INSIDE:
A LOOK AT OUR NEW HISTORY GALLERY

THE PHOTOGRAPHY OF WING YOUNG HUIE

RACE
Are We So Different?
VISITING SCHOLARS SPEAK ON SCIENCE, HISTORY AND SOCIOLGY OF RACE

The following lectures are free and open to the public; first-come, first-served seating will be limited. For more information about related exhibit programming, visit our website at www.kalamazoomuseum.org.

All lectures take place at 2 p.m. at the Kalamazoo Valley Museum’s Mary Jane Stryker Theater.

Sunday, Oct. 3 — Dr. Yolanda Moses
Looking Back and Looking Forward: Racial Formation in the 21st Century
Dr. Moses, professor of anthropology at the University of California, Riverside, is a nationally recognized expert on cultural diversity. She serves as Vice Provost for Conflict Resolution and the Special Assistant to the Chancellor for Excellence and Diversity at UC Riverside. Dr. Moses was involved in the development of the exhibition “Race: Are We So Different?”

Sunday, Oct. 10 — Dr. Carol Mukhopadhyay
How Real Is Race?
Dr. Mukhopadhyay, professor of anthropology at San Jose State University, is a cultural anthropologist whose teaching and research specialties are gender, family, sexuality, multicultural education, culture-cognition, and methodology. She has conducted fieldwork in both the United States and India.

Sunday, Dec. 5 — Dr. Arlene Torres
Latino Settlements and Immigration Debates: What Do Race and Culture Have To Do With It?
Dr. Torres is the Director of the Latino Faculty Recruitment Initiative at the City University of New York. She is a cultural anthropologist with expertise in Caribbean, Latina/Latino, and Latin American Studies. Her scholarly interests include: African diaspora; Puerto Rican and Latina/Latina diaspora; theories of race, ethnicity, gender and nationalism; ideology and praxis; migration and transnationalism; representation; and class and economic development.

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This publication is printed using recycled materials and is recyclable.

ON THE COVER:
The innocence in the faces of this trio of youngsters reflects the message of the Museum’s new traveling exhibit, “Race: Are We So Different?” Racism is not in a person’s brain at birth, but instead is taught and created through laws, traditions, cultures and institutions. These young learners visited the Kalamazoo Valley Museum with the Children’s Defense Fund’s “Freedom Schools” summer program.

Look for this icon throughout the magazine. It indicates 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 KV.

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New at the Museum:
History gallery and a whole lot more!

The theme of the new Kalamazoo Valley Community College brand speaks volumes about the overall message of the Kalamazoo Valley Museum’s new history gallery that opens later this fall.

As the latest improvement at the nearly 15-year-old museum, the history gallery kind of carries its own new theme song—Peter Allen’s “Everything Old Is New Again.”

But whether it’s “old” or “contemporary,” the history of the Kalamazoo area is the history of you. The cover of Museography reflects our desire to place ourselves solidly in the midst of the community. In other words, the cover says “this magazine is about YOU”—you being you, your family, friends, ancestors, and descendants.

In so many ways, the Kalamazoo Valley Museum is a “people’s” museum.

We strive to be a reflection of the present and past that is the greater Kalamazoo region, to engage young and old with interesting and fun learning experiences, and to ignite a little spark of imagination and inspiration that could be Kalamazoo’s future.

Throughout the new history gallery, you will find stories of people from varied walks of life; some from our past and some whom you might meet around town today.

Where suitable records exist, the people featured in the new exhibit tell their own stories in their own words. Sometimes we’ve given them a little help.

For instance, if you want to know what kind of work you might have done in the early 20th century, you’ll be able to plug into a “switchboard” and hear 24 characters, based on real people, tell about their livelihoods.

Museum staff researched local census and other records to find out who was working where and how much they earned between 1890 and the 1920s. Those records tell us very little by today’s information standards. We have no direct quotes from any of the 24 men, women and youths represented, so we helped them speak, through the generosity of 24 local people who volunteered their time and talent.

In its own history, this magazine has been filled with stories of ordinary people doing extraordinary things—or sometimes doing ordinary things. Now you will meet more of these people through stories that consist of their words, images and objects.

Previously in these pages, you’ve seen a photo of radio personality Lori Moore’s beloved Schwinn bicycle, shown again here below. Now you’ll see it as it might have been in its heyday—parked in a 1960s suburban garage.

Please don’t try to extract the Frisbee off the roof of the house. It is fixed there for posterity.

In the history gallery you will meet factory workers, farmers, a school teacher, an inventor: “The Mint King,” Albert Todd, fellow globally known entrepreneur Dr. W. E. Upjohn, and Dr. Homer Stryker.

Some faces and stories will be familiar because they are about your neighbors or about well-known people in Kalamazoo’s past and present. Some stories might even be about you, but you will have to interact with the exhibit to make that happen.

The story of Kalamazoo in many ways is like the everyday stories of so many American communities. It’s a place where everyday people live, work and play together in very ordinary ways. It’s also a place where extraordinary things have happened.

We have legacies of many inventions or innovations that have had global impact. We have individuals and organizations that have helped shape our community and given it its character.

In the stories contained within the new history gallery—and those yet to be written and added in years to come—you will find evidence of lives lived in a community that has grappled with difficult problems and steadfastly refused to give in to those obstacles.

We hope our visitors will see themselves in these stories, and help create new ones for the future.

Lori Moore’s bicycle will have a second life when it takes its place in the KVM’s new History Gallery, opening this fall.

The walls are coming down! For nearly a year, Museum visitors have encountered large construction barriers blocking entrance into the second-floor history gallery. But no longer! “Kalamazoo Direct to You” opens this fall! Our newest exhibit area traces the story of the Kalamazoo region’s growth from the early 19th through the 21st centuries. You can put yourself on stage while exploring our musical heritage or reminisce about good times and old friends in the Douglass Community Center. There’s a lot to see and do as you learn about how we’ve created our community while living and working together—keep reading to find out more...
Most people enjoy music in one form or another, but Kalamazoo has had a love affair with music for more than 150 years.

From folk to blues to rock ‘n roll, bands of all genres are a living legacy to those who came before them. One part of the Museum’s new history gallery celebrates that legacy by showcasing instrument-making in Kalamazoo.

One such maker was Col. Delos Phillips who settled in Kalamazoo after the Civil War. He purchased the Star Organ Co. and sold organs and melodions around the country. In those days, musical entertainment in the home was a prime leisure activity. One of Phillips’ Star organs is on display in the Museum’s “Time Pieces” exhibit.

The highly renowned Gibson Mandolin and Guitar Manufacturing Co. began with the production of the mandolin family of instruments in the late 1890s. Orville Gibson, a music lover and mandolin player, was dissatisfied with the sound quality available in those very popular instruments, so he set out to improve the design. His version was carved from one piece of aged wood and was soon recognized globally for its sound and craftsmanship. Production was small scale, and each piece was handcrafted in the small business he created.

Although Orville left the company early on, it continued growing as a local manufacturer until, in 1917, a larger factory was built at 225 Parsons St. (company lettering can still be seen on the smokestack if you drive by). After capturing the mandolin market, Gibson pioneered major advances in banjos in the 1920s and then guitars in the 1930s. The electric guitar became popular after World War II. Gibsons were so good that many other instrument artisans continue the tradition in Southwest Michigan as well. In fact, there are so many that the Museum began a festival in 2006 to celebrate these fine craftsmen and women. For one weekend every March, the Fretboard Festival brings thousands of music lovers to the Museum to talk to area luthiers, view their work, and hear locally made instruments played in concerts and workshops.

The Museum is always looking for donations from local musicians and manufacturers.

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The Museum is always looking for donations from local musicians and manufacturers.
When the new history gallery opens this fall, visitors will still find a section of the exhibit about the Douglass Community Center in Kalamazoo.

The backdrop, however, will be different. In the old gallery, the setting was the reading room at the Center’s home on Ransom Street. The new exhibit is in that building’s snack bar.

The change is not intended to suggest that eating is more important than reading. Rather, the snack bar was a place to socialize, to mingle with friends, to get together after classes or a basketball game. For many who spent time as young people at the Douglass Community Center, the snack bar is among their fondest memories.

It was here that many experienced a sense of being part of a larger community, a place where they could share their ambitions with others, a place where dreams were nurtured. And so the Douglass Community Center display in the history gallery is a fitting introduction to the third section of the overall exhibit, a section entitled “Dreams We Shared.”

The Center, named for former slave Frederick Douglass who became a leading abolitionist in the 19th century, grew out of the experience of racism and segregation. When African-American soldiers, training at nearby Camp Custer during and after World War I, came to Kalamazoo they found few places to socialize while on leave.

Leaders in Kalamazoo’s African-American community recognized the problem and organized an association where these men could relax. When the wartime need ended, these citizens realized that the organization could continue to play a role in encouraging their dreams and those of their children.

The Douglass outgrew its rented facilities in the German Turn Verein Hall on North Burdick Street. In 1941, it moved into the facility at Ransom and Pitcher streets that would be its home until 1984.

It’s appropriate that the original location was in the Turn Verein Hall. The Turn Verein movement, promoted by German immigrants to the United States in the 19th century, encouraged physical fitness as well as intellectual and cultural activities among German Americans.

Local German Americans organized the Kalamazoo branch in 1879 and dedicated their building on Oct. 21, 1880. It included a gymnasium, a dining hall, a stage for theatrical performances, and a kitchen.

Like the Douglass Community Center, which rented the second floor of the hall, the Turn Verein was a place where Kalamazoo’s German community could gather and share their dreams of becoming part of the American fabric.

Other ethnic groups in Kalamazoo, both in the past and today, have organized clubs or associations in which they could dream of becoming part of the larger community while retaining connection with their own culture. Such organizations, whether in a physical facility or just a regular periodic gathering, are what the Douglass Community Center illustrates in the “Dreams We Shared” section of the history gallery.

The “Dreams We Shared” segment will also look at how Kalamazoo, as a community, has shared those dreams through the media and passed them along to a new generation as legacies on which they can build.

This segment marks the end of the exhibit and asks visitors to consider how they are part of the Kalamazoo area’s history and what they hope to leave for those who come after them.

The Douglass Community Center and its legacy of community leaders, many of whom spent their early years at the snack bar and soda fountain, provides an example of dreams shared and fulfilled.
I n 1984, as part of the centennial celebration of Kalamazoo becoming a city, and again in 1990, the (then) Kalamazoo Public Museum worked with local photographers on a documenta-
tion project.

Those photographs are now in the Museum’s permanent collection and are a valuable record of late 20th-century life in Kalamazoo. Next year, the Museum plans to organize a similar project. In addition to providing a photo documentation of the Kalamazoo area in the second decade of the 21st century, the project will also address an issue that didn’t exist 20 years ago—digital photography.

Over the years, the Museum has received donations of photographs, often from the children or grandchildren of the people who took the original images or were pictured in the images. As they help their parents downsize or settle an estate, they discover that no one in the younger generation is interested in keeping the photos. They turn to a museum or an archive.

These photographs are “hard copies,” and for long-term preservation, that’s what the Museum needs—hard copies. But today’s photos are mostly digital. For a museum the question becomes—how to ensure adding photographs to the collection that will document what is happening today.

Will people save their digital files and someday give them to a museum? Will they continue to migrate those images to newer and newer storage over the decades? No one knows and a museum can’t presume that people will do that.

Chances are, much of the potential photo documentation of every-
day lives of people may be lost.

These challenges—finding digital files and ensuring they are in accessible programs or storage devices—are among the reasons that the Museum is planning a new photo documentation project in 2011.

Another reason is to create a visual record of public and commu-

nity life. Family photographs are fun and valuable, but what about urban and natural environments or athletic and cultural activities?

The Museum has a fairly good record of what 19th-century Kalamazoo looked like—its streets, businesses, and institutions—because of photographers such as Schuyler Baldwin and Wallace White, among others.

How does the Museum get a comparable documentation today? The next photo documentation project will provide the Museum, as well as future generations of Kalamazoo residents, with a col-
lection of early 21st-century images of the community.

The Museum will work with photographer John Lacko to orga-
nize the 2011 Photo Documentation Project. Lacko coordinated the earlier projects.

For the new venture, he will lead a workshop that will train volunteer photographers in documentary photography. Several follow-up meetings will be held throughout the year to provide encouragement, feedback and advice.

Photographers will use their own cameras to document life in Kalamazoo and the surrounding area. At the conclusion of the project, a panel will review the submissions. While most images will become part of the Museum’s permanent collection, the best ones will be displayed in an exhibit in 2012.

The museum’s history gallery provided evi-
dence of the need for more contemporary images of the commu-
nity. As the exhibit plans progressed, Museum staff often found it more challenging to find contemporary images of the community than 19th- and early 20th-century photos.

The earlier projects added several hundred photographs to the collection. The 2011 Photo Documentation Project will enrich the Museum’s collection of early 21st-century images.

The dates for the 2011 project will be announced in the February 2011 issue of Museography. Applications will be available in the magazine, at the Museum, and on the Museum’s website.

Imagine living in the future looking at these “antique” photographs from the 1990 Kalamazoo County Photo Documentation Project. While today they look like ordinary, everyday images, future generations may view them differently. One hundred years from now, they will be a valuable photographic record of what it was like to live in our time.

1. Playing “double dutch” at the Black Arts & Culture Festival in Bronson Park—Jim Keating.
3. Printing the Kalamazoo Gazette—Owen Touster.
4. An animal lover provides a temporary home for adorable adoptables—Sally Putney.
5. Oshtemo Town Hall—Jack Short.
6. A rare view taken from the top of the water tower at the Kalamazoo Regional Psychiatric Hospital—Gordon Loscalzo.
7. “High on Kalamazoo” Air Show held at the Kalamazoo/Battle Creek International Airport—David Touster.
Football originated in the 1860s and 1870s at the college level. In Michigan, the earliest high school games were in the 1880s and by the 1890s, it had spread across the state. The sport's popularity grew quickly. In 1899, Michigan became the first state to organize a statewide high school championship.

Football has changed over the century. From rough-and-tumble, somewhat disputable origins, it is now perhaps the most popular sport in America.

The images on these pages are some of the football-related items in the Museum's collection. Most of the football collection dates prior to 1950 and is focused on Kalamazoo Central High School, Kalamazoo College, and Western State Normal School. If you have football or sports memorabilia from a Kalamazoo school or community league that you would like to see preserved in the KVM, contact Tom Dietz at tdietz@kvcc.edu or call (269)373-7984.
The 1977 TV adaptation of Alex Haley’s blockbuster novel, “Roots,” captivated the nation with its poignant, yet we-shall-overcome sagas of one man’s family encountering racial prejudice and slurs through generations.

The venue will be less dramatic—yet just as illuminating in challenging perceptions among Southwest Michigan residents—when the Kalamazoo Valley Museum hosts “Race: Are We So Different?” from Oct. 2 through Jan. 2.

Fashioned by the Science Museum of Minnesota in conjunction with the American Anthropological Association, the exhibit debuted in St. Paul in January of 2007. Kalamazoo will be the 17th stop on the national tour, coming here even before the Museum of Natural History in Washington.

“Race: Are We So Different?” includes interactive components, historical artifacts, photographs, imagery, educational games, multimedia elements, and graphic displays that introduce visitors to biological, cultural, and historical views on race.

Funded by the Ford Foundation and the National Science Foundation, the exhibit explores the origins and manifestations of race and racism in daily life in the United States. Special presentations designed to reshape people’s opinions about how race can be discussed will be held at the Museum and throughout the community over the three-month stay.

The bottom line is that racism is relatively new on the humanity scene. Race is a sociological concept with no biological basis. It is a human invention with no consensus on what constitutes racial categories.

“Race: Are We So Different?” delivers a three-tiered message:

- **The Everyday Experience of Race**
  - Racism is not a comes-with-the-model element. It is not packed in a person’s brain at birth, but instead must be taught/created through laws, traditions, cultures and institutions.

- **The Science of Human Variation**
  - Racial and ethnic categories are man-made and have changed over time. The genes tell the story—that while biological variations exist, those differences are more marked within ethnic groups than they are between them. In other words, Europeans share more genetic similarities with Africans than they do among themselves, and vice versa.

- **History of the Idea of Race**
  - Sorting people by physical differences is a recent invention. The development of this concept is closely linked to the early development of the United States.

The exhibit is based on scientific research, not on opinions, viewpoints, attitudes or biases. The DNA strands twisting through the cells of any individual—whether black, white, Asian or Latino—bear similar patterns to all other humans.

Dots on an exhibit map show that all humans originated in Africa between 150,000 and 200,000 years ago. After millennia, humans began migrating to what is now Europe and Asia, and to points beyond. In the United States, people tend to be classified as white, black, Latino, Asian or mixed. In Brazil, according to the exhibit, there are as many as 100 terms to identify people by the shade of their skin. That points to the fact, scientists say, that racial categories are social inventions, and are not scientifically valid.

In the history section is a glimpse of how racism, accompanied by greed and Manifest Destiny, uprooted the lives of “Americans” who called this continent home long before Columbus “discovered” it.

Photos and text tell the story of how federal lawmakers in the 1880s, determined to erase the cultures of the Native Americans, removed children from their homes and placed them in boarding schools. They were forbidden to speak their native language or practice their religion to force assimilation.

In one photo, Apache children in long hair and native dress arrive at the Carlisle Indian School in Pennsylvania, where legendary athlete Jim Thorpe eventually rose to global fame. A second photo shows the same youngsters months later with tidy haircuts and buttoned-up school uniforms.

Race and the wealth gap are addressed via piles of fake $20 bills in glass boxes to represent the net worth of families based on race. One race has three bundles of currency carrying the face of Andrew Jackson, one has four, another has 29, with the winner—and still champion—counting 53. Can you guess which group is No. 1 in the wealth gap and which is No. 4?

Threaded throughout the exhibit is the message that when people are assigned to groups based on skin color and other physical features, they are judged as superior or inferior, perpetuating the fallacy of race, and the prejudice it engenders.

“Race: Are We So Different?” offers an opportunity to reshape perspectives, to raise the level of discourse about a subject that too many are uncomfortable addressing, and to enhance an understanding of human diversity.

The exhibit opens during the Oct. 1 Art Hop and is followed by programs during its stay in Kalamazoo, including a Speaker Series at the Museum (see inside front cover of this issue). Check for details at the KVM website www.kalamazoomuseum.org.
Photographer Wing Young Huie has focused his lenses and artistic creativity on the cornucopia of life in his times. The breadth of work by the 54-year-old native of Duluth, Minn., has even warranted praiseworthy commentary from Studs Terkel, one of the most insightful observers of Americana and all of its aspects of the times.

A spectrum of Huie’s photography—ranging from his perspectives on black collectibles, a migrant community in California, Minnesota’s Lutheran congregations, and a panorama of the lives and times of Asian Americans—will be on display at the Kalamazoo Valley Museum from Sept. 18 through Jan. 16.

Under the banner of “Timing is everything,” the Huie showcase basically coincides with the downtown-Kalamazoo stay of the renowned nationally touring exhibition, “Race: Are We So Different?” Over four years he photographed thousands of people in the 15 neighborhoods connected by a well-known Minneapolis thoroughfare that links the trendiest enclaves to the city’s poorest areas. The result was a six-mile gallery of photos displayed in a wide variety of venues.

Born in the United States to Chinese parents, Huie majored in journalism at the University of Minnesota, earning his degree in 1979. Ten years later, he shifted careers to become a full-time professional photographer and began documenting the changing cultural landscape in his home state.

Symbolic of that was “Frogtown,” the name of one of the oldest neighborhoods in St. Paul and home to the largest Hmong community in the state. The Hmong came from the mountainous regions of Vietnam, Laos and Thailand. Many fled their homeland because they were on the wrong side of a civil war and feared an Asian version of “ethnic cleansing.”

His 1995 project, “Black Memorabilia,” captured the collectibles and objects—some valued and some offensive—that represented how white people thought of black people.

Huie garnered national exposure with his “Lake Street USA.” Over four years he photographed thousands of people in the 15 neighborhoods connected by a well-known Minneapolis thoroughfare that links the trendiest enclaves to the city’s poorest areas. The result was a six-mile gallery of photos displayed in a wide variety of venues.

He repeated the genre of converting a neighborhood into a living canvas with “The University Avenue Project.” This street runs through the University of Minnesota to the state’s capital in downtown St. Paul.

That second four-year project allowed him to record what had been old world to developing world to modern world through photographic perspectives of storefronts, big-box retailers, blue-collar neighborhoods, and flashy condos. In the midst of all of this was one of the highest concentrations of international immigrants, collectively reflecting the colliding and evolving American experience.

Huie told a reporter that, in preparing for many of his shots, he had his subjects answer questions—What are you? How do you think others see you? What don’t they see? Describe an incident that changed you. How has race affected you?

The answers to Huie’s questions are written in each subject’s own hand on a small chalkboard, which is held in front of them as they gaze, forthrightly, into the camera. And their responses are as diverse as the variety of populations who make University Avenue their home.

For “Looking for Asian America: An Ethnocentric Tour,” Huie and his wife visited 39 states, from Hawaii’s diversity to the “white bread” hamlet of Scape, N. D. From that came photos of a Vietnamese Elvis, a Hmong enclave in North Carolina, ABCs (American-Born Chinese), FOAs (Fresh Off the Airplane), and a self-described red-neck Chinese restaurant owner. They returned with 7,000 pictures and 40 hours of videotape.

“As an Asian American,” he told an interviewer, “I’m not just interested in Asian-American things. I am interested in a lot of stuff. But as it turns out, you come back with all this material, you spend several years editing and trying to figure out what it is that you have, and what we came up with was a look at America where Asian Americans are in the majority.”

Branching out into other subjects, Huie has focused on adoptive families, coping with dementia, aging and memory loss, a blue-collar neighborhood in California’s prestigious wine country, and what he calls the “culture of waiting in line.”

Huie stresses he doesn’t offer interpretations of his pictures. As he found on his 39-state trip, interpretation is up to each person and filters imposed by culture.

Meet the Artist: Wing Young Huie will give gallery talks during Art Hop, Oct. 1, from 5 to 8 p.m.
The awareness-building and knowledge to be gained from a nationally touring exhibit on race will be available to all ages at the Kalamazoo Valley Museum.

Young children and parents who visit the second-floor Children’s Landscape will experience a preschool theme entitled “Let’s All Get Along” running October through November.

The Kalamazoo Valley Museum has led the country in museum education for preschoolers since the early 1980s. It was recognized by the Association of Youth Museums in 1998 as one of the top 10 preschool programs in the United States.

A space called “Kids Corner” was a busy part of the former Kalamazoo public Museum built and opened in February of 1996. The classroom was set up with individual activities for adults and children to explore. Activities change every two months in Children’s Landscape and serve to introduce children 5 and under to museum exhibits at a preschool level.

With the highly anticipated opening of “Race: Are We So Different?”, Hoppenworth and volunteer Gen Miller were challenged with the task of teaching race at the preschool level.

After studying the exhibit materials, a design for Children’s Landscape was created focusing on three areas of emphasis: physical similarities and differences, neighborhoods, and families.

The “Race” exhibit shows that people are designed the same—that skin color is no more significant than hair color and that how people treat each other comes more from how and where they are raised.

Thematic preschool activities will focus on identifying physical features: eyes, ears, legs, arms, nose and mouth. Puzzles, felt boards, games, books, and X-rays allow parents to play and teach their children about the five senses and about the body parts people have in common.

The Velcro® room will include fabric people on the wall, a doll house, and felt boards. Children can discover who lives in their family and what they like to do together. Books that look at different types of families will be available.

The classroom will become a neighborhood with a grocery store, pizzeria, library, school, and construction area. Families will be able to build a block city. Different types of homes, farms, apartments, and houses will help children understand living environments.

Images from around Kalamazoo allow families to identify places they like to visit. All three areas will include a collection of picture books that emphasize treating each other with respect, kindness, and understanding.

“Identifying our emotions and appropriate responses are important for all ages,” Hoppenworth said. “Learning and practicing to exist peacefully with others through conflict resolution and empathy will be the theme carried throughout each room.”

To the north side of Kalamazoo College is University Addition that was also platted by the mid-1860s. The addition’s name probably refers to the fact that the college was once part of the Kalamazoo Branch of the University of Michigan in the 1840s. The origins of the street names, however, are less obvious.

Bulkeley Street presents a unique challenge. It is identified not only in the 1873 and 1890 Kalamazoo County atlases as Buckley Street but it is known as Buckley Street in city directories until 1934. After that, the name becomes Bulkeley.

If the street name does have a link to Kalamazoo College, the only reference to either Buckley or Bulkeley is in the 1880 History of Kalamazoo County. A one-sentence reference notes that President Stone could always count on donors such as Mrs. Delia Bulkeley for financial support.

Identifying Mrs. Bulkeley presents other challenges. The 1850 census lists a Delia E. Bulkeley, the 12-year-old daughter of Henry and Susan Bulkeley while another Delia C. Bulkeley, apparently either a sister or sister-in-law of Henry’s, is part of the household in 1860. Even if these are the Bulkleys for whom the street is named, it still leaves unanswered why it was called Buckley for nearly 75 years.

Grove Street is called by people or is it named for a place?

In the last decades of the 19th century, Taylor’s Grove was a popular picnic ground. It featured a hillside that was used for seating for lectures and concerts. Could this have been the West Main Hill?

The land was originally owned by Henry Taylor. The 1873 Kalamazoo County Atlas shows a Taylor Street roughly where today’s Prairie Avenue runs. So is this the location of Taylor’s Grove? Is it the original of Grove Street’s name?

Perhaps it is. Historical research doesn’t always lead to easy answers.

What is known is that Taylor’s daughter, Mary, married Frank Henderson who platted Henderson Park, built the Henderson Castle, and gave his name to Henderson Drive. Sometimes the research is too easy.
More than a century ago, each of these implements could have been found in American households, particularly on farms. [Hint: each was used in the preparation of food.]

**#1** This bell-shaped scraper didn’t make it to the kitchen—it was left in the barn—but the end product found its way to the dinner table.

**#2** Its delicate sweetness was good no matter into what shape it was formed. This implement made a one-pound block.

**#3** This is a “tough” one, but a few whacks with this tool and dinner was ready for cooking.

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 or (269)373-7984 and you might see it answered in a future issue of Museography.

**CALENDAR**

**Oct. 2 – Jan. 2**

**RACE: Are We So Different?**

Investigating race and human variation through the framework of science, the exhibit helps individuals of all ages better understand the origins and manifestations of race and racism in everyday life.

A Project of the American Anthropological Association, funded by Ford Foundation and National Science Foundation.

www.understandingRACE.org

**WEEKEND PERFORMERS**

**NOV. 6: LOUIE**
1 p.m. $3/ticket
Direct from New York City; it’s our favorite Louie! Play along to the “Tummy Guitar” and dance to “Bubbles” —not to be missed!

**DEC. 4: JOE REILLY**
1 p.m. $3/ticket
Join our hometown “Spirit Boy” with music from his new children’s CD as well as old favorites.

**PROGRAMS and EVENTS**

Drop in anytime during the hours indicated for these FREE family Hands-On programs. The (B) indicates programs of interest to Brownie scouts. Scouts can call or visit our website for a complete list of programs designed just for them.

Oct. 16: Chemistry Day (B) 12 – 4 p.m.
Oct. 30: Safe Halloween: Color My World (B) 11 a.m. – 3 p.m.
Free Planetarium Show “Nitewalk” (Oct. 30 only) All ages Every half hour from 11 a.m. to 4 p.m. – 7 minutes
Nov. 13: Festival of Arts (B) 12 – 4 p.m.

**Monday–Friday, Dec. 27 – 31**

**Holiday Hands-on Programs “Playing with Words”**

Daily 1 – 4 p.m.
Words can be playful, creative, kind, and hurtful. Discover, in an artful way, the many different meanings of words.

Dec. 27: What’s the Key?
Dec. 28: All Tied Up!
Dec. 29: Putting the Pieces Together!
Dec. 30: Here’s Looking at You!
Dec. 31: Keep Your Eyes Open!

**Great Winter Adventure**

12–4 p.m.
Join Downtown Kalamazoo Inc. and the Museum for a child-cook-off, ice sculptures, and hands-on fun!

**Follow us on Facebook and Twitter**
AT THE KVM
ACCESSIBILITY SERVICES
The Museum is barrier-free. American Sign Language interpreters may be scheduled for programs with a minimum of two weeks’ notice. Assisted-listening devices are available for use in the planetarium. Our TDD number is (269)373-7982.

GROUP ACTIVITIES
The KVM is a great destination for parties and group activities. Artemis cents, planetarium shows, Challenger Learning Center missions, movies, special classes or hands-on programs. Call the reservation coordinator at (269)373-7965 for more information on programs available to groups of all ages.

VOLOUtte ALERT!
Call (269)373-7900 to learn about the benefits of volunteering at the Kalamazoo Valley Museum.

CHILDREN’S LANDSCAPE
Free hands-on activities, exhibits, and programs designed for the mental and physical capabilities of children 5 and under. Older children may participate only if accompanying a preschooler, with the expectation that they play an appropriate role in preschool surroundings.

Hours
Monday–Friday 9 a.m.–3 p.m.
Saturday 9 a.m.–5 p.m.
Sunday 1–5 p.m.

Oct./Nov.
Let’s All Get Along
Learn more about yourself as you discover ways to get along with people in your family and neighborhood.

Dec./Jan.
Let’s Make Music
Count the beats, rattle the shakers, and play instruments of all sorts.

Circle Time Programs
FREE 20-minute programs for families and preschool groups. Monday–Friday 10 a.m.
Saturday 11 a.m.
Stories, musical activities, games, and art projects designed for preschool children ages 3–5.

PLANETARIUM
Spectacular sights and sounds guide your imagination through the amazing universe in our state-of-the-art, full-dome system! $1/person.

Feature Show DAILY at 3 p.m.
“New Horizons” through Nov. 24
From the edge of the solar system, a mountain-sized ball of frozen gases sweeps past the sun and planets, growing into an awe-inspiring comet. Each planet along the way offers new horizons for exploration. Grades 5 and up—30 min.

“Seasons of Light” begins Nov. 26
The longest nights of the year are illuminated with fires, candles, and holiday lights. What are the origins of our holiday symbols and are there connections to the evening sky?

Grades 5 and up—40 min.

“Starry Messenger” through Jan. 8
The moon and Jupiter as they appeared to Galileo when he first turned a telescope in their direction 400 years ago. Grades 5 and up—30 min.

Winter Nights begins Jan. 9
The bright stars and autumn constellations provide a backdrop as we see the moon and Jupiter as they appeared to Galileo when he first turned a telescope in their direction 400 years ago. Grades 5 and up—30 min.

“On My Backyard” begins Jan. 9
Explore the natural world found in your backyard as seasons change and day turns to night. Starts dance and worlds glide by to songs by Fred Penner. Elementary level—45 min.

Night-time Stargazing SATURDAYS at 2 p.m.
“Starry Messenger” through Jan. 8

In “My Backyard” begins Jan. 9
Explore the natural world found in your backyard as seasons change and day turns to night. Starts dance and worlds glide by to songs by Fred Penner. Elementary level—45 min.

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“Starry Messenger” through Jan. 8

Winter Nights begins Jan. 9
The stars shining through winter nights reveal the story of how stars form and what happens to them when the fuel they consume runs out. Grades 5 and up—40 min.

“Night-time Stargazing” SATURDAYS at 2 p.m.
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CHALLENGER LEARNING CENTER
The CLC is an innovative educational facility—complete with Space Station and Mission Control—that takes thousands of visitors each year on simulated space missions. Call (269)373-7976 for more details and to make reservations.

GROUP JUNIOR MISSIONS
Specially designed 90-minute missions for ages 8 and up. Pre-flight activities prepare junior astronauts for an exciting flight in our space craft simulator. An excellent program for scouts and other clubs. Ages 8 & up; minimum of 8, maximum of 14 participants. Registration and $80 non-refundable deposit required at least two weeks prior to mission date; $10/person.

CORPORATE TRAINING MISSIONS
Three-hour, hands-on, team-building experiences for corporate groups with pre- and post-mission activities and a full two-hour space flight simulation. For details, call or visit our website.

MOVIES made in Kalamazoo:
A followup

“And now for the caveat. If we missed any, let us know.”

That’s how we ended an article in the last issue about movies shot in Kalamazoo and other parts of Michigan. You let us know.

Not mentioned was the cinematic works of independent film maker Chuck Bentley, Kalamazoo’s answer to Cecil B. DeMille who has 30 features to his credit. Our alibi is that the writer had a Hollywood mindset. Apologies to Chuck and his wonderful talent.

Also omitted was a film called “Cherry” that was shot in Kalamazoo in late 2008 and had a world premiere last March at the South by Southwest Film Festival in Austin, Texas. It also got some special screen time at the most recent Waterfront Film Festival in Saugatuck.

This one slipped past us. The writer, as well as the entire Museum staff, knew nothing about it, even though one of the chase scenes was shot one night on Rose Street in front of the building. Sorry, friends, but thanks for the heads up.

SUNDAY HISTORY SERIES
1:30 p.m. in the MARY JANE STRYKER THEATER
Curator of research Tom Dietz shares insight into the stories of our community. FREE

October
24 The Making of the Paper City
Kalamazoo’s paper industry began with the establishment of the Kalamazoo Paper Co. in 1867 and grew to dominate the city’s manufacturing economy by the early 20th century. In the decades before World War II, Kalamazoo proudly called itself “The Paper City.” This program explores the rise of the paper mills and their supporting industries. Note this program will be offered at 1:30 p.m. and at 3 p.m.

31 The Sins of Kalamazoo: More Murders Most Foul
American poet Carl Sandburg described Kalamazoo sinners as drab and gray in his poem, “The Sins of Kalamazoo.” In this program, a sequel, we explore additional murders and attempted murders that challenged Sandburg’s claim. These crimes suggest that some of Kalamazoo’s sins are scarlet and red.

November
14 Pioneer Settlers of Kalamazoo County
While names such as Elias Bronson, Justus Burdick, and Bazel Harrison are familiar to those with even a modest knowledge of Kalamazoo County, there were other men and women whose names are less familiar but who were among the first families to put down roots in the region’s settlement. This program looks at some of the less familiar but nevertheless important people who were part of the story.

December
12 The Smelting Pot: Kalamazoo’s Early Metalworking Industry
Blessed with rich deposits of bog iron in the banks of the Kalamazoo River, ironfoundries and metalworking shops developed to provide both former and city dwellers with a variety of metal goods. Before Kalamazoo was “The Paper City,” agricultural implements, carriages, wagons, windmills, and stoves were flowing from its factories.

January
9 Kalamazoo: Michigan’s 19th Century Carriage City?
Several Michigan cities vied for the title of “Carriage City” in the 19th century, including Kalamazoo. In a day when horse-drawn vehicles were essential for transportation and travel, Kalamazoo was home to numerous wagons, buggy, carriage, and sleigh manufacturers. This program explores some of the more prominent.

23 Celery Bitters and Sarsaparilla Bark: 19th Century Remedies for Everything That Ails You
Before the Pure Food and Drug Act, before doctors understood the role of germs in illness, intrepid entrepreneurs and druggists authored remedies and sold their own concoctions, all with a guarantee of a complete cure of one or all of your health problems. Learn more about Kalamazoo’s contributions to these homegrown remedies.

Visit our website for more program descriptions: www.kalamazoomzmuseum.org

Museography
NEW ACQUISITION
Artifacts offer insights into customs, ways

One of the Museum’s charges is collecting the history of immigrant and indigenous cultures in Southwest Michigan. Surprisingly, it has been 43 years since we received any “historic” artifacts made by the first inhabitants of Southwest Michigan, the Anishnabek, who include the Ojibwa, Odawa, and Potawatomi people.

In those 43 years we have collected many wonderful contemporary Native-American arts and crafts, but historic pieces have not found their way here... not until this past year.

In December 2009, David Humphrey of Colorado contacted the collection staff, hoping to find a good home for the stone tools found on his ancestors’ farm in Richland Township.

A little bit of research in U.S. census records reveals that William J. Humphrey settled in the township in the 1840s. The next three generations farmed the family property near what is today West Gull Lake Drive.

According to the donor, the tools were found while his grandfather—Dale Humphrey—or great-grandfather—Frank Humphrey—plowed the fields.

While the Museum collection contains many Native American stone tools that people have found over the years, few have been identified to as specific a location as the Humphrey tools.

Just a few months later, we received a second donation—this time a birdstone—from Donald Myers of Kalamazoo. As with the Humphrey tools, it came to us with good provenance. Myers found the birdstone on his property on G Avenue in Comstock Township.

Birdstones aren’t uncommon, but certainly less common than arrowheads and spear points. And the first thing you might ask when seeing one is—“what is it used for?” There is no definite answer for that, but experts do know that they were made by Native Americans as much as 2,500 years ago.

Myers’ birdstone is made from a hard igneous rock called porphyry, much of which was transferred by glacier from the Upper Peninsula. Porphyry is commonly found in streambeds and on lakeshores.

Interestingly, the Myers property is just north of today’s Campbell Lake and west of a small stream. This same area includes Robert Morris Park and Fred McLinden Nature Trails.

The birdstone and stone tools remind us that centuries before traditional American settlement of this area, there were people living and working on the same lands that we enjoy today.
FREE DOCUMENTARIES

Race: The Power of an Illusion  
Oct. 17 and Dec. 11, 2 p.m.
Questioning the very idea of race as biology, this series suggests that a belief in race is no more sound than believing that the sun revolves around the earth. 3 hours.

Matters of Race  
This 4-part series, booked for two dates in double-header showings, challenges viewers to reconsider the architecture of race, its role in U.S. democracy, and its relationship to power.
The Divide and Race Is/Race Ain’t  
Oct. 23 and Nov. 21, 2 p.m.
We’re Still Here and Tomorrow’s America  
Nov. 20 and Dec. 19, 2 p.m.

Just the Facts: The U. S. Constitution & Bill of Rights  
Sept. 17, 2 p.m.
Learn the history and significance of the U. S. Constitution. This entertaining, educational program, designed for junior high and high school students, makes learning about the country’s history—and founders—lots of fun.

FRIDAY NIGHT HIGHLIGHTS

Every Friday, the Museum will remain open until 9 p.m. Movies and laser shows are $3 per person; concerts in the Theater are $5 per person. * = Free Events.

Dark Side of the Moon, Wish You Were Here or The Wall  
Every Friday at 8:30 p.m.
The Digistar 4 laser projector fills the planetarium dome with computer-graphic images synchronized to the music of Pink Floyd. Shows rotate in a three-week cycle. Adult audiences; 50–70 min.

Art Hop Event: Opening of “Race: Are We So Different?”*  
Oct. 1, 5 to 8 p.m.
Featuring the photography of Wing Young Huie and gallery talks by the artist.

Small Town Son  
Oct. 8, 7:30 p.m.
(Country/Southern Rock/Bluegrass)

West Side Story  
Oct. 15, 7:30 p.m.
The basic conflicts of Romeo and Juliet brought to the rivalry of New York City street gangs in a classic musical. (1961) NR, 152 min.

Freddie Cunningham Trio  
Oct. 22, 7:30 p.m.
(Blues/Soul/Jazz)

Addams Family  
Oct. 29, 7:30 p.m.
Gomez and Morticia are back in this hilarious version of Charles Addams’ New Yorker cartoons. (1991) PG-13, 99 min.

Art Hop Event*  
Nov. 5, 6 to 8 p.m.

Fiddler On The Roof  
Nov. 12, 7:30 p.m.
Tevye tries to instill traditional Jewish beliefs in his daughters, but times are changing. (1971) G, 179 min.

Jay Gavan  
Nov. 19, 7:30 p.m.
(Eclectic original music)

Roads to Memphis  
Jan. 17, 2 p.m.
The story of an assassin, James Earl Ray, his target, Dr. Martin Luther King, Jr., and the seething, turbulent forces in American society that led these two men to their violent and tragic collision in Memphis in April 1968.

RACE SPEAKERS SERIES  
See inside front cover.

Kalamazoo Folklife Organization  
First Sunday of each month, 1:30 p.m.
Bring your instrument and jam with members of the KFO!
Oct. 3 – The Third Coast Ensemble*  
Nov. 7 – The Two Choices Band  
Dec. 5 – The Jamie Martin Band*  
Jan. 2 – Open Mic; all musicians with acoustic instruments are welcome.  
*Event held at Anna Whitten Hall, Rm. 128

White Christmas  
Nov. 26, 7:30 p.m.
After World War II, a couple of Army buddies become a top song-and-dance act. A pair of beautiful sisters add to the mix for a Christmas concert at a lodge. (1954) NR, 120 min.

Art Hop Event*  
Kalamazoo Mandolin and Guitar Orchestra  
Dec. 3, 6 to 8 p.m.

To Kill A Mockingbird  
Dec. 10, 7:30 p.m.
Oscar-winning story of a Southern lawyer with impeccable integrity who defends a black man accused of sexually assaulting a white woman. (1962) NR, 131 min.

Los Banditos  
Dec. 17, 7:30 p.m.
(Americana/Regional Mexican/Country)

New Year’s Fest*  
Dec. 31, 5:30 p.m.
Children’s entertainment

Art Hop Event*  
Jan. 7, 6 to 8 p.m.

Deadwood  
Jan. 14, 7:30 p.m.
(Bluegrass)

Celtic Jam Special Event*  
Jan. 21, 7:30 p.m.
(Americana)

For more program information, visit us on the web at www.kalamazoomuseum.org
HOLIDAY HANDS-ON PROGRAMS

Daily 1–4 p.m.

Words can be playful, creative, kind, and hurtful. Discover, in an artful way, the many different meanings of words.

DEC. 27: WHAT’S THE KEY?
Create a wide variety of key chains.

DEC. 28: ALL TIED UP!
String and weave your art to perfection.

DEC. 29: PUTTING THE PIECES TOGETHER!
Design and build collages and puzzles.

DEC. 30: HERE’S LOOKING AT YOU!
Decorate art you look through like sun catchers and glasses.

DEC. 31: KEEP YOUR EYES OPEN!
Make masks, dolls, and binoculars.