

1-1986

## UA51/3/3 Fanlight Vol. 3, No. 2

Kentucky Library & Museum

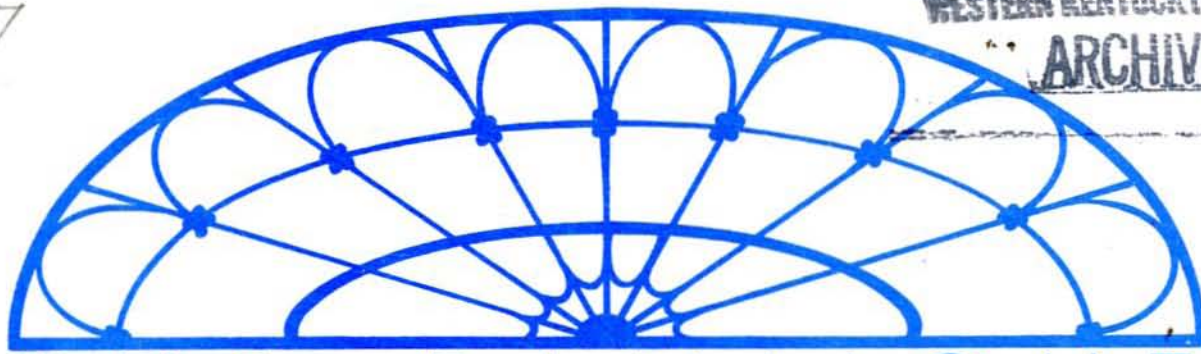
Follow this and additional works at: [http://digitalcommons.wku.edu/dlsc\\_ua\\_records](http://digitalcommons.wku.edu/dlsc_ua_records)

---

### Recommended Citation

Kentucky Library & Museum, "UA51/3/3 Fanlight Vol. 3, No. 2" (1986). *WKU Archives Records*. Paper 308.  
[http://digitalcommons.wku.edu/dlsc\\_ua\\_records/308](http://digitalcommons.wku.edu/dlsc_ua_records/308)

This Newsletter is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in WKU Archives Records by an authorized administrator of TopSCHOLAR®. For more information, please contact [topscholar@wku.edu](mailto:topscholar@wku.edu).



# THE FANLIGHT

Vol. 3, No. 2

The Kentucky Museum and Library

January 1986

## Stepping In Style

To step into some of the boots and shoes from The Kentucky Museum is to be transported back through the years - - to a party during the 1920s, to a wedding in 1930, or into a town in 1865 to buy fabric for family clothes. Whatever your nostalgic preference, it can be found in the footwear collection of The Kentucky Museum. A sampling of these boots and shoes can be found in the Curator's Choice exhibit, "Stepping in Style."



One interesting fact about footwear is something that most people do not even consider: people have not always had right and left shoes. Everyone preferred the symmetrical look of straight shoes that could be worn on either foot. It was not until the 1860s that some military shoes were made for left and right feet, and several years later before the shoe stores began to sell them.

The nineteenth century is considered to be the most significant in the history of shoemaking. It was a cobbler's craft through mid-century but from then on was almost

completely revolutionized by machines and factories.

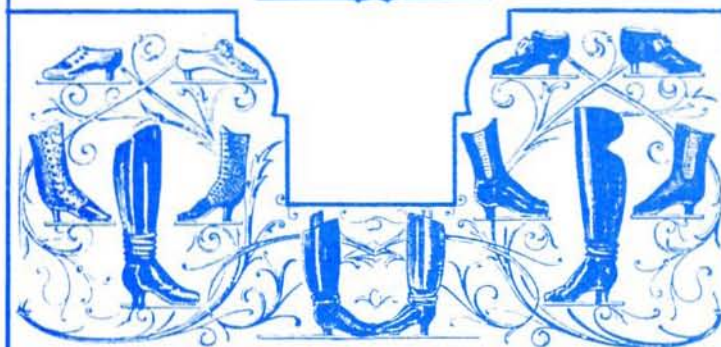
In the first half of the nineteenth century the boot, most frequently black, was the everyday footwear for men of all classes. The museum has examples of fine boots made of leathers such as calf-skin and cordovan and thicker, rougher working styles.

High button shoes, which had their debut during the late 19th century, buttoned to one side of the center front or to both sides of the front. This exhibit has beautifully preserved examples of high button shoes of kid and patent leathers, and combinations of colored fabrics and leathers. Because most women favored fashion over comfort, some high button shoes had needle toes, so named from their long, narrow, extremely pointed shape.

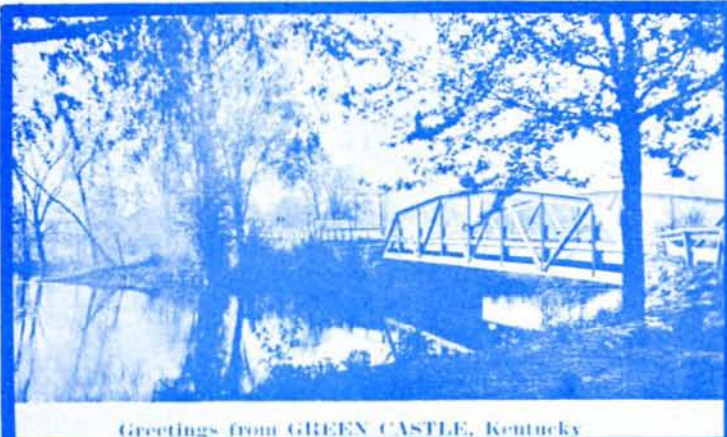
"Stepping in Style" also displays several pairs of children's shoes. Boys' and girls' footwear of the late nineteenth and early twentieth centuries was more practical: broad-toed, low-heeled, dark-colored and high-topped.

Footwear has been through some interesting fashion changes as styles progressed into the twentieth century, and gifts of contemporary footwear to the collection are welcomed.

The museum provides an historical glimpse into all facets and walks of life in Kentucky, from special occasions to daily life. Its shoe collection is well-preserved faithful evidence of that history.







Greetings from GREEN CASTLE, Kentucky

## Postal Carditis

Are you a deltiologist? Remember the cache of postcards in the desk drawer, or all those postcards mixed up with the family pictures? Such a stash makes you a deltiologist, a collector of postcards.

Americans have used postcards for over a hundred years. The first private postcard, designed for advertising purposes, was copyrighted by J.P. Charlton in 1861. United States government postal cards, which went on sale in 1873, chiefly served businesses also. Companies bought the cards from the Post Office and then imprinted them with advertising messages and drawings.

Souvenir sets of postcards issued at the World's Columbian Exposition in 1893 marked a change in postcard publication. For the first time the publisher's primary concern was to make cards aesthetically pleasing. The high technical quality of these colorful souvenir postcards created a lasting influence, proving that postcards could be worth collecting in and of themselves.



Fashions change but school children don't. Smiles and frowns of Western's Training School's Grade 7 are preserved on this 1913 picture postcard.

Over the next two decades the growth of the industry was phenomenal. During the "Postcard Era" (1904-1913) avid postcard customers celebrated holidays, described their treks to places large and small, and commented on the news events of their communities as never before or since. In "Postal Carditis and Some Other Allied Manias," an article in American Magazine (March 1906), John Walker Harrington commented: "There is no hamlet so remote which has not succumbed to the ravages of the microbe postale universale. . . From small beginnings the pasteboard souvenir industry has fattened upon epistolary sloth and collecting mania."

Popularity of postcards declined after 1913, but Americans never abandoned their use completely. The



This chromo pictures the Mill Springs Mill in Wayne County, site of a Civil War battle.



The Dutch Boy series of holiday postcards were popular creations of Raphael Tuck and Company. (1916)

The Fanlight, the newsletter of The Kentucky Museum and Library, is published quarterly with the July issue titled The Vinegar Hill Echo. The Fanlight is published and distributed by The Kentucky Museum, Western Kentucky University, Bowling Green, Kentucky 42101. Telephone: (502) 745-2592.

Managing Editor . . . . . Diane Alpert  
Layout and Graphic Design . . . . . Donna Parker  
Feature Writers . . . . . Nancy Baird, Connie Mills,  
Rebecca Raymer  
Photography Assistant . . . . . Jeff Bradford





*World War I sailors sent greetings from Weymouth, England.*

postcard collection at the Kentucky Library offers ample proof of the variety of postcards sent to and from Kentuckians. Scenic views of urban and rural Kentucky, often not found in any other type of publication, make up the bulk of the collection. But the social historian can find illustrations for almost any occasion.

Deltiologists who want to read all about it can find two excellent resources in the Kentucky Library Reading Room. Picture Postcards in the United States, 1893-1918 by Dorothy B. Ryan offers an interesting historical account of postcards. Sally S. Carver's monthly column in Hobbies discusses types of postcards and advises postcard collectors about current market trends and prices. She also summarized nicely: "Postcards capture a moment in time. They provide a glimpse of the past."



*Main Street grocer J.K. McGinnis and friends admire son Frank and pony (Bowling Green, 1909).*



*Train derailment in Hopkins County, by photographer J.G. Bourland, is an example of an "actual photo" postcard.*



*"Have gear will travel" might be this quintet's motto as it heads for the open road. (group unidentified)*



## What's Happening

Tuesday, December 2 - Textile of the Month: Quilt, Spectrum pattern, of 66,153 pieces.

Tuesday, December 2 - Exhibit: Covered Bridges of Kentucky Featuring Watercolor Paintings By Mr. Charley Robertson  
Sunday, April 27

Tuesday, February 4 Textile of the Month: Paisley Shawl

Tuesday, March 4 Textile of the Month: Boy's Coat

Friday, March 21 Workshop: "Reflections of the Past," for teachers. Funded in part by the National Endowment for the Humanities.

Saturday, May 3 Felts Log House Reopens: Weekends only through November 3.

### Bowling Green Mayor Ready To "Hang"

John Cox Underwood, son of Bowling Green attorney Joseph Rogers Underwood and his second wife Elizabeth Cox, was born in Washington, D.C., while his father was serving in the U.S. Congress but spent most of his early years in Warren County. Underwood attended grade school in Bowling Green, boarding school in Jacksonville, Illinois, and graduated in 1862 from Rensselaer Polytechnic Institute in Troy, New York, with a degree in civil engineering.

Despite his family's strong pro-Union sentiments, young Underwood joined the Confederate army and served as a military engineer in Virginia and Tennessee. Ill with typhoid and thus unable to retreat from Tullahoma with the rest of Gen. Braxton Bragg's army, Underwood was captured by Federal forces and incarcerated in Boston's Fort Warren. His father's appeal to President Lincoln resulted in Underwood's parole in the summer of 1864.

Returning to Bowling Green, Underwood served as the architect and engineer for many public and private buildings, roads, bridges, and other construction projects in southcentral Kentucky. In 1868 he was elected city engineer of Bowling Green and as such was responsible for mapping the town and for the creation of the city's Fountain Square Park on the site of the former courthouse. Underwood served as mayor of the city from 1871-1872 and in 1875 was elected Lt. Governor of Kentucky. At the end of his term the Senate commended him for the "dignified manner in which he presided over that body and...his knowledge of parliamentary law, strict impartiality, urbanity, and courtly bearing." Most of his colleagues assumed Underwood would receive the Democratic nomination for governor in 1879. Unfortunately for Underwood, the 1878 yellow fever epidemic hit

western Kentucky and provided his opponent, a physician, with sufficient publicity to assure the doctor's success. Underwood withdrew his candidacy, explaining to his supporters that public opinion for the opponent was "like an avalanche [that] had swept over every part of the state."

In 1891 the Confederate Association of Chicago appointed Underwood as their fundraiser for a memorial to the 6000 Confederate soldiers who died at Chicago's Camp Douglas. Dedicated in 1893, the monument was so well received that Underwood accepted an offer to supervise the fund raising and planning of a Confederate monument and museum in Richmond, Virginia. Before the task was completed, however, criticism levied by the editor of the Confederate Veteran engulfed the project and resulted in suits and countersuits that dragged through the courts for several years, consuming Underwood's fortune and ruining his health. During the resulting delay of the Richmond project, eleven portraits of southern military leaders, commissioned by Underwood, were completed by artist E.F. Andrews, stored in a Covington warehouse, and apparently forgotten. In 1910 nine of these paintings were auctioned to pay for the \$361 storage bill. Three of these masterpieces - portraits of General John C. Breckinridge, Tennessee Governor Isham Harris, and Admiral Raphael Semmes - now belong to The Kentucky Museum.

The Kentucky Museum owns a portrait of Underwood. Given to the museum about 1940 by one of Underwood's daughters, the badly damaged and fragile portrait needed repairs greater than the existing technology could provide in that day and time. However, recent methods developed at the Intermuseum Conservation Laboratory at Oberlin, Ohio, made possible the painting's restoration which is now completed. This large and beautiful oil portrait of an important Kentuckian can now be seen in Gallery L. ➡



## Notes From The Hill

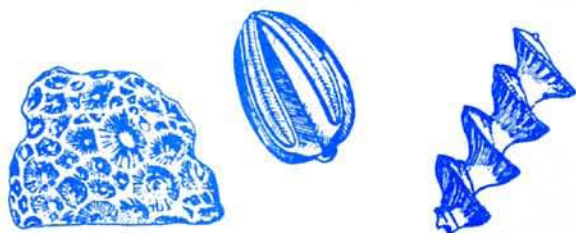
*Editor's note: This column, which examines the relationship between WKU academic disciplines and the collections, exhibits, and programs of The Kentucky Museum and Library, welcomes Dr. Noland E. Fields, professor of geology. Dr. Fields shares in his article the excitement and challenges of working "behind the scenes" at The Kentucky Building*

### Past And Present

*By Dr. Noland E. Fields, professor of geology, Department of Geography and Geology*

"How would you like to consult on a new museum project?" the caller asked. "We need advice about rocks and fossils and earth history for parts of a planned exhibit to be called Green River Country." That doesn't sound too bad I thought. I want to be helpful and, after all, I teach about those things anyway. I knew too that The Kentucky Museum had a lot of fossils on hand that should be displayed somehow. Thus I agreed to provide some general assistance to Diane Alpert, the Kentucky Museum Director.

Most people, including those like me who ought to know better, underestimate the planning, development and other efforts which go into the projects and exhibits which move us along so easily while educating and informing us in innovative and appealing ways. Many projects of this type start with a geographic or geologic base and build on ideas of location, space, natural processes and time. When Green River Country appears, it will attempt to show something of the past and present human use of this unique region and something of the special natural characteristics of the area as well, including the general geologic history of this small section of the continent.



A consultant is first faced with the challenge of helping the project director and designer convey the idea of an ancient and changing Green River valley together with some of the major geologic processes and events which have brought it to its present condition. A professional earth scientist assisting with the work also has to help guide and review research and help select rock and fossil

specimens which will complement the exhibit and illustrate major points. All of this (plus the many non-geological aspects of the exhibit) must be presented in an interesting and informative way to individuals of different ages, backgrounds, and educational levels.

College students can also aid the museum staff with its work. So far, two of my students have been associated with this particular project. They have assisted by organizing fossil storage, evaluating specimens for display and providing presentation ideas. This "hands on" experience has been beneficial for the students and good for the museum at the same time.

Involvement in museum work of various kinds provides a special opportunity for Western faculty members to extend their teaching and public service responsibilities in a non-traditional way. I encourage others to contribute. Faculty and students working on such projects will find a staff dedicated to accuracy and quality. When the Green River exhibit is completed, I hope it will be like others in The Kentucky Museum which give the visitor a special understanding of time, place and history. Of course the exhibit must appear to have "just naturally happened."

## Editorial Excursions

Have you met Dr. Michael Binder, our new Director of Libraries? Dr. Binder came to Bowling Green from the Fairleigh Dickinson University Library in Rutherford, New Jersey. He holds a B.A. in history from New York University, an M.L.S. from Rutgers University, and a Ph.D. from the University of Pittsburg in library and information sciences. How does Dr. Binder feel about the responsibility of a library system that includes a department containing a folklore and manuscripts archive, a photograph collection, broadsides, tradecards, numerous museum artifacts, as well as other specialized published resources? In his own words:

*"It is a great honor for me, personally and professionally, to be in a position to promote and guide the further development of Western's library system. The Kentucky Library and Museum, the gem of that system, has contributed greatly to the cultural life of this university. I hope that my leadership skills and interest in planned development will assist The Kentucky Library and Museum in building on its past achievements to become an even stronger and more vital part of Western Kentucky University."*



The Kentucky Museum, as a nonprofit organization and a part of Western Kentucky University, welcomes your membership support. Funds from this source contribute significantly to our resources for providing programs for an ever-widening public. For information on membership benefits such as receiving The Fanlight newsletter, discounts at The Museum Store, invitations to receptions, special activities, and more, call The Kentucky Building at (502) 745-2592 or 745-6260. The form below is provided for your convenience in selecting an appropriate level of participation. Simply fill out, detach, and mail to: Public Information Officer, The Kentucky Museum, Western Kentucky University, Bowling Green, KY 42101. Please make checks payable to The Kentucky Museum and Library.

WKU—Printing paid from state funds, KRS 57.375.

## MEMBERSHIP FORM

NAME \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

TELEPHONE \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Enclosed is my check in the amount of \$ \_\_\_\_\_  
for the membership category circled below:

Junior	\$3	
Student	\$6	
Adult	\$15	
Family	\$25	
Contributing Sponsor		\$26 to \$100
Sustaining Sponsor		\$101 to \$500
Patron		over \$500, under \$10,000
Benefactor		\$10,000 and up



The Kentucky Museum and Library  
Western Kentucky University  
Bowling Green, Kentucky 42101  
Telephone (502) 745-2592

NON-PROFIT  
ORGANIZATION  
U. S. POSTAGE  
BULK RATE  
PERMIT 398  
BOWLING GREEN,  
KY. 42101

