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Museography

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ON THE COVER: The Museum collection on display in the basement of the
Kalamazoo Public Library, ca. 1890.

Look for the * symbol and the icon at right throughout this
magazine—they indicate objects you can view in the
special Museography display case, located next to
the reception desk on the main floor of the Museum,
or in other exhibit areas throughout the KVM.

See it at the KVM!
When the Kalamazoo Board of Education established “a museum of archaeological relics and curiosities and cabinets of natural history” in April 1881, Kalamazoo was the seventh largest community in Michigan.

Although it was still a village, Kalamazoo possessed all the symbols of Victorian civilization: a ladies library, an opera house, a public library with 8,355 books, the community’s first hospital, a telephone exchange, and home mail delivery.

You could purchase stereo postcards—printed in Chicago—of the newly named Bronson Park, which featured the landscaping of a proper Victorian town square complete with a fountain. Five years earlier to mark the centennial of American independence and celebrate its own beginnings, Kalamazoo had renamed town square in honor of founder Titus Bronson.

In 1881, The New York Daily Graphic reported that Kalamazoo’s population had grown to 12,000. The community boasted three brass bands “well equipped and uniformed;” four flour mills with a capacity of 1,000 barrels a day; the state insane asylum, then 20 years old with 800 patients; and Kalamazoo College, nearing its 50th birthday, with an enrollment of 160. A new department store named for the brothers Gilmore graced Burdick Street.

Four railroads served the village. As many as 42 passenger trains passed through every day, bringing Chicago, Detroit, New York City and Indianapolis within hours of travel.

Kalamazoo’s location, midway between Detroit and Chicago by rail, was a factor in it becoming a manufacturing and wholesale center. In the 1870s, Kalamazoo led Michigan in the milling of flour. In the 1880s, finished goods fueled the community’s growth.

The economy of the 1880s was based on extractive industry, on converting natural resources into consumer goods. Wood was here in great abundance. But the banks of the Kalamazoo River yielded another treasure that not only held the wagons together but also helped plow the soil. The swamps of Southwest Michigan were rich in limonite or bog iron.

Bog iron settles over thousands of years from organic matter—decaying flora and fauna—in slow-moving waters. Over the millennia, several feet of this surface ore had accumulated in the bottomlands along the Kalamazoo River. As early as 1852, two Yankee merchants—Jeremiah Pratt Woodbury and Allen Potter—had built the largest bog-iron foundry in Michigan and were producing 700 tons of cast iron a year.
Kalamazoo-milled lumber and iron spurred the development of manufacturing industries that served local and regional markets. In 1881, Kalamazoo factories were making wagons, carriages, sleighs, plows, hardware, and even prairie schooners that went all the way to Pike's Peak and beyond.

In the 1880s forests fed the demands of a windmill industry. When production reached an annual output of 4,000, Kalamazoo proclaimed itself “The Windmill City.”

Windmills were marketed through color-illustrated postcards and small-scale working models. One of the B. S. Williams and Co. models is on exhibit in the Kalamazoo Valley Museum’s core gallery. Kalamazoo windmills found an international market at the end of 19th century across the Great Plains, in South America, South Africa, and Australia.

In 1881, the Kalamazoo Wagon Co. formed with $200,000 in start-up capital. In its best years, it employed 200 workers who produced 12,000 carriages, sleighs, buggies and wagons, and generated $400,000 in sales. By 1887, Kalamazoo was recognized as a world leader in buggy manufacturing. Its several factories were turning out 47,000 a year.

In 1881, infrastructure was on the minds of Kalamazoo residents. More than 15 miles of water pipe had been laid in the village, first to counter the threat of fire and second to provide running water for household use. By year’s end, 155 fire hydrants had been installed.

Water was pumped by boilers that required more than 800 cords of wood per year to fire. In 1881, Kalamazoo boasted of a professional fire department and 12 fire-alarm boxes connected by telegraph.

Kalamazoo had 80 miles of streets, but few were paved. Dirt streets were graded for drainage. Rough spots were treated with gravel. Still, it was muddy in wet weather and dusty in dry.

By 1881 one and a half miles of wood-block pavement had been laid in the downtown area. In 1882, 4,000 square yards of tamarack block pavement would be installed for 60 cents a square yard.

In 1881, a program of installing sanitary sewers was begun by village trustees to replace private drainage that threatened public health. Main lines were paid for by general tax revenues. Property owners were assessed 25 cents per foot for laterals connecting homes and businesses to the main lines.

The opening of the community’s first public-telephone system occurred on New Year’s Day in 1881; 22 subscribers could ring up each other anytime they wanted.

Kalamazoo was a peaceful village in the year the museum was founded, but not crime free. The village marshal was paid $1,000 a year in 1881. His duties included collecting taxes as well as enforcing the law.

Some 241 arrests were reported by the marshall to the village trustees for 1881. Most were for disorderly conduct, but there were 19 for larceny, 18 for prostitution, six for assault, seven for violating Sunday laws, two for insulting ladies, and two for indecent language.

In addition to founding a new museum in the library, the cultural highlight of 1881 was the construction of the community’s first auditorium on the northeast corner of Academy and South Rose streets.

The new Academy of Music cost $60,000 and seated 1,200 patrons. The stage opened to 38 feet and was 67 feet wide behind the curtain. Tickets for the opening, a play entitled “Virginius,” cost $5 each to help pay off the construction.

Perhaps the most significant event of the 1880s was not the citizens’ vote to finally become a city in 1884, but the creation of a company by two brothers born in Richland. Sons of an English immigrant and pioneer doctor, they had attended the University of Michigan and were practicing medicine in Hastings and Kalamazoo, respectively, when they decided to become entrepreneurs.

Together Henry and William borrowed money to build a factory based on a recently patented way of making medicine. In 1886, The Upjohn Pill and Granule Co. opened. The rest, as we say, is history.
While music is credited with soothing both the soul and savage beasts, the beat goes on for it being so much more in defining humanity and its cultures.

All that comes into play when “Making America’s Music: Rhythm, Roots and Rhyme” begins its 14-week stay at the Kalamazoo Valley Museum on Saturday, Feb. 18. There is no admission fee at the downtown-Kalamazoo museum.

Created by The Children’s Museum of Boston in collaboration with The Boston Symphony Orchestra, the nationally touring exhibition, among other things, allows young and old alike to step into the shoes of rock stars, conductors, hip-hoppers and jazz entertainers to sample the ingenuity that goes into the creativity of music.

In other words, the hills of Southwest Michigan won’t be the only thing alive with the sound of music through May 29.

The 2,500-square-foot salute to harmony, melody and song, which began its road show in June of 2003, features seven “environments” full of interactive components.

Among the attractions:

• Podium duty and the opportunity to lead The Boston Pops in its signature rendition of “Stars and Stripes Forever.” With a wave of the arm, future Keith Lockharts can change the orchestra’s tempo and volume in performing the John Philip Sousa classic.

• A karaoke machine for the improvisation of vocal jazz.

• A group drumming activity that employs items not normally used for producing music. Visitors to this “Streetscape,” with a playback feature, produce ever-changing musical masterpieces that are complemented by a fountain of light and color impacted by the rhythmic beat.

• A mock country-and-western tour bus full of guitars and keyboards for Grand Ol’ Opry-style jamming. Windshield wipers keep the beat as well.

• In a scene akin to Dick Clark’s “American Bandstand” and the dance scene in “Grease,” teen-crazed gyrations from boogie woogie to the hand jive to the twist are part of the big-screen party.

• Computer stations that teach the basics of melody, harmony, tempo and tone, and how their interactions are needed for making memorable music of all kinds.

• Video interviews of such career musicians as Pops conductor Lockhart, cellist Yo-Yo Ma, crooner Harry Connick Jr. who specializes in swing
music and the standards, saxophonist Branford Marsalis, and balladeer James Taylor. They talk about their passion for music, their earliest musical inspirations, family traditions, and those who influenced their careers.

According to its designers, the exhibition celebrates the diversity of American music, promotes a lifetime love and appreciation for this genre of artistic expression, and encourages participation in the making of music.

The country’s musical roots are African songs, in the traditional music of western Europe, in workplace chants, in religious hymns, and, more recently, the sounds added by those of Asian and Hispanic heritages.

Jazz, for example, evolved from African, Caribbean and European origins. Under its umbrella, in addition to what is now called traditional jazz, are ragtime, bebop, the blues, boogie woogie, swing, funk and fusion styles. They also share syncopated rhythms and creative improvisation.

Also covered in the two-year-old exhibition is country music with its ties to folk songs, church hymns, gospel music, Tin Pan Alley and rock ‘n’ roll. Love of family, patriotism, a work ethic, broken dreams, affairs of the heart gone bad, clever lyrics, and comic situations have been themes ever since this style came out of the hills and crossed over to become a nation’s favorite.

The hip-hop culture and the musical poetry of rap originated in African-American, Afro-Caribbean and Latino communities in New York City’s South Bronx and Harlem neighborhoods in the 1970s. Within two decades, it had become a cultural phenomenon that spawned a new way of creating poetic lyrics, a return to chanting as a form of musical expression, and its own style of dancing.

The exhibition’s interactive stations allow visitors to learn about a variety of musical genres, gain a better understanding of music’s impact on culture, and try their hand at composing a piece of music.

Together, they demonstrate that making music is fun, that doing it well is a learned skill, that good music involves a person’s entire essence, that music is a medium for telling stories, and is also a way to express feelings and emotions.

As one person said at its grand opening in Boston, “It’s not often that a child can be the conductor of a symphony.”
Few current residents of Kalamazoo County would recognize the name of Walter F. Smith, but a century ago he was kind of like the Derek Jeter of his times.

A cornet virtuoso, he performed with the famous composer John Philip Sousa in the U.S. Marine Band. He resigned from the military to play in Sousa’s private band, and then rejoined the Marines to serve as concert master for 21 years.

Smith was born in Missouri in 1859. His father, Henry, had moved there in the late 1850s from Schoolcraft.

During the Civil War, Missouri was torn between Confederate and Union sympathizers. The Smiths were considered suspect by both sides. Henry had been born in Virginia so Union supporters questioned his loyalty, but because the family had moved there from Michigan, Confederates were equally suspicious.

Henry decided to bring his family back to Southwest Michigan where Walter grew up in his grandfather’s house in Schoolcraft. Samuel Durant’s History of Kalamazoo County reports that Smith’s grandfather, Thaddeus Smith, was the first settler on the site of the village of Schoolcraft, arriving there in 1830.

Walter showed an early musical aptitude, performing locally with church choirs and bands. Villagers recalled that he practiced his cornet for long hours on summer evenings, sitting on the front porch. Said one, “He drove the neighbors crazy but he succeeded in getting to… Sousa and the Washington Marine Band.”

He performed with several bands in Southwest Michigan and northwest Indiana and, when the Marine Band had an opening, Sousa invited him to audition. Smith traveled to Washington in 1885, tried out, and was accepted into this most famous of American military bands, known still as “The President’s Own.”

Sousa reportedly said that “Walter Smith is the star of the Band…. He was wonderful. His playing was like a light lyric soprano, a golden thread.”

Under Sousa’s tutelage, Smith polished his musical talents. In
short order, he rose to be the solo cornetist and served as its concert master, conducting performances in Sousa’s absence. He also flourished in his new environment. Although he had initially been reluctant to move to Washington, Smith found he enjoyed living in a place he once described as the most beautiful city he had ever seen.

Smith played with the Marine Band until 1894. He then resigned from the military and reunited with Sousa, who had organized his own touring band in 1892. For four years, from 1894 to 1897, Smith traveled the country six months of the year with “Sousa’s New Marine Band.” The grueling schedule kept him away from home even when his son, Stanley, was born.

Tiring of the travel and the months without income when the band was not performing, Smith decided to apply for the position of bandmaster of the 2nd Regiment Band of Chicago. He was accepted, re-enlisted, and rejoined the Marine Band in May 1898. The following year, the band was re-organized and Smith became the “second leader” or assistant director. He was back in the military to stay, earning a reputation not only for his talent but for his integrity and devotion to duty.

In Sousa’s book, “Marching Along,” he tells a story about the former Schoolcraft resident. Secretary of the Navy Benjamin F. Tracy praised Smith’s performance to Sousa, who took the occasion to ask for a raise for his cornetist.

He noted that Smith neither drank nor smoked and had a solid moral character, but earned only $38 a month. The secretary responded that if Smith’s personal habits were so virtuous, “for Heaven’s sake, what good will money do him?” Secretary Tracy did, however, push to raise the salaries of the Marine Band.

Smith was promoted to sergeant major and spent the years until his retirement from the military in 1921 conducting concerts, performing with a brass quartet, and recruiting other musicians for military bands. He pursued a variety of hobbies including swimming, photography, and crocheting. He believed crocheting and knitting kept his fingers nimble. He also experimented with ways to improve brass instruments.

After his retirement, Smith moved to Elkhorn, Wis., and went to work for the Frank Holton Co., a prominent manufacturer of musical instruments, where he continued his efforts to improve the quality of bugles and other brass instruments.

His first wife, Agnes, died in 1917. Smith remarried and moved to Virginia with his second wife. He died in 1937 and is buried in Arlington National Cemetery.

As today’s most notable Kalamazoo County export, Yankees shortstop Jeter may make it to baseball’s Hall of Fame some day, but he’ll never be able to follow in Smith’s footsteps to Arlington.
Just as the verse implies, the word “Kalamazoo” has been known for its pleasing and tuneful sound.

It has been a favorite among songwriters because it’s memorable and easy to rhyme.

Today, an Internet search of contemporary lyrics using the word “Kalamazoo” finds it in songs by the likes of:

Bob Seger: “Left me stranded in Kalamazoo
Making her fortune off a fool like you”

Waylon Jennings: “And I do believe you’ll understand me too, / I got a bar and grill with Phil in Kalamazoo”

Run DMC: “Rock from Africa to France and the Kalamazoo / And every place that I play, I hear a YA not a BOO.”

The song most associated with the word “Kalamazoo” is the catchy and lively “I’ve Got a Gal in Kalamazoo,” made famous during the Big Band Era of the 1940s by the Glenn Miller Orchestra.

It was nominated for an Academy Award for best song in the 1942 motion picture “Orchestra Wives.” Its widespread popularity solidified the word “Kalamazoo” into the mainstream vernacular.

The popularity of the song and the money it made prompted a 1943 lawsuit in Arnstein vs. 20th Century Fox. Ira Arnstein claimed that in 1933 he played the melody from his burlesque song “Kalamazoo” to Harry Warren, the composer of “I’ve Got a Gal in Kalamazoo,” and shortly thereafter his manuscript was stolen. Warren denied all claims. According to the judge in the case, “Arnstein’s ‘Kalamazoo’ is as bizarre as his complaint [and the music is] dreadful… by ingenious manipulation of his composition the plaintiff attempts to establish similarity.” The judge found no basis for the complaint and dismissed the case.

The word “Kalamazoo” also made a splash with three popular songwriters from the early part of the 20th century—Albert Gumble, Jimmie Monaco and Al Koppell. In 1929 they wrote “K-A-L-A-M-A-Z-O-O, That’s My Home Town.” None of the songwriters can claim Kalamazoo as their home town, but Monaco grew up in Chicago. Perhaps his proximity to Kalamazoo, and its rhythmic name, inspired Monaco and his partners to write the song. It’s a sweet little ditty beginning “Kalamazoo I love you” and has a hoppin’ chorus “K an’ an A, L an’ an A, M an’ an A an’ Z-00-00.”

That same year Kalamazoo was celebrating its centennial. Local musician Austin W. Westerman composed “Thank You for Kalamazoo, Official Song for the Kalamazoo Centennial, June 19–23, 1929.” It’s a feel-good song of celebration that he dedicated
to “Mr. Titus Bronson, pioneer and founder.” As if speaking directly to Bronson, he writes

“The place you found is now a grand old town…
We make stoves and paper too.
The celery’s always best from Kalamazoo,
And if you were here today,
Then we’d all be glad to say,
Thank you for Kalamazoo.”

All these sing the praises of Kalamazoo and its citizens, but what about the 1904 song from the comic opera “The Jolly Baron”? In Act II the song “Kalamazoo Is No Place For You” might make one wonder. The lyrics do not besmirch the name of Kalamazoo; rather, it encourages young Mary McCue to pursue her dream.

“Kalamazoo is no place for you
You ought to be in New York town
On the stage you’d be the rage,
As a page in tights by gosh.
Kalamazoo is too slow for you
You ought to play the leads for Johnny Drew
Miss McCue-Cue-Cue, Kalamazoo—zoo-zoo,
Is no place for you.”

The Kalamazoo River is the subject of the earliest piece of music written using the word “Kalamazoo.” Titled “Bright Kalamazoo,” it was written in 1864 by a local music store owner, William H. Woodhams, and James Maurice Hubbard, a professor of music at Kalamazoo College.

The men had firsthand knowledge of the river at the peak of its beauty. Their simple and sweet lyrics reflect the river’s Native American history and its peaceful splendor. Their delicate rhyming is the beginning of the world’s long-lasting love affair with the word “Kalamazoo.”

“Fair river, bright river; oh beautiful river
On crystal bosom may I float on forever.
Gliding a down in my tiny canoe,
Glittering fairy stream Kalamazoo.
Ke-kun-a-ma-zoo, the Ottawa’s heaven
Still murmurs thy music, tho’ from thee he’s driven.
Long ages he ploughed with birchen canoe,
Chiefs sleep in the oak groves, old Kalamazoo.
With rainbow-hued pallet and keen frosty brushes
Old artist autumn, thy mazy course touches.
Golden elms, purple oaks, maples, crimson of hue,
Blush back from thy still deeps, bright Kalamazoo.
Thy mirror-like eddies, thy swift-leaping rapid,
All rivers beside thee are hueless and vapid.
Each bend in thy course showers beauties anew,
Swift rolling and crystal clear, Kalamazoo!”
Can you guess more about the history behind these items from the Museum’s collection?

(Answers at the bottom of the page.)

#1 This pair of men’s glasses, dating between 1760 and 1830, has sliding extensions on the temples and a loop at each end. Why were these features important? *

#2 This simple, self-heating iron from Germany, circa 1750, (shown closed for use and open for filling) used a particular kind of fuel that was placed inside the hollow interior. What kind of fuel was used? [Hint: The holes around the upper edge have a purpose that is related to the type of fuel]*

#3 This is a “chatelaine,” which has a root meaning of “the lady of the castle.” She was traditionally the wife of a gentried landowner and in charge of the operation of the household. The word eventually came to describe the type of item pictured at right—this one holds a small notepad, writing implement and coin holder. There is a reason why the word for the woman called “chatelaine” evolved into the object “chatelaine.” What is it?*

Have a question about a person, object, or artifact that relates to the history of Southwest Michigan?

Send your question to Tom Dietz, curator of research, [tdietz@kvcc.edu](mailto:tdietz@kvcc.edu) or (269) 373-7984 and you may see it answered in a future issue of Museography.
Those who work in the former Gibson Guitar factory on Parsons Street claim that, late at night, the ghost of Orville Gibson wanders the halls of the building that still bears his name.

If that’s true, perhaps he does so as a spectral quality inspector, checking to ensure that the employees of Heritage Guitar are preserving the artistry and skills that are the legacy he bequeathed to Kalamazoo.

The Gibson Guitar and Mandolin Co., established in 1902, moved into the Parsons Street facility in 1917. For more than 65 years, the company produced guitars and other fretted stringed instruments that made Kalamazoo internationally prominent.

In 1984, the Gibson Co. closed its local plant and moved production to Nashville, Tenn. Not all of the employees, however, accepted the company’s offer to re-locate, preferring instead to remain in Kalamazoo.

Among them were Jim Duerloo, Marv Lamb, J. P. Moats, and Bill Paige. Pooling their talent and years of experience, they organized Heritage Guitar Inc. and, using tools and equipment they purchased from Gibson, began production in the old factory that Gibson had sold to local investors.

Twenty years later, the wisdom of their decision to remain in Kalamazoo and preserve Orville Gibson’s legacy has been proven. Heritage Guitar is now one of the premier manufacturers of these musical instruments in the world. At Heritage, most of the wood is still worked by hand, including the rolled necks of the guitars.

Shortly after Heritage opened for business on April 1, 1985, it introduced the H-140, a solid-body, single-cutaway electric guitar. It was the first in a line of products that would attract the attention of professional musicians.

Today, in addition to custom work, Heritage produces custom-carved, hollow-body arch-tops, semi-hollow body guitars, and solid-body guitars. Several years ago, the company ceased production of banjos, mandolins, and basses.

Success was not guaranteed. As with all new enterprises, Heritage had to overcome early problems, notably in establishing its identity. One advantage, however, was having three men who had held senior positions with Gibson before starting their own company.

Duerloo, who was raised in Plainwell, started his career as a machine operator before working his way up to plant manager. Lamb and Moats, both originally from Alabama, held similar positions of responsibility with Gibson. Lamb was plant superintendent while Moats was head of quality control.

Together, the three had more than 80 years of experience as luthiers, the technical name for guitar makers. They were joined by Paige, born in Alpena, who had worked for a decade in the accounting department with Gibson. He is now Heritage’s controller and handles the business functions of the company.

Several employees have made innovations to Heritage’s products and techniques to preserve Kalamazoo’s reputation as the home of guitar making of the finest craftsmanship.

Duerloo developed a circular carver used to make solid-body and arch-top electrics. Rendal Wall invented the HRW pick-up used on electric guitars. He is the son of local country-music favorite, the late Rem Wall of the Green Valley Boys who for years had a weekly show on the former WKZO-TV.

The lengthy list of musicians who use Heritage guitars provides testimony to the quality of the company’s products. The roster includes Charlie Daniels, Roy Clark, Johnny Smith, Kenny Burrell, and the late Clarence “Gatemouth” Brown. Others like Jackie King, a guitarist with Willie Nelson, may not be as well known to the general public, but are highly regarded within the music industry as band members for big-name acts and studio musicians.

So when the Heritage craftsmen hear ghostly footsteps late at night, perhaps it is Orville Gibson checking on their quality. Unquestionably, he would be pleased with how well Heritage Guitar has perpetuated his legacy.
A part of a year-long celebration of its 125th anniversary, the Kalamazoo Valley Museum will turn the spotlight on some of the interesting objects within its broader collection.

“Show & Tell” will run from April 3 through Oct. 15 in the Museum’s first-floor Arcadia Gallery, to be followed by the invitation-al exhibition, “Show & Tell: Community Collections” (see following pages for information and entry form).

“These are objects that came into the collection as groups, given by individuals or families,” said Jean Stevens, the curator of design. “We want to showcase an interesting variety of objects and illustrate some of the motivations people have for collecting.”

Horace M. Peck, for example, had public education in mind when he presented the Museum with its founding collection of seashells, corals, and fossils, but Mary Frobenius assembled her collection of valentines for more personal reasons.

Typewriters, toys, bottles, shells and Hopi Kachinas—as shown in the photos on these two pages—will be among the collections featured, along with stories about their collectors.

Although many people collect for investment purposes, others gather objects for pleasure. Fine-art objects and antiques attract collectors, but so do “collectibles”—objects of popular culture that people find unusual or fun to collect and own.

Antiques are legally defined by U.S. Customs and Border Protection (now a division of the U.S. Department of Homeland Security) as objects 100 or more years old, while collectibles are usually commercial in origin and made within the last 100 years.

Paula Metzner, the museum’s assistant director for collections services, relates her own experience of being “bit-ten by the collecting bug” 30 years ago: “I was a student at Michigan State University and an antique show was set up in a shopping mall. I saw this beaded art-deco purse with a sphinx on the clasp, and I don’t know what happened—I just had to have it.

“It was a whopping $20, which was a lot for me then,” she said. “But I bought it anyway, and that started my small collection of purses. It’s still my favorite purse—and it’s now worth about $600.”

The monetary value of an object or collection is often surprising, as anyone knows who has watched the popular PBS program “Antiques Roadshow.”

An object’s authenticity, rarity, condition, and desirability (how much it is prized by others) contribute to its value. One of an object’s most important attributes is its provenance, or origin and history.

If the object has an interesting history that can be documented, it is much more valuable. This is especially true of objects in museums.

A museum collection has a history of its own. This museum has assembled its collection over 125 years. More
It is estimated that one in three Americans collects something. From baseball cards to beanie babies, fans to fishing lures...you name it—there is no limit to the number and variety of objects sought by collectors. One person’s discards are another’s prized possessions.

How about you? Are you a collector? Whether you’re 8 or 108, we’d like to hear about what you collect and why. Your collection could be selected for a special invitational exhibition at the Kalamazoo Valley Museum entitled “Show and Tell: Community Collections” from November 2006 to February 2007.

ENTRY INSTRUCTIONS AND RULES:

1. Fill out the entry form on the following page and send it to the address indicated, or enter online at www.kalamazoomuseum.org. Include photographs of your collection if possible. (Photographs cannot be returned.) If you have more than one collection, please fill out a separate form for each.

2. Entry is open to all residents of Kalamazoo and neighboring counties. All ages are welcome to enter.

3. All entry forms must be received on or before May 1, 2006.

4. A team of museum professionals will review all entries. If your collection is selected for exhibition, you will be interviewed, photographed, and featured in a future issue of Museography.

5. All collections are considered a loan to the Museum for the purpose and duration of the exhibit. They must be available for the duration of the exhibit.

6. Owners will deliver and pick up their collections unless other arrangements are made.

7. The exhibition will be installed by professional exhibit curators and technicians.

8. Because of space restrictions, it may not be possible to display your entire collection. Collections must be suitable for a family audience. The Museum reserves the right to decline any entry.

Even so, many “humble” objects that defined everyday life and work in this region over time made their way into the Museum’s collection, from Depression-era children’s clothing and toys to pharmaceuticals and fraternal regalia.

The collection continues to be refined along with the Museum’s mission. Today the emphasis is on collecting objects made and used in Southwest Michigan, representing the broadest possible spectrum of people, places and things that make up the history of this region.

“A museum collection is a living thing, a work in progress,” Metzner said. “It continues to evolve.”

“In the end, what we’re doing in ‘Show & Tell,’” Stevens said, “is celebrating the whole endeavor of collecting and preserving objects for future generations to experience, study, and just simply enjoy.”

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“In the end, what we’re doing in ‘Show & Tell,’” Stevens said, “is celebrating the whole endeavor of collecting and preserving objects for future generations to experience, study, and just simply enjoy.”

“Collecting is like eating peanuts; you just can’t stop.”

—ANONYMOUS
Show & Tell  COMMUNITY COLLECTIONS APPLICATION FORM

Name_____________________________________________________________________________________________________

Address___________________________________________________________________________________________________
_______________________________________________________________________________________________________

Phone ___________________________________________ Email _______________________________________________________

Occupation _______________________________________ Age __________________________________________________________

1. I collect __________________________________________. I have been assembling my collection for ______ years. My collection now numbers _________ objects.

2. I acquired the first object in my collection this way: __________________________________________________________

3. I like to collect these objects because _________________________________________________________________

4. I acquire objects for my collection (check all that apply):
   - from dealers
   - at flea markets or garage sales
   - at auctions
   - online
   - from retail stores
   - as gifts
   - by saving things passed down through family
   - as found objects
   - through trade
   - other _______________________________________________________________

5. This is how I □ store and/or □ display my collection: ______________________________________________________
   ______________________________________________________________________________________________________

6. One of the □ most interesting or □ most common reactions I receive when I show my collection to others is:
   ______________________________________________________________________________________________________

7. I consider this object in my collection special because it is (check all that apply)
   - my favorite
   - the most rare
   - the most unusual
   - the most valuable:
   (please describe) ____________________________________________________________________

8. The best story about how I acquired an object or objects in my collection is this one:
   _______________________________________________________________________________________
   _______________________________________________________________________________________

9. The size of the objects in my collection can best be described as (pick one):
   - About the same size. [Objects are approximately _____ in. high, by _____ in. wide, by _____ in. deep.]
   - Sizes vary widely.
   [Largest: _____ in. high, by _____ in. wide, by _____ in. deep. Smallest: _____ in. high, by _____ in. wide, by _____ in. deep.]

   By signing below you are consenting only to allowing the museum staff to consider your collection for exhibition. If your collection is selected, you will be contacted in the summer of 2006 about your willingness to participate in the exhibition.

   Signature of applicant: _______________________________________ Date: _____________

   Forms also available online at www.kalamazoomuseum.org. Entries must be received on or before May 1, 2006. Please send completed forms to:
   Collection & Exhibit Department, Kalamazoo Valley Museum, P.O. Box 4070, Kalamazoo, MI 49003-4070, or deliver to Kalamazoo Valley Museum, 230 North Rose St., downtown Kalamazoo.
   We hope to see you and your collection in the spotlight soon! Thanks! —Your Museum Team
2005 Donors to the KVM Collection

Amy Anderson  radio
Howard J. Angel  phonograph records
Anonymous  Kalamazoo College paperweight
Terri Banfield  photograph of Bryant Paper Mill
Al & Ginny Bronson  program from First Baptist Church
Glen Brower  adding machine
Nellieann Bush  photograph of Beta Delta Tau sorority
Michelle Buszard  USS Kalamazoo seaman’s shirt
Adrian Clement  Valentine, WWII booklets
Martha M. Cole  egg beaters
Stephanie R. Cole  baby doll
George W. Craven  ice skates
Steve Doherty  Kalamazoo Wings memorabilia
Sandra Feuernstein  photographs of the Home Furnishings Company
First Presbyterian Church  Uriah Upjohn’s “New Testament”
Barbara Hagerty and Mary Dougherty  household appliances, ashtray, insect sprayer
Lois E. Hirn  graduation dress, diploma, photographs
Ron & Donna Holmes  postcards of the Vroegindewey family
Dennis Jackson  Ross Perot Presidential Campaign pin
David Johnston  American National Bank coin bank

Julia Kellman  Earl family collections
George Livingston  copy of “Oak Leaves 1903”
David O. Lyon  Checker Motors promotional material
Jane May  telephone wall list
dolls
Jennifer E. Miller  First of America memorabilia
National City Bank  City Bottling Works bottle
tall case clock, pill-rolling machine, balance scale
ceremonial masks
tornado disaster pass
Edward Nickerson  WWII dog tags, advertising matchbook, photos
Pfizer, Inc.  photograph of W.T. Grant employees
glass plate negatives
William & Melinda Scott  Kalamazoo Mall souvenir trivet
Marybeth Smith  firefighter’s uniform, helmet, photos, et al.
Sharon Spencer  straw hat
Clarice Start  photographs of the Hanselman Building
Sue Strate  Teresa Ventimiglia  Stryker hospital & surgical equipment, photos et al.
Eleanor Verburg  local photographs and documents
Sandy Wayne  ice tongs, voting instructions, fashion brochures
James Winkworth  surveyor’s chain used by William Upjohn

The Museum Collects...
The Museum collects objects that help tell the stories of people, businesses and events of Southwest Michigan.
If you think you have something that belongs in a museum, please contact Tom Dietz at (269)373-7984 or tdietz@kvcc.edu

Wish List: Civil rights memorabilia; Gibson guitars, mandolins, and banjos; Kalamazoo Duplex phonograph
The story goes that in early 1831, four men looking to settle in eastern Kalamazoo County came upon a fine prairie, south of today’s I-94 near the Climax exit.

One of them, Daniel B. Eldred, remarked that the prairie was the “climax of everything I ever saw” and proposed that they call it Climax Prairie. His proposal stuck and when Township 3 South, Range 12 West, was organized in 1838, it took the name Climax Township.

Curiously, only a small portion of the prairie, some 300 acres, lies within its boundaries. Eldred, his brother Stephen, and their father, Caleb B. Eldred, all staked claims on that portion of Climax Prairie in June 1831. The pioneers were not the first people to see Climax Township. While there were no Potawatomi villages, the township included some of the natives’ favorite hunting grounds. The natives also harvested maple syrup and sold it to the settlers. There were also native earthworks on the prairie including one the pioneers called the “Old Fort,” because it was built on a hilltop and surrounded by a trench.

As other settlers followed the Eldreds into the Township, the population grew and the township gained self-government in 1838. The first township meeting was in Daniel Eldred’s home and the election of local officers proved highly partisan. Both Whigs and Democrats allegedly hired farm workers solely to pad the voter lists. The elections results were close; the Whigs won most offices by less than 10 votes. The first supervisor was Willard Lovell while William E. Sawyer was chosen the first clerk.

Political contentiousness infected the public schools as well. An 1841 report from the District 2 School stated: “Discipline of school not good, in consequence of some of the parents disapproving of punishment by teacher.” Perhaps hinting that religious disagreements played a role in the political disputes, the report also noted: “No religious or sectarian views taught; we do not wish the minds of our children enslaved.”

That divisiveness surfaced again in 1853 when, by a vote of 60 to 56, residents banned liquor licenses within the township.

Several Climax pioneers played important roles in the township’s history. Caleb Eldred, who had served in the New York Legislature and had been a strong advocate for the Erie Canal, was one of the earliest. He originally settled in Comstock but, having filed a land claim in Climax in 1831, he eventually moved there permanently in 1834. He was a principal founder and the long-term president of the Kalamazoo College Board of Trustees.

Isaac Davis, who arrived around Christmas in 1834, was a fervent abolitionist and would operate a stop on the Underground Railroad between Schoolcraft and Battle Creek.

The village of Climax originated in the 1830s at the intersection of what is today 44th Street and ON Avenue when Caleb Eldred settled there and became postmaster for the township. Over the next decades, several stores and other businesses, as well as the Baptist Church and the Freemasons, built around “The Corners,” as the location was known.

Climax experienced significant growth after the Peninsular Railroad laid track through the village in 1871. The village made history in 1896 when it became the first post office in the United States to offer rural free delivery.

Besides Climax, the eastern portion of Scotts, laid out in the 1870s by Samuel Scott, is located in Climax Township.
Comstock Township

Gen. Horace H. Comstock had big dreams. A wealthy land speculator, he was certain the town he planned in Township 2 South, Range 10 West was the ideal location for the Kalamazoo County seat.

It was on the Territorial Road across southern Michigan and at the head of navigation of the Kalamazoo River, with a sizeable creek to power saw and grain mills. There, Comstock built a grain mill, a store, a school, and other amenities. Even though Territorial Gov. Lewis Cass had named Kalamazoo (then Bronson) as the county seat in January 1831, Comstock, who arrived later that year, felt certain he could get that changed. He never succeeded but both the community, for which he had such high ambitions, and the township, in which it is located, bear his name.

This short synopsis can’t do justice to Comstock Township’s rich history. The earliest settler, Isaac Toland, arrived late in the summer of 1829. Over the next two years, more settlers arrived including some who played key roles in the history of the county including:

- Cyrus Lovell, the first prosecuting attorney for Kalamazoo County;
- Caleb Eldred, who with another early arrival to Comstock, the Rev. Thomas Merrill, obtained the state charter for Kalamazoo College; and
- Hugh Shafter, whose son William, a general in the U.S. Army, gained fame as the “Hero of Santiago” during the Spanish-American War.

The township was home to a large socialist commune in the 1840s, the Alphadelphia Association. Troubled by the rapid economic changes in America that they felt threatened the ideals of the early republic and attracted by the theories of French philosopher, Charles Fourier, nearly 200 men, women, and children pooled their property and resources and purchased nearly 2,000 acres of land on the Kalamazoo River in 1844.

For four years they tried to create an ideal society in which everyone worked for the common good. The effort failed and the association sold its property to Kalamazoo County in 1848 for use as the county’s “Poor House and Farm.” Today, much of that land is River Oaks Park.

Two villages developed in Comstock Township during the 19th century—Comstock and Galesburg. The former was planned as early as 1831, as noted above, by Horace Comstock. He was a real estate speculator with land holdings in Lansing and Otsego, as well as in Kent and Shiawassee counties. Although his dreams of “Comstock” becoming the county seat went unfulfilled, the town became a thriving pioneer settlement.

Caleb Eldred settled there as early as 1830 and with Comstock built the first grain mill. In 1846, the Michigan Central Railroad reached the settlement. Horace Comstock moved to Kalamazoo in 1844 and later to Otsego. His investments soured and he died in relative poverty in New York in the 1860s.

East of the never-to-be county seat, a group of investors including an attorney, George Gale, platted another village. Galesburg grew quickly—a hotel was built in 1837, the first church in 1838, and by the 1840s there were a variety of businesses.

As with other towns in the county, Galesburg had various social clubs including Masonic lodges, the Grange, the Women’s Christian Temperance Union, and a coronet band. There was even a race track, opened in 1869, that attracted some of the best trotters in Michigan.

The Kalamazoo River flows east to west through the center of the township. The most dramatic change in the township’s topography was the creation of a large man-made lake. In the late 1930s, partly for flood-control purposes, a dam was built on the river, creating Morrow Lake.

Today, the township’s proximity to Kalamazoo has made it a thriving rural suburb. In 2000, the population of Comstock Township was 13,851.
The Michigan Stained Glass Census, which began in 1992 and is sponsored by the Michigan State University Museum, is a statewide survey of architectural stained glass.

The census is creating an invaluable resource of visual and documentary material related to Michigan’s social, religious, and art history.

Twenty-three windows located throughout Kalamazoo and Portage are registered in that census.

In September 2005, the large stained-glass window, displayed on the second level of the Museum’s atrium, was selected as the “Window of the Month” and published on the census website. The text in its entirety can be read at http://museum.msu.edu/museum/

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Between 1870 and 1880, Horace Peck built a magnificent home for his family in Kalamazoo, Michigan. Having been president of several lumber companies in northern Michigan and Wisconsin and affiliated with area banks, Mr. Peck wanted his home to reflect his standing in the community. The home he built was next to the old Kalamazoo Library and... in 1927 it was purchased by the local school board and became the first public museum in Kalamazoo. One of the interesting features in the Peck home was a very large, multi-segmented, round-topped stained glass window that overlooked the entrance hall and stair landing.

The era between 1870 and 1890 was called the “Aesthetic Movement,” and it transformed daily life through decorative arts, furniture, art education in schools, museum collecting, the printed page and travel abroad. As noted in H. Weber Wilson’s “Great Glass in American Architecture,” this was a time of great exuberance in decoration, and residential stained-glass windows were increasingly found in homes. As seen in the Peck home, residential stained glass was becoming a very complex use of jewels, stylized plant motifs, exotic flowers, fleur-de-lis, Celtic crosses, fish and painted quarries.

As with the Peck home, many similarly elaborate residences across the country have disappeared and the stained glass is now found in antique stores. Thanks to the Kalamazoo Valley Museum for keeping this treasure to view in the years to come.

—Text by Barbara Krueger, research associate
Michigan Stained Glass Census, Sept. 1, 2005

Top of page: Restored window as it appears today on the third floor of the Museum.
Above: The window (shown here in 1955) was created for the Peck House which became the Kalamazoo Museum in 1927.
Come help us celebrate... It’s our BIRTHDAY!

April 3–7, 2006

It’s a week-long celebration coming in April at the Kalamazoo Valley Museum, in honor of our 125th birthday. Hands-on programs, special family concerts, Planetarium shows, Challenger missions and evening concerts are all part of the package, along with special surprises... and you’re the guest of honor!

- **Hands-on Art Programs** for children ages 4–12, daily from 1–4 p.m.  FREE (see back cover)
- **Family and Evening Concerts** (see box at right)
- **Planetarium Shows** daily, 11 a.m., 1 & 2 p.m., $3/person
- **Challenger Learning Center Missions** daily, 2 p.m., $3/person
- **Birthday Presents** daily—Collect all five Museum anniversary memorabilia! Plus drawings for KVM T-shirts and show tickets.

**MAKING KALAMAZOO’S MUSIC**

2 p.m. & 7:30 p.m. • $3 Admission in the Mary Jane Stryker Theater

**April 3: Nexus**
Eclectic musicians with arrangements to entertain all ages.

**April 4: Dunuya Drum and Dance**
Enjoy the sounds, rhythms, and movements of West Africa with these amazing drummers and dancers.

**April 5: The World of Music with Ziggie**
Travel the world with Ziggie as he performs on instruments rarely seen or heard in the United States.

**April 6: bLuE DaHLia presents Buster Keaton’s Seven Chances (1925)**
Soaring vocals, distinctive sound effects and original scores breathe new life into silent films.

**April 7: The Mercury String Quartet**
Young musicians from Portage Northern High School perform classical music.

www.kalamazoomuseum.org
THURSDAYS, 7.30 P.M.
$5 Admission/
$3 Students w/ ID
(except where noted*)

On select Thursdays the Mary Jane Stryker Theater hosts concerts by innovative performers. Tickets are available in advance by calling (269)373-7990.

THE HOLLY HOLMES QUARTET
THURSDAY, FEB. 9
Holly Holmes, alum of WMU’s Jazz program, returns to Kalamazoo for a concert of Jazz and Brazilian music. She will be accompanied by Thomas Knific on bass and Keith Hall on drums, both Professors of Jazz at WMU, and Matthew Warnock, Professor of Jazz at Western Illinois University, on the guitar.

THE MUSIC OF JOHN CAGE — ART HOP EVENT
FRIDAY, MARCH 3, 7-10 P.M. – FREE
Seating is limited!
The Chance Operations Collective performs diverse works by avant garde composer John Cage during the March 3 Expanded Art Hop. (Sponsored by the Arts Council of Greater Kalamazoo)

SETH BERNARD AND DAISY MAY
THURSDAY, MARCH 9
These accomplished folk musicians tour and play together often, and they join forces in the Mary Jane Stryker Theater for a performance in support of their latest CD collaboration.

KALAMAZOO SONGWRITERS II
THURSDAY, APRIL 13
This installment of the KVM’s music series devoted to Kalamazoo songwriters will feature Bill Jones and John Campos, Mechele Peters, Phill Barry, Matt Gross, and Peter and Katherine Mihm.

Tom Dietz, the Museum’s curator of research, continues his discussions of local history, with particular emphasis on Kalamazoo’s legacy of music and recreation. All programs are held from 1:30–2:30 p.m. in the Mary Jane Stryker Theater. For program descriptions, visit www.kalamazoomuseum.org.

February 5
The Townships of Kalamazoo County: Kalamazoo Township
February 12
Where the Streets Got Their Names
February 26
Kalamazoo Artifactory with the Friends of Poetry
March 19
Where the Streets Got Their Names: The Sequel
April 2
From Celery Pickers to the World Series: Baseball in Kalamazoo
April 23
Music Makers of Kalamazoo: Delos Phillips, Orville Gibson, and Burton Fischer
May 7
And the Band Played On: Kalamazoo’s Musical Heritage
May 21
Summer Fun: Resorts, Amusement Parks, Fairs, and Festivals in Kalamazoo County, 1850–1950
Feb. 18 – May 29
Celebrate the diversity of American music in this hands-on traveling exhibition designed to promote music appreciation and encourage music-making. The exhibit’s playful environments evoke the flavor of musical genres like jazz, country, rock, and even rap. Conduct an orchestra from a podium, hop on the country-music traveling tour bus, drum on a city street, enter the Jazz Club to experiment with vocal improvisation, or watch yourself dancing on a big screen as you learn dance crazes old and new. Interactive computer stations explore the basic elements of music and help children to make memorable musical connections. Free Admission.

IMMIGRATION & CARICATURE: ETHNIC IMAGES FROM THE APPEL COLLECTION through March 12
This thought-provoking exhibition from the Michigan State University Museum presents popular print media from the period between the Civil War and World War I. Cartoons, sheet music, and postcards explore stereotypes and American cultural attitudes during an era of mass immigration into the United States. Free Admission.

SPECIAL EXHIBITION

MAKING AMERICA’S MUSIC
RHYTHM, ROOTS & RHYME
Feb. 18 – May 29
This traveling exhibition is designed to promote music appreciation and encourage music-making. The exhibit’s playful environments evoke the flavor of musical genres like jazz, country, rock, and even rap. Conduct an orchestra from a podium, hop on the country-music traveling tour bus, drum on a city street, enter the Jazz Club to experiment with vocal improvisation, or watch yourself dancing on a big screen as you learn dance crazes old and new. Interactive computer stations explore the basic elements of music and help children to make memorable musical connections. Free Admission.

SHOW & TELL
April 3 – Oct. 15
In honor of 125 years of collecting, the Museum showcases several collections from within its inventory of holdings. Toys, bottles, type-writers, and valentines are just a few of the intriguing collections featured in the first-floor gallery, complemented by stories about the people who compiled them, and why (See story on page 12). Free Admission.

125TH ANNIVERSARY
April 3–7
Join us in commemorating the KVM’s 125th anniversary. Visit our new special exhibit Show & Tell, and enjoy concerts each day at 2 p.m. and 7:30 p.m. in the Mary Jane Stryker Theater (more on page 19).

FEATURED PROGRAMS & EVENTS
Visitors can drop in anytime during the hours indicated for these FREE Saturday family hands-on programs. Family programs are free (except where noted). The (B) indicates programs of interest to Brownie scouts. Scouts—call or visit our website for a list of programs designed just for you.

FAMOUS INVENTORS
Jan. 14, 1–4 p.m.
Create art inspired and made possible by famous inventors. Students from Woodward School for Science, Technology and Research (W-STAR) help with activities and display their science fair projects at the Museum.

TRYING TO STAY WARM (B)
Jan. 28, 1–4 p.m.
Get your hands on wool, fabric, quilts, and yarn as we explore the materials and fabrics that keep us warm on cold winter nights. Brownies may earn their Stitch-It-Together try-it today.

JULIE AUSTIN & DAVID MOSHER
Feb. 4, 1 p.m.; $3 Admission
This family concert by winners of the Parent’s Choice Award will have you dancing in the aisles. (Also see Preschool Performances, page 23.)

SOLVE THE MYSTERY (B)
Feb. 11, 1–4 p.m.
Use math and science to solve museum mysteries. Learn how to collect data, analyze clues and solve crimes. Activities and art will earn Brownies their Math Fan try-it today.

www.kalamazoomuseum.org
STORIES COME ALIVE
Feb. 25, 1–4 p.m.
Let your favorite books inspire your creative side. Markers, glue, craft-sticks, and more are certain to offer new perspectives on great old stories.

CARRIE WILSON, INTERNATIONAL STORYTELLER
Feb. 25, 1:30 & 2:30 p.m. $3 admission
Storyteller Carrie Wilson will captivate you with creative and energetic tales from around the world. (Also see Preschool Performances, next page.)

FESTIVAL OF HEALTH (B)
March 18, 12–4 p.m.
Our fifth annual Festival of Health is better than ever! Local physicians, health specialists and organizations will provide nutritional information, free massages, health screenings, and dental recommendations. Brownies may earn both their Safety Sense and Healthy Habit try-its.

MUSICAL ADVENTURE
Spring Break Programs • April 3–7
See back cover for more information
K’ZOO FOLKLIFE JAM SESSIONS
Jan. 1, Feb. 5, March 5, April 2, May 7, June 4 • 2–5 p.m.
Members and guests perform and improvise traditional acoustic music on the first Sunday of every month.

DEATH OF THE DINOSAURS
Jan. 7 – March 26, 2006; Sat., 11 a.m. & Sun., 1:30 p.m.
Explore contemporary theories about the disappearance of dinosaurs some 65 million years ago. Look at comets and near-earth asteroids that could one day collide with our home planet. All ages; 30 min.

ORION NIGHTS
Jan. 7–March 26, 2006; Sat., 2 p.m.
Winter is when several of the most brilliant stars light up the sky. Discover what the colors of stars indicate, and the mythology and science of the lives of winter stars. Upper Elementary; Middle school & up; 40 min.

DOME IMPROVEMENT
Jan. 7 – March 29, 2006
Wed., 3 p.m.; Sat., 3 p.m.; Sun., 3 p.m.
Ready for a ride through our solar system? How about a tour of an atom inside a human body? Experience the planetarium’s capabilities and vote on the destination of your very unusual “space” vehicle. All ages; 25 min.

BEAR TALES
April 1 – May 28, 2006
Sat, 11 a.m. & Sun., 1:30 p.m.
Discover bears and their companions in this program about the spring night sky. Listen to constellation legends and watch the constellations shift with the passing hours. Lower Elementary & family; 40 min.

ASI—COSMOS
April 1 – May 28, 2006
Saturdays, 2 p.m.
Our ASI team examines evidence that the universe is expanding, follows that evidence back to the “Big Bang”—some 13.7 billion years ago—then looks ahead to the future of the universe. Middle school & up; 40 min.

WITH STARS IN THEIR EYES
April 1 – May 31, 2006
Wed., 3 p.m.; Sat., 3 p.m.; Sun., 3 p.m.
Stories of pioneering and contemporary women astronomers and their contributions. Middle school & up; 40 min.

To learn more, visit www.kalamazoomuseum.org

PLANETARIUM
Experience a journey into space like never before. Spectacular sights and sounds guide your imagination to locations and events throughout our amazing universe. $3/person.

CHALLENGER LEARNING CENTER
IN MEMORY OF ALVIN H. AND EMILY T. LITTLE

The Kalamazoo Valley Museum’s Challenger Learning Center is an innovative educational facility complete with a Space Station and Mission Control and serves thousands of students each year in simulated space missions. Special group missions are described below. For more information call (269) 373-7965 or visit our website: www.kalamazoomuseum.org

JUNIOR MISSIONS
This is a specially designed 90-minute mission for children ages 8 and up. Pre-flight hands-on activities prepare the junior astronauts for their exciting flight in the Challenger Learning Center’s spacecraft simulator. Successful crews will receive certificates and mission memorabilia. This is an excellent program for scouts and other clubs. Ages 8 & up; minimum of 8, maximum of 14 participants. Registration is required at least two weeks prior to mission date; $10/person.

CORPORATE TRAINING MISSIONS
The CLC offers a three-hour hands-on team-building experience for corporate groups that consists of one hour of pre and post-mission activities and a full two-hour space flight simulation. Call or visit our website for more info.
THEMED BIRTHDAY PARTIES
All birthday parties are $10 per child. The fee includes a program, hands-on activities, and a goody bag for each child. Reservations and pre-payment must be made at least two weeks in advance.

Preschool Parties (ages 3-5)
Planetarium Party (ages 5-8)
Birthday Space Adventure (ages 8 & 9)
Challenger Birthday Blast-Off! (ages 10 & up)

For more information on any program, call (269)373-7965 or visit www.kalamazoomuseum.org.

HOURS:
Mon. through Fri. 9 a.m. to 3 p.m.
Sat. 9 a.m. to 5 p.m. Sun. 1 to 5 p.m.
Open until 5 p.m. during Holiday Breaks

JAN.  WARM AND FUZZY
Explore all the different ways people stay warm in the winter. Try your hand at sewing, designing a quilt, weaving, and picking out appropriate clothes.

FEB. / MARCH  LET'S MAKE MUSIC
Create music and sounds, learn about instruments, and count the beats.

APRIL / MAY  ON THE MOVE
Trucks, cars, planes, and trains—they're all on the go!

CIRCLE TIME PROGRAMS (ages 3 to 5)
These programs are offered free of charge to families and preschool groups. Stories, musical activities, games, and art projects will be offered each week. Programs are approximately 20 minutes long and begin at 10 a.m. and 1 p.m. Monday through Friday, and at 11 a.m. on Saturday.

Monday: Preschool Math
Tuesday: Preschool Science
Wednesday: Preschool Stories
Thursday: Preschool Music
Friday: Preschool Art
Saturday: Preschool Stories

CHILDREN’S LANDSCAPE
Children’s Landscape is designed to introduce preschoolers and their parents to an interactive museum setting. Hands-on activities, exhibits, and programs are designed for children 5 and under. Children older than 5 may participate only if accompanying a preschool buddy, and their play must be appropriate to preschool surroundings. Free

HOURS:
Mon. through Fri. 9 a.m. to 3 p.m.
Sat. 9 a.m. to 5 p.m. Sun. 1 to 5 p.m.
Open until 5 p.m. during Holiday Breaks

JAN. WARM AND FUZZY
Explore all the different ways people stay warm in the winter. Try your hand at sewing, designing a quilt, weaving, and picking out appropriate clothes.

FEB. / MARCH  LET’S MAKE MUSIC
Create music and sounds, learn about instruments, and count the beats.

APRIL / MAY  ON THE MOVE
Trucks, cars, planes, and trains—they’re all on the go!

CHALLENGER BIRTHDAY BLAST-OFF!

For more information on any program, call (269)373-7965 or visit www.kalamazoomuseum.org.

SCOUT PROGRAMS
Call (269)373-7990 for a complete listing of programs for Scouts.

VOLUNTEER ALERT!
Call the Volunteer Coordinator at (269)373-7986 to learn about the benefits of volunteering at the KVM.

ACCESSIBILITY SERVICES
The Museum is barrier-free. Sign language interpreters may be scheduled for programs with a minimum of two weeks’ notice. Assisted-listening devices are also available in the planetarium. Our TDD number is (269)373-7982.

Preschool Performance Series
A generous donation in memory of Burton Henry Upjohn makes possible these FREE performances for preschoolers, offered the first Saturday of every month at 10 a.m. in the Stryker Theater. A maximum of four tickets per household or group may be reserved the day before each performance by calling (269)373-7990 or (800)772-3370. Seats not occupied 10 minutes before show time will be released to other guests.

Feb. 4: Julie Austin and David Mosher—Winners of the Parent’s Choice Award!
March 4: Carrie Wilson—Finger-plays, puppets, and more!
April 1: Jack and the Beanstalk presented by Greg Lester’s Puppet Adventures

www.kalamazoomuseum.org
The objects in the photograph are goods that fur traders exchanged with the local Native Americans, probably between 1790 and 1830. They include cooking pots, ax heads, smoking pipes, and 15 pieces of trade silver. Trade silver was ornamentation jewelry, made in the late 1700s and early 1800s, specifically for trade with North American Indians. The Native Americans probably acquired the goods seen in the image from the Galesburg trading post on the Kalamazoo River. Early settlers discovered the foundation of this post and the grave of an early French trader.

In the 1840s, Thomas C. Ford settled in Comstock Township, about a mile downriver from Galesburg and found a native burial site on his property along the Kalamazoo River. According to the 1880 Kalamazoo County History, “when first discovered by the settlers there were not only the [30 Native American] graves but in a small log inclosure [sic] was an Indian sitting, wrapped in his blanket.” Ford left the graves untouched but by 1880 a neighbor, Henry D. Streator, retrieved pots and copper and silver brooches from them.

James Henry Ford remembered that when he was a child, around 1895, the banks of the river on his grandfather’s property had begun to erode, further exposing the graves and washing away their contents. His grandfather salvaged the trade goods and photographed them. Today, the burial site is under Lake Morrow, created when the river was dammed at Comstock in 1939.

The Ford family sold the trade goods to the Museum in 1960. Now, 100 years later, this glass-plate negative provides a broader understanding of the story of those objects. It also strongly suggests that the other negatives in the collection are scenes from the Ford farm in Comstock. The five boxes of negatives Melinda Scott found hidden in her attic have enriched the Museum’s collections. They are quite a find.
MOVIES AT THE MUSEUM
Saturdays, 7 p.m. & Sundays, 3 p.m.
$5 Admission / $3 Students w/ ID
Advance tickets available.
Enjoy these classic and independent films in a state-of-the-art theater. Descriptions are at www.kalamazoomuseum.org.
2/4 & 5: To Kill a Mockingbird (1962)
2/11 & 12: M (Germany, 1931)
2/18 & 19: Orchestra Wives (1942)
   featuring “I Got a Gal in Kalamazoo”
2/25 & 26: Drifters (China, 2003)
3/4 & 5: The Seventh Seal (Sweden, 1957)
3/11 & 12: An American in Paris (1951)
3/18 & 19: Safety Last (1923)
4/1 & 2: Shall We Dance (1937)
4/8 & 9: Stagecoach (1939)
4/15: The Last Waltz (1978)
5/6 & 7: The Treasure of the Sierra Madre (1948)
5/13 & 14: Fretboard Festival (stay tuned!)

THE MUSIC OF JOHN CAGE
ART HOP EVENT
Friday, March 3, 7–9 p.m. – FREE
The Chance Operations Collective performs avant-garde music by John Cage (sponsored by the Arts Council of Greater Kalamazoo).

MLK DAY COMMEMORATION
CITIZEN KING
Monday, Jan. 16, 2:30 p.m. – FREE
This PBS film explores the last years of Dr. King’s life, as his view of the Civil Rights Movement came to include the war on poverty and the Vietnam War. (Museum holiday hours from 1–5 p.m. today.)

BUILDING BIG WITH DAVID MACAULAY
Saturdays, 2:30 p.m. – FREE
Award-winning author and animator David Macaulay’s filmed recreations and unique illustrations explore engineering feats of ancient and modern humans.
2/18: Building Big Domes
3/11: Building Big Bridges
4/8: Roman City
4/29: Building Big Dams
5/6: Castle
5/13: Building Big Tunnels
5/20: Cathedral
5/27: Building Big Skyscrapers

SATURDAY DOCUMENTARIES
Saturdays, 4:30 p.m. – FREE
BLACK HISTORY MONTH
2/4: The Tuskegee Airmen
2/11: The Murder of Emmett Till
KEN BURNS’ JAZZ
2/18: Episode One: Gumbo
3/11: Episode Six: The Velocity of Celebration
3/18: Episode Nine: The Adventure
MAKING AMERICA’S MUSIC
3/25: The Carter Family: Will the Circle Be Unbroken
4/8: Hank Williams: Honky Tonk Blues
MARTIN SCORSESE PRESENTS THE BLUES
4/29: Feel Like Going Home by Martin Scorsese
5/6: Warming by the Devil’s Fire by Charles Burnett
5/13: Piano Blues by Clint Eastwood
5/20: The Soul of a Man by Wim Wenders
5/27: Red, White, & Blues by Mike Figgis

SUNDAY DOCUMENTARIES
Sundays, 1:30 p.m. – FREE
THE HISTORY OF ROCK ‘N’ ROLL
There’ll be good rockin’ as we explore this most modern of musical forms.
2/19: Rock ‘n’ Roll Explodes
3/5: Good Rockin’ Tonight
3/12: Britain Invades, America Fights Back
3/26: The Sounds of Soul
4/9: My Generation
4/30: Plugging In
5/14: Guitar Heroes
5/28: The ’70s: Having a Nice Decade

And… THE GILMORE KEYBOARD FESTIVAL PRESENTS “GREAT PIANISTS/GREAT TEACHERS”
A MUSICAL ADVENTURE

SPRING BREAK PROGRAMS

APRIL 3–7 • 1 to 4 P.M. each day

This musical week celebrates both the KVM’s 125th anniversary and the new traveling exhibit Making America’s Music. Each day we focus our attention on different instruments and sounds. Create show memorabilia, make percussion, string, and wind instruments, learn about unique instruments from around the world, and meet area musicians. See live music in the Mary Jane Stryker Theater as we present concerts each day at 2 p.m. for families and at 7:30 p.m. for teens and up (see page 19 inside for more information).

April 3: It’s In the Wind
(Brownies “Sound of Music” try-it)

April 4: Feel the Beat

April 5: International Sounds
(Brownies “Making Music” try-it)

April 6: Listen to the Stories
(Brownies “Creative Composing” try-it)

April 7: Strings and Things

Kalamazoo Valley Museum
230 N. Rose Street • downtown Kalamazoo
FREE General Admission Open Daily
(Holiday hours for MLK, Jr. Day; closed Easter)
HOURS Mon.—Fri. 9 a.m. to 5 p.m.
Sat. 9 a.m. to 5 p.m. • Sun. & Holidays 1 to 5 p.m.
(269)373-7990 • (800)772-3370
www.kalamazoomuseum.org