout the Filson's programs and publications next year, tying everyone's story into the celebration of place, representation, and belonging.

**E Pluribus Unum.** From many, one. This began appearing on United States money in 1776 and still speaks to us today. The United States has been at its greatest when it has overcome our internal differences and found common meaning and purpose together. The Filson's collections, programs, and events reflect the many voices of our past and present. One place, many stories.

**La Belle Rivière.** French explorer Robert de La Salle deemed the Ohio "The Beautiful River" in 1669, and this name endured through the Revolutionary Era. Programming that celebrates art, music, food, and landscape will link those audiences who appreciate the many manifestations of beauty of our region with our mission to understand its fascinating past. Initiatives like History Inspires will support local creators and community historians in bringing new stories to life—aligning with national efforts like Handwork 2026 to honor America's tradition of crafters, artisans, and makers.

**Pursuit of Happiness.** The Declaration's formulation of the inalienable rights of all

humankind has inspired not only Americans but has encouraged the world of people through our example. It is a forward-looking statement that is coupled in its era by the Constitution seeking a "more perfect Union" in which liberty could be secured "to ourselves and our Posterity." We have a history full of futures. What dreams have defined our past? Which have been realized, and which remain ahead? As we look to the future, how do young people engage around civic engagement, justice, and shared purpose in the 21st century?

While 2026 marks the semiquincentennial, the Ohio Valley's story continued to unfold. Upcoming anniversaries—such as the 250th of Louisville's founding in 2028, the creation of Kentucky's first counties in 2030, and the publication of John Filson's *Discovery, Settlement and Present State of Kentucke* in 2034 (also marking the Filson's 150th)—offer even more opportunities to connect past to present.

As custodians of regional history, the Filson is committed to ensuring that the story of America250 includes all voices. Together, we can use this milestone to imagine and build a future rooted in understanding, equality, and shared responsibility.



# 2025 Filson Institute

The Filson Historical Society has offered research fellowships for decades; these fellowships provide the opportunity for scholars to do history by exploring the historical narratives available in the archives at the Filson and presenting their findings. This year we recrafted

the program to create a more supportive environment for the fellows through a one-week cohort program, the **Filson Institute**, which ran from Monday, June 23 through Friday, June 27, 2025.

Meet the 2025 Cohort:



## **Joe Lockard, Ph.D.**

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**Joe Lockard, Ph.D.**, is an Associate Professor in the English Department at Arizona State University. His project seeks to open an informed discussion of early literary culture and its historical development in the Ohio Valley through the lens of George Dennison Prentice's often forgotten legacy as a poet who cultivated a literary circle in Louisville and Kentucky. Prentice's nature poetry, the work of an intellectual raised in Connecticut and encountering a new landscape, sought to territorialize an early 'west' amid US geographic expansion.

## **Patrick Doyle, Ph.D.,**

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**Patrick Doyle, Ph.D.**, is an historian of the United States Civil War who currently holds the position of Lecturer in US History at Royal Holloway, University of London, in the United Kingdom. His research project, "Officers at War: Rethinking Southern Masculinity, Honor, and Violence in the Civil War Era," will offer the first in-depth study of the culture of conflict that existed among the Confederate officer corps. The project plans to microhistorically investigate a handful of particularly compelling and illustrative feuds and situate them within the wider milieu of the mid-nineteenth-century US South, addressing wider questions about the contested nature of masculinity in nineteenth-century America, the South's honor culture, and honor-based violence more broadly.



## Anna Henderson, Ph.D. candidate

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**Anna Henderson** is a Ph.D. candidate in the History Department at Northern Illinois University, currently completing a dissertation on resistance against slavery among older enslaved people in the early republic and antebellum United States. Her project will examine flight and resistance in the borderlands of Kentucky and Ohio, revealing the level of resistance by detailed evidence on how older enslaved people resisted in various circumstances and under a myriad of personal factors such as physical ability and familial obligations from the mid-eighteenth century through emancipation in 1865. She will assess how the quotidian and extraordinary acts of resistance of older enslaved people impacted their communities and the system of slavery.



## Sammy Roth, Ph.D. candidate

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**Sammy Roth** is a Ph.D. candidate in the Department of World Arts and Cultures/Dance at the University of California, Los Angeles. Her dissertation is the first critical ethnographic study of competition dance and first full-length scholarly project to center adolescent performers in the US South and the Ohio Valley region specifically. Following dance and performance studies approaches to the performativity of race and gender, her analysis foregrounds complexities in local practices, which both incentivize performing according to racial and heteropatriarchal power to win dance competitions and provide joyful opportunities for self-expression and community-building. Competition dance then demonstrates how oppressive social hierarchies can be naturalized and implicitly expressed through trained bodily habits, aesthetic ideals, interpersonal expectations, and political economic investments.

The week culminated in a public round table, moderated by Filson Historical Society President and CEO Dr. Patrick Lewis and attended by nearly thirty community members who were able to benefit directly from the work of these scholars in the Filson's rich holdings. This year's Institute topic recognized that in 2025 the Filson commemorates a quarter century of institutional commitment to studying Kentucky in relationship to its neighboring states in the Ohio Valley, as marked by the publication of *Ohio Valley History*, the Filson's peer-reviewed academic journal co-published with the Cincinnati Museum Center and the University of Cincinnati.

Fellow Sammy Roth described her experience of the round table as follows: "Patrick's questions were open enough to account for the

newness of the research and the process of being in the archives, and it was really lovely to connect with Filson community members! I was surprised at how engaged they were and really grateful to speak with several of them afterwards as well."

Dr. Lockard, who visited the Filson in the past commented, "I managed to get research work done on two draft papers relating to antebellum Ohio Valley writing culture. Physically handling old newspapers is invaluable towards understanding their composition and content. It was fascinating to compare my memories of the older Filson to this new incarnation. There has been immense change, such that can only benefit the institution and its community. I thank the entire Filson staff for your unflagging hospitality and support."



# BLACK HOMECOMING

*Kentucky Kinship in Photography*





## September 19, 2025 - January 30, 2026

In collaboration with the 2025 Louisville Photo Biennial, the Filson is launching an exhibition celebrating Black families through photographs in our archive.

Family is the social foundation of the Black experience. *Black Homecoming: Kentucky Kinship in Photography* celebrates Black families, traditional and non-traditional, genetic and chosen. Through photographs dating from the 1850s to the present, explore how Black Kentuckians throughout history have intertwined family with community and built kinship beyond the confines of blood relations. *Black Homecoming* invites viewers to reflect on the complexity of family and the importance of connection.



Rafe and Angeline Lewis with their grandchildren, ca. 1900s [997PC32\_7]

### Opening Reception:

FRIDAY, SEPTEMBER 19 • 5:00-7:00 pm • Welcome and remarks at 5:15 pm in The Wood Carriage House at the Filson Historical Society • Refreshments provided • All participants are encouraged to register in advance.

### Related events:

OCTOBER 21, 2025 • 6:00-7:30pm.

Join us at the Filson for a screening of *The Spirit of the People*, a documentary film about Kentucky photographer Shelby Lee Adams created by James Hollenbaugh. In *The Spirit of the People*, Adams reflects on his life-long journey of photographing portraits of Appalachia's mountain people.



Samuel and Elnora Plato greeting new homeowners at the Westover Subdivision, ca. 1950 [999PC35\_594]



Tintype of two women, likely from the Lusby family, ca. 1870s [004PCPC4\_259]



Church group in Jefferson County, ca. 1900 [024PC43\_39]



Sponsored by





# The Spirit of the People

a conversation with filmmaker James Hollenbaugh



Filmmaker James Hollenbaugh & Shelby Lee Adams in the community of Topmost, Kentucky, photograph by Heidi Shaulis, 2023

The Filson Historical Society helps preserve the unique history of Kentucky through its collection of photographs, manuscripts, books, art, and textiles. As part of our ongoing work to share the culture of the Appalachian region of the state, we invite you to join us on October 21, 2025, from 6:00 to 7:30 p.m. for a special screening of *The Spirit of the People*, a “portrait-style documentary film” by James Hollenbaugh.

In this film, photographer Shelby Lee Adams reflects on his lifelong journey to seek out identity by capturing portraits of Appalachia’s mountain people through the lens of his camera. Adams’s need to document the unseen self-providers creates a desire to keep alive a culture that is slowly disappearing. As Adams prepares his archive for future generations, he relives his childhood roots through annual visits to the hollers of Eastern Kentucky. Filmmaker James Hollenbaugh took time to answer a few questions about the making of the film from the Filson’s Curator of Museum Collections, Maureen Lane.

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**Maureen Lane:** What is the origin of the film’s title?

**James Hollenbaugh:**

The title of the film, *The Spirit of the People*, came from a conversation I had with Shelby, where we were talking about different photographers who visited and documented Eastern Kentucky over the years. Shelby talked



about how many of the Farm Security Administration photographers and other journalists had documented the region yet always failed to document “the spirit of the people,” meaning the people who lived and worked in Eastern Kentucky. Photographing the people and capturing their “spirit” is what was always most important to Shelby and continues to be the driving force behind his work.

Despite no longer living in Kentucky, Shelby maintains a deep and personal connection to the region. When he began photographing the area in 1974, he was acutely aware of the stereotypes and negative portrayals perpetuated by journalists, photographers, and filmmakers—particularly during the Works Progress Administration and again during President Johnson’s 1963 “War on Poverty” campaign—and this shaped how he approached his work.

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**Maureen Lane:** As an artist, what aspects of Shelby’s photography resonate with you, and what inspired you to create a film with him?

**James Hollenbaugh:**

After finding one of Shelby’s books in a local bookstore, I became enamored with the compelling images he had taken over the years. They affected me emotionally in a way that still photography rarely does. I became progressively interested in his work after learning about his process and by reading the text in the book, which spoke of the lives of mountain farmers and other individuals living off the land, on their own terms, in the mountains of Eastern Kentucky. I found these stories and their accompanying images incredibly powerful. As I learned more about Shelby’s life, his dedication to preserving this culture through still photography came to be of great influence.

There have been other documentary projects created about Shelby and his work, but I discovered there was little mention about his process and his desire to preserve the Appalachian culture. What I find most interesting about Shelby’s work is the process in which he collaborates with his subjects. Shelby works alongside his subjects and takes his time perfecting the technical aspects of the portrait to ensure that both he and the subject are satisfied with the finished image. I found this process unique and special, and I wanted to share the details of his work with others.

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**Maureen Lane:** How did you approach earning and preserving the trust of the individuals whose stories you were telling in the film?

**James Hollenbaugh:**

I loved the way that Shelby included his subjects in a form of “collaboration” when creating a portrait, and I felt that might be an interesting way to approach this film. I had my ideas, and Shelby had ideas too. I put those together and proposed the project to Shelby on how we could make a film focusing primarily on his “process.” He liked the idea, and I moved forward with production. I wanted this to be a personal, intimate project and sensed having a large crew would not work well when traveling through the hollers. Everything was really stripped down, and I provided all of the camera work—editing, lighting, etc.—myself. When visiting the hollers, I never began filming until Shelby introduced me to the families and I received permission to film. We both wanted to be very transparent about the project and what the final piece would look like. We even showed the final cut to

everyone involved before getting final release forms signed for the project, in keeping with Shelby’s traditional process. I wanted to make sure everyone was on the same page as we were.

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**Maureen Lane:** The film features music by local musicians. Can you tell us more about who they are and what drew you to their work?

**James Hollenbaugh:**

Shelby introduced me to a lot of the musicians from the area, and they were all really incredible, often playing traditional bluegrass or country music. One of my favorite bands was The Leatherwood Mountain Boys. We tracked down Phil Shepherd, who was the son of their original guitarist Bill Shepherd, and I worked with him to create some original music for the film. Michael Banks, who was the son of their singer Roy Banks, also provided some music. It was really important for me to use music authentic to that region, so it was great to connect with those musicians and have them contribute to the film’s soundtrack.

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**Maureen Lane:** What impact do you hope this film will have in the long run?

**James Hollenbaugh:**

My goal with the film is to showcase the process of an American photographer who I feel is doing important work preserving a part of history that is often neglected by others and who himself is often misinterpreted by the public and the media. I hope the film can be used in educational settings to teach others about documentary photography, historical preservation, and showing kindness and compassion for other cultures.



# David Swartz'

## *Rebel on Main* Interview

In 2020, the Covid-19 pandemic halted operations throughout most of the world. Everything shut down, people stayed home, and we waited with bated breath to see if these efforts would slow and hopefully stop the spread of disease. Dr. David Swartz, an American religious historian at Asbury University, turned his focus to local Civil War history and in turn, the local and nationwide protests around the “Black Lives Matter” movement and the spotlight on Confederate monuments. The monument in question has a dual identity, featuring both a Union hat and a Confederate belt buckle. In June, I sat down with Dr. Swartz to talk about his resulting podcast, *Rebel on Main*, and his forthcoming book on Civil War Memory.

**Jamie Evans:** Can you tell us a little bit about your background and what led you to this project?

**David Swartz:** I’m not a Civil War historian. My graduate training was at the University of Notre Dame in American religious history, especially of the 20th century. My first book was about the so-called evangelical left, so theologically, evangelical Christians who were more politically moderate and progressive. I was asking questions like, “What made evangelicals go from voting for Jimmy Carter in 1976, to Donald Trump in 2016 and beyond?” And then I started tracking their activity in Southeast Asia on issues of human trafficking, but of course, in 2020, the pandemic interrupted that research.

I just couldn’t fly to Thailand and Cambodia to do research like I had been doing, so I turned my attention to local issues and history and became really fascinated by the Civil War here in Jessamine County. It evolved into the aftereffect of the war and how memory of the war has evolved over time in a really concentrated, hyperlocal place. My research is more about that, the post-Civil War era, rather than about the Civil War itself.

**JE:** What gave you the idea to pivot and do *Rebel on Main* as a podcast?

**DS:** The big reason is that I began listening to podcasts myself and was really taken with the medium.

But also, to be perfectly honest, I’ve written two books and people don’t read books very much anymore. I was really interested in using a medium that was a bit more engaging, that fit the times a little bit more. Then the Black Lives Matter protests erupted right by the Confederate statue at the courthouse. I had just purchased some recording equipment, so I just started pretending that I was a journalist, even though I’m really a historian. I showed up and started interviewing people who were protesting, gathering audio of their chanting and the protests. Then, of course, the big trucks that began to circle the courthouse on Main Street as they began revving their engines. You hear that in the opening minutes of the first episode.

**JE:** I was listening to that episode yesterday, and it was kind of eerie.

**DS:** I live in small town Kentucky, and I know they (protests) were happening in Louisville, but this is a different feeling, it felt a lot more intimate and obviously local. When I showed up, I knew half the people that were at the protest, and some of the folks that were glaring at everybody from across the street.

**JE:** So how did *Rebel on Main* evolve, and what was the reception for it in your community?

**DS:** At first, I was going to make it a standalone podcast, like a single episode. But as I got to talking with people at the protest, I’d usually end each conversation with the question, “Who else should I talk to?” It snowballed from there. I gathered hundreds of hours of material, and material that was just utterly fascinating. It took me to corners of the county that I never had a reason to go before. So, *Rebel on Main* grew from the single episode to seven episodes.

I would say that the reception has been incredibly polarized. I’ve gotten lots of feedback from people who love it. I’ve gotten lots of feedback from people who hate it. If you go to Apple Podcasts and look at their ratings there, the last time I checked, I only have five-star reviews and one-star reviews.

**JE:** There’s no in-between?

**DS:** Yeah, there’s nothing in-between. No two stars, no three stars, no four stars, so I think that’s some indication of how bad the polarization has gotten.



I think it gives a glimpse of not just Civil War memory, but the polarization that's happening in Jessamine County and Kentucky, in the nation on a whole set of issues. I did some self-disclosure in this podcast, and I hoped that it might disarm listeners a bit. But I'll be honest, the early returns are not good.

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**JE:** Now, how did traditional archival research fit into a community-focused project like this?

**DS:** As I've already mentioned, I was playing journalist a little bit, and the podcast is local journalism in a lot of ways. I was meeting with local people in coffee shops and local parks, on their front porches, especially during Covid. I was covering the protests, I was covering ministers' meetings, I was meeting with politicians. As somebody who is used to reading books and combing through old, dusty archives as a historian, I'll be honest, it was a lot of fun to interact with flesh and blood people. All these contemporary people, all the neighbors that I talked to, are often paired with a historical figure and with historical developments. So I went to archives and learned about Camp Nelson and described that terrible atrocity of the expulsion of African Americans who had fled there.

I talk a lot about Bennett Young, who is the archetype or the model for the statue, I think, but also the man who gave the dedication speech in 1896 when the statue was installed. I've read so many issues of the *Jessamine Journal*, looking for any kind of iteration of Civil War memory.

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**JE:** Would you elaborate on what you found in the Filson's archives during your fellowship?

**DS:** I went in hoping to find more about Bennett Young. He was raised just four miles from my house, a mile or two from the

Jessamine County Courthouse, downtown Nicholasville where the statue still stands. He's the guy that did the big raid up at St. Albans, Vermont. This was the northernmost engagement of the Civil War, in which he and a couple dozen other men from the Bluegrass, many of them from Jessamine County, invaded the North from the North. The Filson has a lot of materials on him, especially as a commemorator of the Civil War from a Confederate perspective. I was really interested to see what the Filson might have on how the statue was conceived, how it was birthed almost in a literal way in a factory somewhere. There are all kinds of stories circulating about that, almost all of which are contradictory. Some people say that the statue came from Chicago, some from Central Ohio, some from Cincinnati, some from Louisville. The Filson has the archives of the Muldoon Monument Company, which I think still exists downtown. The third collection that I looked at was the diary of a woman named Sally McCampbell Brown.

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**JE:** Did any of the Confederate veterans have any negative feelings about the fact that the statue was originally Union, but now it is Confederate?

**DS:** The answer to that is no, not explicitly, although I found one quote in the *Jessamine Journal* right around the time the statue was installed and dedicated. So this would've been in May and June of 1896, and somebody on the statue committee had some funny quote that it "taxed our tastes somehow." It felt like that was a very general allusion to how weird it felt for a lot of folks.

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**JE:** How will *Rebel on Main* factor into your book now that that project is done?

**DS:** Yeah, it certainly will, mostly in the epilogue to the book. I have a draft written already, but it was written in a more scholarly style so I am currently revising it to read in a more popular way.

The title is tentatively set as *Uncivil Peace: What a Confederate Statue Says About Life and Death After the Civil War*. It reverses the meanings of the words in the phrase Civil War, so instead of Civil War, it's uncivil peace. It's an acknowledgement that the Civil War, of course, is over, and that there is peace and reconciliation that is reuniting the South and the North. But of course, the punchline is that this is true really only among and between white populations in the United States. During the same era of reconciliation in the 1890s, there's also a lynching regime going on, not just in the Deep South, but also in the border state of Kentucky, which led me to term this era as one of an uncivil peace.

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*Rebel on Main* is available on Apple Podcasts, Spotify, or on the web. To listen to *Rebel on Main*, please scan the QR Code below.



**Thursday, September 25, 6:00-7:00 pm | Hybrid**  
 The Kentucky Center—Bomhard Theater, 501 West Main St., Louisville  
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## **Red Scare** *Blacklists, McCarthyism, and the Making of Modern America*

Clay Risen

The film *Oppenheimer* has awakened interest in this vital period of American history. Now, for the first time in a generation, *Red Scare* presents a narrative history of the anti-Communist witch hunt that gripped America in the decade following World War II. The cultural phenomenon, most often referred to as McCarthyism, was an outgrowth of the conflict between social conservatives and New Deal progressives, coupled with the terrifying onset of the Cold War. This defining moment in American history, unlike any that preceded it, was marked by an unprecedented degree of political hysteria. Drawing upon newly declassified documents, journalist Clay Risen recounts how politicians like Joseph McCarthy, with the help of an extended network of other government officials and organizations, systematically ruined thousands of lives in their deluded pursuit of alleged Communist conspiracies.

An urgent, accessible, and important history, *Red Scare* reveals an all-too-familiar pattern of illiberal conspiracy-mongering and political and cultural backlash that speaks directly to the antagonism and divisiveness of our contemporary moment.



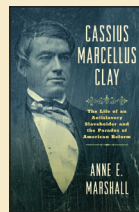
**Clay Risen**, a reporter and editor at *The New York Times*, is the author of *The Crowded Hour*, a *New York Times* Notable Book of 2019 and a finalist for the Gilder-Lehrman Prize in Military History. He is a member of the Society of American Historians and a fellow at the Perry World House at the University of Pennsylvania. He is also the author of two other acclaimed books on American history, *A Nation on Fire* and *The Bill of the Century*, as well as his most recent book on McCarthyism, *Red Scare*. He lives in Brooklyn, New York, with his wife and two young children.

### **Praise for *Red Scare***

“As Clay Risen’s meaty and powerfully relevant new book, *Red Scare*, makes clear, our own times are ringing with echoes of the clamorous battles of mid-20th-century McCarthyism...Risen tells his story with a punch and an economy that are at times almost Hemingwayesque... Some of Risen’s scenes are so vivid that you can almost feel yourself sweating along with the witnesses in the poorly air-conditioned committee room... *Red Scare* resonates because it speaks so directly to our current quandary.”

—*The New York Times Book Review*

**Thursday, December 4, 6:00–7:00 pm | Hybrid**  
 The Kentucky Center—Bomhard Theater, 501 West Main St., Louisville  
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## **Cassius Marcellus Clay** *The Life of an Antislavery Slaveholder and the Paradox of American Reform*

Anne E. Marshall

The nineteenth-century Kentucky antislavery reformer Cassius Marcellus Clay is generally remembered as a knife-wielding rabble-rouser who both inspired and enraged his contemporaries. Clay brawled with opponents while stumping for state constitutional changes to curtail the slave trade. He famously deployed cannons to protect the office of the antislavery newspaper he founded in Lexington. Despite attempts on his life, he helped found the national Republican party and positioned himself as a staunch border state ally of Abraham Lincoln. During the Civil War, he served as US minister to Russia, working to ensure that European allies would not recognize the Confederacy. And yet he was a slave owner until the end of the Civil War. Though often misremembered as an abolitionist, Clay was like many Americans of his time: interested in a gradual end to the institution of slavery but largely on grounds that it limited whites’ ability to profit from free labor and the South’s opportunity for economic advancement. In the end, Clay’s political positions were far more about protecting members of his own class than advancing the cause of Black freedom.

This vivid and insightful biography reveals Cassius Clay as he was: colorful, yes, but in many ways typical of white Americans who disliked slavery in principle but remained comfortable accommodating it. Reconsidering Clay as emblematic rather than exceptional, Anne E. Marshall shows today’s readers why it took a violent war to finally abolish slavery and why African Americans’ demands for equality struggled to gain white support after the Civil War.



**Anne E. Marshall** is associate professor of history and executive director of the Ulysses S. Grant Presidential Library at Mississippi State University.

### **Praise for *Cassius Marcellus Clay***

“In Marshall’s capable hands, Cassius M. Clay emerges from beneath layers of myth and misremembrance as both a defiant individualist and an emblem of many white Americans’ ideas about slavery in the Civil War era.”

—Michael E. Woods, author of *Arguing until Doomsday: Stephen Douglass, Jefferson Davis, and the Struggle for American Democracy*



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