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Galloway Structures Adapted for Future Use

by Robin Ziegler

In 1948 Frank and Henry Galloway employed Warren County's most prolific architect, James Maurice Ingram, to construct two modern showrooms on State Street in Bowling Green. Ingram is best known for designing buildings in traditional styles such as Tudor-Revival and Colonial Revival. Why then did Ingram branch out in the 1940s and design two buildings in the Art Moderne and International styles—two buildings that still stand out in Bowling Green both in design and materials? The answer may lie in the influence of the automobile manufacturers and their ideas of using the building itself as a marketing tool.

To understand how Ingram and the Galloways came to the decisions they did, we need to take a step back. J. Bland Farnsworth drove his novelty automobile in Bowling Green in the early 1900s but just three years later, Mr. Farnsworth's noisy one-cylinder automobile found itself in the company of the city’s first factory-built automobiles. Although the auto was gaining in popularity it still had to share the road with the horse and buggy. Likewise, the auto showroom shared space already in use. Autos initially could be purchased at livery stables, blacksmith shops and carriage and bicycle stores. As demand grew, some retailers devoted their efforts to the automobile exclusively but even new structures devoted to automobile sales used traditional main street designs and locations. For buildings that did not have rear or side access, a large door to drive the automobiles in and out was added to the front. The traditional exteriors demanded the traditional use of interiors. The front of the building remained as the shop front, the back room was used as a repair shop and upper floors were used for inventory and storage.

During the Great Depression, the dramatic decrease in the sales of new cars came with a scaling down of the dealership’s appearance. The impressive and expensive showrooms that manufacturers suggested in the early 1900s made way for modern, stronger, and simpler structures. After the war, auto manufactures' guidelines for auto dealerships became much more specific than just a general look and dealt with issues such as location, exterior

A small section of the original drawing for the showroom at Galloway Motors by James Maurice Ingram. Mr. Ingram's drawings are housed at the Kentucky Library & Museum at WKU, and this piece appears courtesy of that institution.
Architectural Details

- For the first time since this editor came on board, all the articles submitted for this issue of Landmark Report came from other talented authors in the area.
- The Landmark Association is pleased to publish History of the Eleventh Kentucky Volunteer Infantry Regiment: Union Army and offer it for sale. The book is by one of our members, William Michael Wilson. The Eleventh was one of the first groups of men to answer the call to arms in Kentucky at the onset of the Civil War. The regiment's organizer was Bowling Green's own colonel Pierce Butler Hawkins. He formed the organization from the Green river counties of Warren, Muhlenberg, Butler, and Edmonson. Together with Lt. Colonel Love and Major E.H. Motley, another Bowling Green son, Hawkins led the regiment in nearly all of the Western engagements, such as The Battle of Shiloh, the campaign in Northern Alabama and Middle Tennessee, The Battle of Perryville, The Battle of Stone's River, The Siege of Knoxville, The Atlanta Campaign and the Battle of Atlanta. The 400-page book is hardbound, filled with maps and photographs, and includes an index. The book can be purchased from Landmark for $40. To ship the book requires an additional $2.50. Call the Landmark office at 782-0037 and leave a message indicating you would like further information about the regimental history, or e-mail the same information to bglandmark@yahoo.com. We'll be glad to send you an order form.
- Landmark will issue a new notecard soon. This one depicts city hall, which will celebrate its 100th anniversary next year. The card will be printed on our traditional colored cardstock and the architectural drawing will appear in forest green. Ten cards and envelopes will retail for $4.00.
- If you would like a unique Christmas card to send this year, we still have a good stock of our "It's A Wonderful Life in Bowling Green, Kentucky" cards available. The interior reads: "Seasons Greetings from Southcentral Kentucky." We are making these available this year for $2.00 for a set of ten with envelopes. This is the best Christmas card deal you will see before the big after-Christmas sales.
- Governor Ernie Fletcher and the Governor's Office for Local Development (GOLD) announced that $33,000 is being distributed to the Commonwealth to purchase land for development.
- Dr. Michael Ann Williams, Head of the Folk Studies and Anthropology Department at WKU, was honored at the Kentucky Preservation Review Board meeting at the 2006 Historic Preservation Conference held in Covington last week. Dr. Williams was honored for her years of service to this valuable board that reviews nominations to the National Register of Historic Places.

Architectural Details

- Treatment, the service wing, and interior layout. The Galloway brothers, intentionally or unintentionally, followed these guidelines when designing their new builds that would sell automobiles and tractors. They understood the advantages of placing dealerships on large lots just outside of town. They suggested that the ideal placement was the "far side of an intersection on the homeward-bound side of a major commuter highway," so that when someone stopped at the traffic light they would have time to contemplate the new cars and make an impulse stop. And that is just what the Galloway brothers did. They remained on State Street, which was part of the Dixie Highway that connected Louisville, KY to Nashville, TN, and moved just a few more blocks from the downtown square. At their new location the brothers were still close to the existing commercial district but had the requisite room to grow and to show off their inventory.
- For their new buildings, the Galloway brothers needed the advice of manufacturers and chose architectural styles that embodied the notions of modern, streamlined, and industrial. Art Moderne and International Style. These new designs perfectly fulfilled the desires of the auto dealerships and manufacturers to use the structure as a sales tool. The materials and horizontal lines, expressing speed, movement and machine precision, perfectly expressed the function and attributes of the product within.
- The large glare free windows allowed for "speed reading" of the display. This is evident in the Galloway Auto Showroom with its rounded window allowing views of the showroom from every angle at this prime intersection. The tractor dealership also had expansive shop windows but the empty lot, rather than the building itself, takes over the valuable corner space. This is most likely because the dealership sold large equipment that was better suited to outdoor displays.
- Materials were as important as design. Architect Adolph L. Stroebel designed the Coral Court Motel (NR listed 1988) in St. Louis, Missouri of similar materials as the Galloway buildings. One researcher of the motel claims that the "the honey-colored glazed ceramic bricks and large glass block windows gleamed in the sunlight, or reflected the headlight's of your 1950 Buick Roadmaster at night." The layout of the building itself, not just the lot was equally important. Manufacturers proposed that the service wing have a readily visible bay that suggested service. Both structures have such a bay facing the State Street. On the inside, an emphasis was placed on positioning for profit. The average modern show room had space for just a few cars and a readily visible parts department with the cashier right next to it. There was often a window between the service department and the show room so that someone in the service department could see the new cars and someone in the showroom could confirm that work was actually taking place. Both structures have just such a window.
- Even in 1948 the uniqueness and the modernity of these buildings did not go unnoticed. The local paper devoted an entire section to the grand opening. The Daily News called it the "most modern and up to date automotive parts and service department in this section of the country." It was stocked with almost 3000 different Ford parts. The showroom was described as having matching walnut paneling extending the entire length of the service counter, red tile floors and a lounge corner with red leather and chrome furnishings. Each mechanic had his own shop layout with which he could radially service a vehicle without "outside" help.
- The car was a modern invention and it was the modern styles of Art Moderne, Streamline Moderne, and the International styles that impressed upon customers the idea of state-of-the-art products and services. The two Galloway showrooms are the only two buildings in Bowling Green to reflect this shift from traditional designs to modern styles. The legacy of the Galloway brothers exhibits the growing importance of the auto showroom as a space that...
Beechmont Farm Hosts Landmark's 2006 Annual Picnic by Eileen Starr and Lori Davidson

Lovely beezy bees dowered with Mother Nature's largess as the annual picnic took place at Beechmont Farm on Old Richardsville Road on September 10th. Although the ground was soggy, the spirits of the attendees weren't. As Lori and Dick Davidson hosted the Landmark picnic at Beechmont Farm, the Davisons explained their work on the property and guided tours throughout the house.

Beechmont has the look of a twentieth century country house with references to England and the Tudor Revival style. Situated along glorious beezy bees, the house is younger than the surrounding trees which are decoratively situated in front and behind the house. Although the actual construction date of the Beechmont is unknown, it appears to be constructed somewhere between 1910 and 1920. The farm itself is one of several nineteenth-century Warren County farms and houses that are located on the rich soil near the Barren River. Ironwood, Riverview, Kinloch, and the Stephens Farms all have similar locations close to the meandering river.

An early focus on the farm was destroyed; evidence of the nineteenth century house can be seen in the foundation and basement where an earlier fireplace is evident. The steeply pitched front-facing gable roof is mirrored by the small gabled roof over the front door. The prominent brick chimney on the front, the steep roofs, the decorative brick courses that ornament the chimney and the overall proportions of the façade give the house its Tudor Revival character. (Some Tudor Revival houses have timber.) Double hung windows topped by flat arches with keystones are grouped in twos or threes to highlight the exterior and provide more sunlight to the interior. The residence has the hallmark of an architect designed building but the specific name of the designer is unknown.

The overall style of the house fits into the broader theme of Colonial Revival architecture that was prevalent in the United States starting in the early twentieth century. Although many of the colonial-themed buildings resembled eighteenth century brick houses found in the South and popularized by the work at Colonial Williamsburg, other revival styles were also popular such as salt box houses that are associated with New England. Many Tudor Revival houses were constructed in cities during the 1910s and 1920s; Covington Street here in Bowling Green has several examples of smaller Tudor Revival houses, or, as they are called by some, "revival style" houses. Pattern books and firms such as Sears and Roebuck or Montgomery Ward sold houses that represent all three colonial themes. Even the Spanish Colonial style experienced a revival at that time. A house featured in the Times Journal and Warren County Courier in the business and industrial edition of 1902 is identified as James H. Wilkerson's residence. It is appears to be on 1870s/1880s Italianate two story brick house that could have been one of the designs from the fifteenth century. Wilkerson was Bowling Green's City Engineer as well as President of the Bowling Green Railway and one of the city's ice companies. In 1902, Wilkerson married Katherine Topmiller. Miss Topmiller's family was in the ice and coal business. The same journal that featured Wilkerson's house had an article on "the brains and executive manager" of the Favorite Ice and Coal Company, Kate Topmiller. "The success she achieved has been a great credit to the house, the family and business, and has been a great stimulus to all who are interested in the management of the business. Kate Topmiller is the manager and has charge of the house and the business."

Beechmont was purchased by William Miller who had an antique business and a frame shop. Local physician Dr. Prierost purchased the house from the Miller family and started to renovate the house doing a great deal of the work himself. Prierost added a guest house on the property where his servant's quarters stood. He also added many of the features to the present library. In 1993, Eli and Susan Jackson purchased Beechmont.

In 2001, Lori and Dick Davidson bought the property and began extensive work. The Davisons added geothermal heating to the house, new electric lines, rewired electric fixtures, returned the front entry to its original appearance, and repainted the entire interior—to mention just a few projects. Over the past five years, they have done a great deal of landscaping work from erecting fences, removing dead trees and limbs to clearing land. They repaired the dairy barn and added horse stalls. Local stories indicate that the lumber used to construct the barn came from a steamboat that traveled the Barren River.

Eileen and Lori are interested in pursuing more of the nineteenth century history of the house. If you have any information on the house or its earlier inhabitants, please contact one of them.

October 2006

Landmark's 2006 Annual Picnic

Lori and Dick Davidson have been active in restoring the house's six fireplaces. He and his son, Sean, have removed the bricks blocking the living room fireplace. They have cleaned away enough layers of black paint and creosote from the Bowling Green oilstic limestone to restore it to its natural look.

They intend to do similar work on the largest fireplace, which is located in the original kitchen. The Davisons reopened a fireplace in the dining room and burn wood in it often.

The William H. Campbell House on Detour Home by Stan Reagan

Stan and Kelley Reagan own the attractive 1856 two-story frame home located at 1931 Detour Road. The home is considered an "I" style house, named for vernacular houses that were built in "I"illinois, "I"Indiana, and "I"owa. These houses generally are double-pen, double-pile houses, meaning they have two rooms across the front and two rooms across the back. A center hallway usually includes the staircase to the second floor and hosts front and back doors. William H. Campbell, grandfather of Elvis Campbell— a former mayor of Bowling Green—built the residence. In the twentieth century, the house was part of a large farm, and Mr. Campbell was known to have had an orchard of 1,000 trees on the property. The home is built mostly of yellow poplar, from the floor planks to the rafters.

In the last five years doing "discovery" work on the structure and restoring some elements. Reagan notes that the most interesting things found so far are that basements, interior stairs, and the doors in the basement were not painted a solid white, but were faux finished to appear as mahogany grain. The Reagons also learned more about the house's past when a water leak forced them to tear out their living room ceiling and the wallboard from one wall.

Uncovered beneath a layer of sheetrock was the old wall-papered ceilings and wall, which revealed more about the faux-painted wood trim, ceiling, and walls had been tied together by matching and contrasting colors. Reagan notes that the home probably did not look as much like a plain farmhouse as he had originally thought. Instead, the home probably was decorated richly.

Also during the renovations, the original dining room ceiling in the all of the house was exposed and the living and dining rooms were completely intact from years ago. The ceiling had been lowered in an earlier renovation in the 1970s.

Topmiller, a particularly interesting find at the home has been some of the original box locks on the interior doors; one door boasts silver-plated accents on its doorknob. Several doors in the home also had silver-plated escutcheons or "keyhole plates." Topmiller notes that the home probably did not look as much like a plain farmhouse as he had originally thought. Instead, the home probably was decorated richly.

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The master bedroom’s fireplace is covered with a plywood board, which Reagan has already removed. The fireplace can be easily restored and does not contain any Warren County limestone. Another fireplace upstairs has been sealed behind plaster. It is somewhat of a mystery, since there is no stone hearth in the floor and a basement running across the lower part of the fireplace appears to be original.

An even larger mystery remains with a fireplace in another bedroom. That fireplace is completely behind a wall, but its brick hearth is evident in the floor. Reagan is optimistic that he can restore the fireplaces’ abilities to do what they were intended to do—emit a glowing flame. Options being explored are electric logs and thermostatically controlled gas logs, either of which may be used as supplemental heat.

Another ongoing project involves removing layers of paint from the stairs and restoring the woodwork to the original faux finish.

Other improvements made to the home include removing (hideous pink) carpet from the upstairs and refashioning the poplar floors and replacement of the heating and cooling systems. The Reagans used a TVA program that enables homeowners to install heating systems using local contactors and paying for the unit and work through the monthly utility bill. When the Reagans bought the house, the upstairs had only baseboard heaters, and a huge window air conditioner filled the window on the upstairs landing. The unit was removed, and now the family can view the western horizon of Warren County, where Cherry Hall, the Reservoir Hill water tower and Pearce-Ford Tower can be seen in the distance.

Further discoveries are being planned, Reagan said. He has located at least one old foundation in the back yard, which may have gone to a “slave” house or exterior kitchen that was known to be on the property. Reagan is also looking for the springhouse, which is said to have had stone-laid walls and six solid stone steps leading to a hole of water. A narrow stone slab is in the back yard was found under about six inches of soil, but no one has been able to determine what it may have been. Reagan also has identified the locations of the original front walkway, an old concrete cistern in the back yard, and a drilled well in the driveway. He also knows the general whereabouts of an old privy. And, yes, he has even found the burn pit where prior residents dumped and burned their garbage in the 1960s!

The Campbell House, located on Detour Road, is now owned by Stan & Kaylee Reagan.

An exposed wall showing exposed lathing, plaster, and old wallpaper in the Campbell House.

Local Chert Home Built by Dr. Frank Moxley

by Amanda Fickey-Fields

Henry Glassie states the following in his book Folk Housing in Middle Virginia. “Rigorously analyzed, the artifact is always genuine, because it is an expression of its maker’s mind.” The former home of Dr. Frank Otha Moxley, located at 303 Chestnut Street is a unique form of public folk art which is an expression of its maker’s mind. I learned through my conversations with Robin Ziegler, the Bowling Green-Warren County Coordinator for Moxley, that Dr. Moxley built this house by himself, with unused chert found at a local cemetery after graves had been dug. In this article, I will explore who Dr. Moxley was within the Bowling Green community, why his house is an example of folk art and reasons that Dr. Moxley’s home should be placed on the National Register of Historic Places.

Dr. Frank Otha Moxley can be described as a student, teacher, coach and community activist. In 1931, Dr. Moxley began a 35-year career as a teacher and assistant basketball coach at various high schools throughout the Bowling Green area. While teaching Dr. Moxley became the first African American to receive a master’s degree in psychology and guidance from WKU in 1958. He later went on to complete his doctorate in psychology.

While being remembered by many in the community for his coaching and teaching, Dr. Moxley is also remembered for his community activism. Dr. Moxley was active in the Bowling Green-Warren County Chamber of Commerce, the Southern Kentucky Economic Opportunity Council, the Kentucky Coaches Association, the Kentucky Board of Directors of the American Civil Liberties Union and the Warren County Democratic Executive Committee. He was also responsible for the creation of the first Negro Athletic League in Kentucky and the Southern Negro Athletic Conference. He was inducted into the WKU Hall of Distinguished Alumni in 1998 and into the Kentucky Civil Rights Hall of Fame in 2001.

Dr. Moxley made an impact in the community in many ways, one of which was the building of his house. In order to understand his house as an example of folk art, we must begin to analyze the location and material used in the structure. Dr. Moxley’s home is located one street over from the Shake Rag Historic District. The District, which was listed on the National Register of Historic places in 2000, contains houses located on State Street between 6th Avenue and the 31-W By-Pass. The Shake Rag Historic District preserves an area of Bowling Green which was predominately African American. Due to considerations of integrity, the National Register District is considerably smaller than the historic Shake Rag neighborhood. The future inclusion of Dr. Moxley’s house within the district through a boundary expansion would help to preserve it. Miller and York, LLC purchased the home on September 9, 2005 for $32,100. At this time, it is unclear what the future of the house will be.

The significance of the house begins with the materials used. In the article, “The Tradition of Geode Construction in Southern Indiana,” Alice Morrison Mordoh describes examples of houses and other objects made completely of or incorporating geodes. Mordoh states, “The tradition of using geodes in landscaping, house decoration, mailbox ornamentation, and gate, fence and lamp post construction falls within the realm of folk art.” In this case, Dr. Moxley’s house is similar to the structures made completely with geodes. As Mordoh notes, “This semi public folk art, the landscaping and decorative objects, is communicating more than just social class [and] each object represents a need for creative self-expression on the part of its maker.” And by using unwanted chert materials, Dr. Moxley was also committing an act similar to recycling. While the chert was not technically manufactured (as is typical with recycled items) it was discarded by its owner. Through the use of the unwanted material, the chert became a medium for personal expression that was influenced by the aesthetics of the community.

Based on the cost of having building materials delivered in Bowling Green, crushed stone or any type of rock would have been accepted and encouraged for building. In a 1930 Industrial Survey of 112 towns Bowling Green was in fact noted as having an “abundance of stone, sand, gravel, rock, cliffs, and fire and brick clay.” As a result of the availability of chert Dr. Moxley would soon begin building. Commonly accepted aesthetics would have played a large role in the exterior and interior design of the house. A brief look at the characteristics and history of the structure may provide insight. The house is a chert single-family residential home, 1-1/2 stories tall with a full basement and one-car garage. It has a side gable roof, two dormers and an asymmetrical façade. Interesting features on the façade are the fence like shutters located only on one of the windows and the louverings over both the windows and the door. The steps on the front of the house and an additional patio on the back are made with a combination of brick and red painted stone.
There is a massive attachment on the upper 1½ story which is covered with yellow siding and occupies the space where a chimney used to be. The fireplace is still located inside the house and is in the process of being uncovered. Property Valuation Administration documents on file at the Warren County Court House do not include a fireplace as having been in the house as of 1902.

On the back of the house there is a nine foot section of glass, consisting of three sliding doors which were also an addition. Also on the back is the one-car garage that is actually under the house, not next to it. When looking from a distance, the garage may not actually be seen as there is a large ramp that goes down into it. No other houses located next to Dr. Moxley include a garage underneath the home making the garage very significant and an important architectural feature. Perhaps it is an example of stepping outside the communally accepted aesthetic to add an individual element.

The interior of the home includes other significant architectural features. When entering the home, the unique geometrical shape of the doorways is the first feature that catches your eye. The design of the doorways is continued throughout the house in the bottom story. However in the kitchen area there is a square door frame and other square door frames can be found in the living area and the entries into other rooms on the lower floor. While these areas cannot be closed off, the kitchen area can.

Other features of his home seem curious as well. Although Dr. Moxley had a large family, his kitchen does not appear big enough to accommodate them. There is a small room in the kitchen and the main hallway, which could have served as a small dining room. It does seem however that more table space would have been needed over time. There is approximately four feet of walking space between the table and the appliances in the kitchen. An additional staircase is located off to the side which can be used to access the upstairs.

When heading up the stairs to the upper story, the ceiling appears to be falling down in different areas. Two bedrooms which have unique slanted ceilings are now showing severe signs of water damage. Another feature in the upstairs bedroom is a dresser in the addition area. To incorporate more storage there appears to have been a dresser placed in the wall. With this may seem strange at first, it did create more storage in the room and allowed more open floor space. In mobile homes, dressers and shelves are often built into walls for the same reasons. Although I have only briefly addressed a very few of the architectural features of the structure there is much more to learn and study.

While it may be possible in the future that the Shade Rag district will include all the buildings traditionally associated with African Americans located on Chestnut Street, we must take the necessary steps now to preserve and document Dr. Moxley's house and other folk art structures.

Through the creation of his home out of the materials that were available to him, Dr. Moxley has left an artifact for us to rigorously analyze to understand its maker's mind and the communities aesthetics. If we do not take the proper steps to preserve the house for future use, whatever that may be we will lose one of the most important examples of folk art in the Bowling Green-Warren County area.

Frank D. Moxley (center) when he was inducted into the WKU Hall of Distinguished Alumni in 1998.

Warren Countian Died of Hydrophobia in 1890

(Reader’s Note: This article appeared in the July/August 2006 issue of Kentucky Explorer. It was a newspaper clipping from the Glasgow Weekly Times and was submitted by Martha P. Harrison of Fountain Run. I think you will enjoy reading about this interesting Warren County case.)

The affliction of W.T. Isbell was pronounced a genuine case of hydrophobia by Dr. J.J. Jepson of Warren County, Kentucky, who was called to consult with Dr. Walter Simmons, the physician attending the sick man. At this time (1890) was the only case ever known in Warren County and probably in this section of Kentucky of a human being afflicted with hydrophobia.

The history of the unfortunate man's case as given to Dr. Jepson by himself and his brother, who came up from his home in Warren County is as follows:

Mr. Isbell, who is a prosperous farmer in Warren County, about six weeks ago, caught a dog's bite, which he was not aware at first, but he thought it would go away. One morning about six weeks ago, when a dog belonging to him bit him of the hogs. Attempting to strike the dog, the animal turned and snapped at him, biting him through the thumb. After biting him, the dog ran off and was killed a few days later out in Allen County. In about eight or ten days the dog died in spasms, and this alarmed Mr. Isbell, who remembered that his dog had been bitten last summer by another dog, belonging to Mr. Jepson himself, which dog had a little swell in the face, and his horse and went to see Mr. Ed. Edmunds, who was known to possess a mad stone and after having it applied to the wound returned home.

The report that the stone had been sold to the Glasgow Weekly Times in 1885, Mr. E.A. Edmunds was the possessor of the only mad stone in Warren County. He bought it about 1878 from Mr. J.F. Boatman, whose grandfather brought it from Virginia in the year 1808. It had been successfully applied to mad dog and other poisonous bites. Mr. Edmunds esteemed the stone very highly, and it would require a huge amount to induce him to part with it. Among others, it was effectively applied to Mr. Isaac Scrivener who lived on Boys Creek, near the well many years ago, for a dog bite.

Last week Mr. Isbell's arm had commenced swelling and giving him pain, he wanted to try another application of the mad stone. He got to Mr. Edmunds late in the evening, and at supper he complained of difficulty in swallowing. A little while after when starting to take a drink of water, the sight of the water threw him into a spasm. Dr. Simmons was then sent for but was unable to relieve the unfortunate man, who continued to have convulsions at intervals all night. The next day Dr. Jepson arrived, and the physician gave Mr. Isbell an injection of 60 grains of chloral.

He complained of great thirst, but could not swallow water, or for that matter could not swallow anything, as all muscles of the glottis seemed to be paralyzed. Water was put into a bottle and a cloth wrapped around it to conceal the sight of it. The suffering man tried to put it in his mouth, but his attempts were in vain. He claimed to be able to smell the water more, but was unable to taste it by means of a rubber bulb a few drops of water were forced into his throat, but the result was to cause another convolution. He could not even swallow his saliva. His hearing seemed to be worse and there was the slightest noise in the room made him wild, while the mere sight of a fly moving across his vision startled him. He also begged anyone approaching his bedside to move slowly in coming toward him. He could hear even the slightest agitation of the air in adjusting the cover used on his bed, and he begged them to do it carefully, so not to fan him. It made shiver with great cold whenever they moved the bed clothes and opened the door to his room over so noisily. He is unable to open his eyes, but in his rational moments he can use it sufficiently to articulate his words. The pupils of his eyes are greatly dilated, and he complains of a dreary headache.

His physicians could do nothing for the unfortunate man and said he could not possibly recover. Dr. Jepson said he could become violent and instructed those attending him to prepare themselves so that they would be able to restrain him in the event he did. He thought the man may live several days and he would then die of exhaustion. The man's fear and suffering were terrible and difficult of description. He thought the man may live several days and he would then die of exhaustion. The man's fear and suffering were terrible and difficult of description.

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John Boatman traded to old Mr. Ed. Edmunds for a cow. It wasn’t supposed to go out of the Doyle, Gardner, or Boatman families, but it did.

The stone was kind of a honey comb. You soaked it in sweet milk, then put it on the wound, and if the animal was mad it would stick there, and if it was that it would fall off. Sometimes it would stick awhile and fall off, and you would put it back in milk again and continue doing this until the milk quit turning green. This meant the all poison was lost.

In March 1907 it was reported that Edmunds' mad stone had been sold on the Mod River in South Carolina. The family story is that he cut it into pieces, with one of them being passed down to his grandson, and the other going to John Boatman, who may have been a grandson of John Boatman.

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A Century of Symphony
by Jonathan Jeffrey

In 2008 the Bowling Green-Western Symphony Orchestra (BGWSO) will celebrate a century of providing learning opportunities for students and volunteers as well as entertaining and educating the public about the joys of orchestral music. BGWSO's history is indelibly linked with the development of WKU's music department.

The first catalog for the Western Kentucky State Normal School, published in November 1906, listed only four music classes: Common School Music—Methods & Training, Sight Singing, Piano, and Voice. The faculty, consisting of W.L. Gebhart and Irene Russell, encouraged students to participate in various performance ensembles, including the Choral Society, the Glee Club, and the Normal School Orchestra. During the Normal's first year of operation, 275 students enrolled in music courses, most of these were future teachers. Western's budget request to the General Assembly the following year suggested a special appropriation of $600 for the music department. Of that amount $250 was earmarked "to purchase a new piano for the music room."

The growing institution could not afford instruments for the students. A 1909 catalog noted: "If new students desire to become members of the band [or orchestra], they will have an opportunity to do so. It will be a good idea to bring with you any instruments you may play. There will be no extra charge for this work." It is doubtful that the group performed for an audience more than once a semester.

With delusions of grandeur perhaps, Western introduced the new "director of the School of Music", Professor A.W. White, in the fall of 1909. He instituted a schedule of concerts including both vocal and instrumental music, but the programs concentrated on solo and small ensemble performances. The first program that has survived from that era that includes the Normal School Orchestra is dated November 9, 1909. The group performed ""Over the Waves" by Juventino Rosas. No doubt the Orchestra had performed before, but no documentation survives to authenticate that fact.

The Orchestra became a much more vibrant part of the school and the community when Professor Franz J. Strahm was hired as the "Dean of the School of Music" in 1910. Strahm immediately scheduled orchestral performances throughout the academic year, invited exciting music celebrities to campus, and began an annual May Festival. The Festivals were well attended, filling Van Zandt Auditorium with over 2000 eager listeners. They also brought great recognition to Western's music department. These elaborate affairs were quite expensive; in 1916 a local paper reported that "more than $3000 has been expended in bringing to Bowling Green" the featured performers that May.

Since the Strahm era, Western has enjoyed an enviable reputation in music education. The BGWSO has been a vital part of that experience. Although the public was always encouraged to attend concerts, the community did not have a sense of ownership of the orchestra and did not financially support it as an arts group in their community. For several decades the Bowling Green Community Concert Association helped bring various vocal groups and performers to the city, including performances by various orchestral groups and solo vocalists and instrumentalists. Because of budget constraints in the early 1980s, the Western Symphony Orchestra was threatened with extinction. A cadre of interested citizens banded together to help support the symphony both financially and with their attendance. The "Premier Concert" of the BGWSO was performed on October 18, 1982 under the directorship of Gary Dilworth in the recently renovated Capitol Art Center. With a new community venue, BGWSO's financial coffers benefited, but a critical need for more funds existed.

Gradually, it became clear that a new organization was needed to support the orchestra with strategic planning, volunteers, and fundraising. BGWSO was officially incorporated in 1986 as a non-profit corporation responsible for "promoting and fostering music, dance, arts and other cultural activities for enhancement of the social welfare of the community."

The BGWSO's broadened scope has allowed it to provide interesting and entertaining programming for the Bowling Green community and region for over a hundred years: hold great promise for this important arts organization.

Brief Post Office History
(Editor's note: Taken from a Open House program dated Saturday, November 19, 1983)

The first post office in Bowling Green was in the home of George Moore, one of the founders of the city. This obliging, hospitable person owned the only house in town about 1790. He opened his house to travelers so often that his house became a tavern. This house was at Big Spring in what is now Spring Alley. It stood at the back of the present Main Street side of Fountain Square.

To this house came the first couriers and later the stagecoaches. Quite naturally, people collected there for mail and deposited mail to await the arrival of the stage. The first postmaster was, therefore, George Moore. The date of the first report from Bowling Green Post Office was April, 1802 and was signed by George Moore. George Moore was a man of many activities and found it necessary to delegate the duties of postmaster to James Brown, Jr., on January 11, 1803. Mr. Brown served until October 11, 1805, when John Phelps assumed the duties and served exactly one year and was succeeded by William Gateswood who served over four years.

He resigned on January 1, 1811, to be replaced by Adolphus Hubbard who served only six months. On July 1, 1811, he transferred the office to Leander Sharp.

On September 23, 1813, the first officially appointed Postmaster, David H. Robinson, was appointed.

In 1837, Thomas Quigley erected the building which now stands at the southeast corner of Main and State Streets. This building, recently occupied by Williams Drugs, in a fine example of early American architecture. The front, facing on State Street, has been "modernized" so often that it is not now representative; however, if you will stand in the Citizens National Bank lobby and look across to the Main Street side of the building, you will see the architectural lines that you might expect to find in Annapolis and Williamsburg. The old handmade brick, the gable roof -- you can almost imagine a stagecoach pulling up to the door.

The post office was moved to the corner of Main and State upon the completion of this (Quigley) building. Charles D. Morehead was Postmaster at that time. One must remember that Bowling Green was a very small town; and the post office was in a storeroom surrounded by the various items of hides, tallow, molasses and the like.

Joseph L. Younglove's drugstore business occupied the building in 1848, and he became Postmaster on January 23, 1849, serving until May 26, 1853.

With the coming of the railroad to Bowling Green, the little village set out to be a city. The mail received was picked up, and it was decided to give the town a post office of its own. The post office was located in the Cook Building near the courthouse on the south side of the Court Street (now Tenth Street). The post office was on the side of the building, facing the courthouse on the west, accessible by the areaway down the side of the building leading off Tenth Street.

Next, it was suggested that a more central location would be practical, likewise that the post office should be in the vicinity of the railroad station, which was then at Main and Adams Streets. Accordingly, a new building was erected and known as the Covington Block at the northwest corner of Center and Main Streets. The post office was in the corner storeroom. Postmaster Edward U. Fordyce was in charge of postal operations at Main and Center in 1897.

About 1912, the government decided to erect its own building in Bowling Green; and this building was constructed on the old "Jockey Lot" across the street from the Covington Block. This is today's location of the beautiful Federal Building (Natcher Federal Courthouse).

On September 29, 1962, the Bowling Green Post Office was moved to its current location at 311 East 11th Street.

"I look forward to an America which will not be afraid of grace and beauty, which will protect the beauty of our natural environment, which will preserve the great old American houses and squares and parks of our national past, and which will build handsome and balanced cities of our future."

John F. Kennedy
October 26, 1963
Perhaps you could pass this newsletter along to someone you think would be interested in supporting Landmark’s efforts in historic preservation advocacy.

I (we) want to support the Historic Preservation efforts in Bowling Green and Warren County.

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