Make Time stand still in the Museum's latest exhibition

Playing with Time
Stringed-instrument makers, music lovers, and fans of all ages, come to the 2011 Fretboard Festival!

Friday, March 4
Play-in contest

Friday, March 25
Kickoff concert

Saturday, March 26 & Sunday, March 27
Performances, workshops and demonstrations

Find out more on page 14 of this issue, and visit kalamazoomuseum.org and facebook.com/FretboardFestival for details as they become available!

Artifactory

An annual collision between poetry & artifacts housed at the Kalamazoo Valley Museum

Sunday, Feb. 27 · 1:30 p.m. · KVM’s Mary Jane Stryker Theater

This seventh collaboration between the Museum and the Friends of Poetry celebrates Kalamazoo and the region through poems on topics as diverse as the Kalamazoo Corset Co., Checker cabs, and Stryker frames. Past participants have included Kit Almy, Marie Bahlke, Marion Boyer, Gerhard Fuerst, Wendy Henry, Janet Loucks, Amy Newday, C.L. Parks, Susan Ramsey, Simon Thalmann, Margaret von Steinen, Nina Feirer, and Gail Martin.

Tom Dietz, KVM curator of research, will act as master of ceremonies.

Admission is free.

For further information, contact Tom Dietz at 269.373.7984.
## CONTENTS

**Volume 10 • Issue 2**

MUSEOGRAPHY is a publication of the Kalamazoo Valley Museum and Kalamazoo Valley Community College.

**Editor:** Bill McElhone  
**Managing Editor:** Tom Thinnes  
**Design:** Elizabeth King  
**Contributors:**  
- Jen Austin  
- Tom Dietz  
- Gina Fischer  
- Elspeth Inglis  
- Paula Metzner  
- Eric Schreur  
**Photography:** Bz Dzielewski, Unique Images Photography

KALAMAZOO VALLEY MUSEUM ADVISORY COMMITTEE  
- Laura Eiler, Chair  
- Mike Laabs, Vice Chair  
- Carol Baker  
- Callie Baskerville-Jones  
- Tom Fricke  
- Christina Holmes  
- Jaye Johnson  
- Anna Whitten  
- Bill McElhone, Director

KALAMAZOO VALLEY COMMUNITY COLLEGE BOARD OF TRUSTEES  
- Jeffrey E. Patton, Chair  
- Susan L. Miller, Vice Chair  
- Anna Whitten, Secretary  
- Derl D. Oberlin, Treasurer  
- Mary T. Gustas, Trustee  
- A. Christian Schauer, Trustee  
- T. Kenneth Young, Trustee  
- Marilyn J. Schlack, President

Museography is published three times a year: Fall, Winter, and Spring.  
Questions about Kalamazoo Valley Museum programs described in this publication may be directed to the Kalamazoo Valley Museum offices.  
Phone: 269.373.7990  
or 800.772.3370

Comments or questions about this publication may be directed to the KVCC Office of Marketing at 269.373.7847.

**Special Exhibit: Playing With Time**  
**Michigan: Good Stories about Good Eats**  
**Stanley Johnston: Picasso of Peaches**  
**The Civil War: Kalamazoo’s Answer**  
**Centerfold: Celery Puts Kalamazoo on the Map**  
**Fretboard Festival 2011**  
**Who in Kazoo: Stockbridge and Mackinaw**  
**Time Pieces: Quilt**  
**New Acquisition: Surveyor’s Tools**

---

**From the Director: New History Gallery’s stories**  
**2010 Donors to the Collection**  
**Photo-Documentation Project**  
**Seasonal Planetarium**  
**Calendar of Activities**  
**Mary Jane Stryker Theater Events**

---

**Correction:** In the Fall 2010 Football centerfold, the player in figure 8 listed as “Bill Hlemon” is actually Bill Glennon. We regret the error.

---

**kalamazoomuseum.org**  
twitter.com/KalamazooMuseum  
twitter.com/KVMPlanetarium  
twitter.com/KVMMUMMY

---

**See it at the KVM**
“I love this place” was the unsolicited praise heard from a 4 year old bounding just ahead of his parent toward the Museum’s “Mystery of the Mummy” exhibit.

His pronouncement both re-affirmed and validated the Kalamazoo Valley Museum’s ongoing efforts to maintain a regional, community-based institution that provides visitors an opportunity to share fun and enriching experiences.

From our youngest to our oldest patrons and all those in between, the KVM actively seeks to broaden our audience through the development of well-conceived and engaging programs and exhibitions.

The recent opening of the new “Kalamazoo Direct To You” exhibition is the latest example of a meaningful and inclusive presentation of the region’s unique heritage.

Last December, the much-anticipated re-opening of the history gallery resulted in a colorful, creative, and hands-on experience of history.

The exhibition is divided into 17 chapters that present a broader and more comprehensive review of the area’s story.

Long-time friends of the Museum will certainly remember many of the iconic features from the original history gallery: the Stryker Circ-O-Lectric bed, the checkerboard in the general store, and the mural of Kalamazoo personae by local artist Conrad Kaufman.

Although the exhibit continues to excel at celebrating many of the more recognizable personalities and stories from the Kalamazoo area’s rich heritage, the new “Kalamazoo Direct To You” provides a greater presence to the previously “unsung” contributors to our story, including those of the many women and minority business, civic, and community leaders.

Some of the new profiles include exceptional stories of women whose leadership roles were generations ahead of the accepted norms for their day.

Matilda Towsley was a 19th-century pediatrician and founder of the Kalamazoo Academy of Medicine. Marie Root served as chief executive officer of the Root Spring Scraper Co. in the 1920s, taking over from her father and leading the company for several years.

These remarkable stories, along with the often-unheralded contributions of Kalamazoo’s African-American community, now enjoy an elevated stature in the exhibition and illuminate Kalamazoo’s rich and diverse past.

Dr. Cornelius Alexander was an early 20th-century African-American physician who, among other things, provided physicals for the Douglass Community Center’s annual summer camps.

Pauline Byrd Johnson was both the first African-American graduate of Kalamazoo College and the first to teach in Kalamazoo Public Schools.

Duane Roberts, a postal worker and community activist, proved that one person can make a difference in advancing the cause of equality for all.

Please consider this your personal invitation to stop by and enjoy firsthand this marvelous, experience-rich gateway to our past, present, and future.

—Bill McElhone
Director, Kalamazoo Valley Museum
Our sincerest thanks to the following donors who contributed to the Kalamazoo Valley Museum’s collection during 2010:

**ALLEGAN HIGH SCHOOL**  X-ray tube  Potter and Sergeant families’ memorabilia
**C. KAKI ALLAN**  jigsaw puzzle
**ANONYMOUS**  KVP Co. paper mop
**CAROL AUSTIN**  “Kalamazoo” mandolin
**KEVIN ASKEW**  Red Cross uniform
**JEANNETTE BADHAM; JUDY VANDERHORST**  Kalamazoo souvenir pins
**FRANK BELL**  View-Master
**MARGARET BORTON**  bonnet, bathing suit
**THE CLOTHING CONNECTION**  portrait of Saddam Hussein
**CO. A, 156TH SIGNAL BATTALION (MNG)**  G.I. Joe and accessories
**PAT CONOLLY**  Kazoo Pants salesman’s sample
**RAY DeVRIES**  hat pins
**LENA ELLINGER**  Edison mimeograph machine
**DAVID GALLIVAN**  Be-Mo advertising sign
**CAROL GILCHER**  Bowers lighters
**KENNETH GILMORE**  World’s Fair souvenirs, children’s records
**GAYDENE GIPSON**  celery jar
**FRED A. HARTKE**  G.I. Joe and accessories
**STEVE HOFMEISTER**  stone tools
**DAVID A. HUMPHREY**  Carl Kleinstuck’s hunting musket
**EDWARD IHLING**  French lace & textiles
**ESTHER D. JAMES**  Kalamazoo city model
**JIM GILMORE ENTERPRISES**  Obama commencement memorabilia
**KALAMAZOO CENTRAL HIGH SCHOOL**  storybook
**KATHLEEN KEAGLE**  wristwatches, tie clip, cufflinks
**SHIRLEY KIME**  G.I. Joe; pie tin
**PEARL L. KONING**  Checker Motors patch
**CARL LAPIKAS**  rotary hand mixer
**BARBARA LARKIN**  Shakespeare trolling motor
**DAVID LONG**  military and baseball memorabilia
**BONNIE D. MAGNUS**  Michigan road map
**DAN MALEY**  wedding dress; photo
**CAROLYN MILLER**  Challenger flight cover (envelope)
**ROGER AND TAB MINER**  bird stone
**DONALD R. MYERS**  cribbage board
**KAY NASH**  letterman sweater, biscuit cutter
**MRS. F. SWIFT NOBLE**  home canner, skirt marker, framed verse
**PAT NORRIS**  baby bassinette
**BILL PARSONS**  Clinton campaign-rally ticket
**KELLEY PATTISON**  woodworking tools
**CAROL PIRKLE; BENJAMIN MENINGA**  Shakespeare reel, lighter, tie clip
**WILLIAM H. RAPLEY**  postcards
**DEB RICHMOND**  almanac, eyeglasses
**EDWIN J. RODAS**  civil defense kit
**HAZEL ROOD**  monogrammed bed sheet
**FREEMAN RUSSELL**  walking doll, puzzles
**BARBARA VEEHUIS SODA**  tennis racket
**EVELYN SELZER SCHMIDT**  surveying equipment, books, photographs
**MARGARET STRONG**  surveying post
**WIGHTMAN-WARD INC.**  WSTC souvenir doll
**TOM WILCOX**
To the naked eye, a golf ball is a rock-hard object that is virtually inflexible and unbendable. Yet, when struck with a club head traveling at upwards of 120 mph, it flattens nearly in half, jet-propelling 250 yards or more out into the fairway. All one really sees is the blur of a shaft and, seconds later, a white projectile nestled in a sea of lush green grass.

These are the kinds of unseen phenomena and split-second events that will come to life when “Playing With Time,” the next nationally touring exhibition at the Kalamazoo Valley Museum, arrives on Feb. 5. Booked to be in downtown Kalamazoo through May 30, this creation of the Science Museum of Minnesota allows visitors—through the use of some high-tech tools—to slow down or speed up time in examining some of the planet’s most amazing natural marvels.

Thanks to high-speed photography, time-lapse videos, natural records of change such as eroded rocks and lake cores, and other “time-shifting” techniques, visitors will be

Did you know...?

- A hummingbird beats its wings two to eight times within the projection of only one frame of a movie.
- A four-day-old plant on Earth is one-trillionth the age of the universe.
- Light from the Orion Nebula has been traveling toward this solar system since the fall of the Roman Empire.

Top of the page: Though the naked eye doesn’t detect it, a stream of water from your kitchen faucet is actually a set of separate drops. “Water Drops” allows you to manipulate a strobe light to freeze the drops in mid-air, slow them to a snail’s pace, or even make them appear to “drop” upward. Above left: At “The Shake Table,” visitors get a one-of-a-kind opportunity to use a high-speed camera, letting them do experiments with events too fast to see with their unaided eyes.
able to, in effect, manipulate time and experience the unseen.

The “Playing With Time” exhibit, which was produced in collaboration with Red Hill Studios in Sausalito, Calif., has three major sections.

The first is home to high-speed cameras that allow visitors to slow down the explosion of a kernel of popcorn and perceive a drop of water hitting a surface, becoming a nano-version of a nuclear blast.

A stream of water from the kitchen faucet is actually a series of individual drops. A strobe light freezes the drops in mid-air, slows them to a snail’s pace, and makes them appear to “drop” upward.

The second section, the heart of the exhibit, explores the study of changes in the Earth, the universe and life. It illustrates how scientists can find evidence of climate changes over the eons through the study of lake bottoms and ice cores.

Interactive computers can make Earth events go forward or backward. By manipulating the rate of change, it is possible to witness volcanic eruptions, glacial migration, and land erosion.

The story of the universe and how it has expanded over billions of years is illustrated through computer animations.

This “investigation” section also explores changes in the human body, and in the plant and animal worlds. When filmed with time-lapse cameras, plants appear to dance as they change and grow.

It examines how a man’s beard grows, how an embryo develops, and how a nerve cell fires. A computer-based activity allows dog lovers to breed virtual border collies through the manipulation of genes and other trait mechanisms.

X-rays of hands, hips and feet of people of different ages chart how a person’s body changes with age. Through time-lapse photography, the rotting and decay process is captured in fruits and vegetables left unprotected for weeks.

Using touch-screen computers, budding artists can “paint” the same forest scene as it would appear during all four seasons.

The third section, “The Reflectory,” invites visitors to enjoy a stunning look at the world of change over time. A panorama of seven screens displays hyper-fast and super-slow events, from the splashing of water drops to canyons forming.

This experience shows that even the quickest happenings are made up of discrete parts, and, in the production of elegant beauty, how the parts seem to work together to create natural change of all kinds.

“Playing With Time” debuted in March of 2002 and has traveled the nation unveiling a world of changes that happen too fast or too slow for the eye to see, from the flick of a camera’s lens to the age of the universe.

A similar playing-with-time experience is available in the museum’s “Science in Motion” gallery. “Recollections” invites the participant to move in front of a large video-projection screen.

As the person moves, his or her image is recorded by a video camera and passed on to a computer that has special image-processing capabilities. The person’s silhouette or outline is extracted, assigned a color based on the instant that it was recorded, and projected onto the screen. The images build up, creating a painting based on movement—and time.

Playing With Time is a co-production of the Science Museum of Minnesota and Red Hill Studios. The exhibit was made possible with support from the National Science Foundation.

Top of page: When filmed with time-lapse cameras, plants appear to “dance” as they change and grow. Try out the blue-screen technology of “Plant Dance” by donning a cloak of leaves and becoming a partner in the transformation. Right: Test your knowledge of the sequence of natural events by comparing changes in the natural world, then guessing which ones happen the fastest and which ones happen the slowest.
With Kalamazoo’s celery-growing history, the cereals of Battle Creek, and the Fruit Belt of Southwest Michigan, where grapes, blueberries and other sweet natural treats have been king for decades, Michigan has a food legacy almost second to none when it comes to other states.

That aspect of the past, along with the cultural and social connections to what Michiganders have grown and eaten, is the theme of a coming attraction on the first floor of the Kalamazoo Valley Museum.

“Michigan Eats: Regional Culture Through Food,” an exhibit fashioned by the Michigan State University Museum, will be on display from Jan. 22 through April 10.

Michigan’s wide array of edibles has—down through the years—fertilized and nurtured the state’s agricultural industry, which has been ranked as No. 2 in Michigan and continues to challenge manufacturing for the top spot.

“According to popular wisdom, we are what we eat,” says Yvonne Lockwood, curator of folklife at the MSU Museum. “What we eat says volumes about us—our backgrounds, our social, cultural, economic and religious status, our food preferences—in other words, who we are.”

“Michigan Eats” represents “an entire complex of ideas, behaviors and beliefs centered on food production, preparation, presentation and consumption, and the role of culture in shaping and preserving it,” Lockwood says.

“The biological necessity to eat is unquestionable,” she says. “However, it is to culture, not biology, that we must look to explain why we eat what we eat.”

The exhibit examines the creation of early Michigan cookbooks and a variety of food-centered celebrations—from fish fries to cherry and berry festivals.

It also draws on the MSU Museum’s extensive history and cultural collections to help tell the story of Michigan’s foodways, such as cabbage slicers for sauerkraut, sap buckets for maple syrup, apple picking sacks, early Kellogg’s cereal packaging, and even the wild-rice winnowing baskets used by early Native Americans.

Above, many bakeries in Hamtramck make thousands of paczki for the Tuesday before Lent. (Photograph by Al Kamuda; Courtesy of the MSU Museum)
While wild game, freshly caught fish and maple syrup have been a part of the diets of native people for millennia, the arrival of pioneer settlers and the influx of their cultures have added all kinds of edibles to daily menus:

The meat-and-potato turnover known as a *pasty* in the Upper Peninsula

The *asparagus* of the shoreline of West-Central Michigan

The *sugar beets and beans* of The Thumb

The *mushrooms and tart cherries* of Northern Lower Michigan

The *coney/chili dogs* of Detroit’s Greek community

The *potatoes* of Central Michigan

The *varietal and juice wines* that are bottled up and down the Lake Michigan shoreline

Formerly relegated to the kitchen or workshop, aprons have made a resurgence in recent years. Re-creations are making fashion statements in retail stores such as Anthropologie and Sur la Table, as well as such online sources as Etsy and eBay.

The Museum is displaying a variety of vintage aprons belonging to the collection of Penny Thompson as part of the “Michigan Eats” exhibition.

Thompson began collecting in the 1960s, and her inventory now numbers in the high hundreds. While she admits to loving all sorts of vintage textiles, she was especially inspired by her apron-wearing grandmothers and great-grandmother.

Styles on display will include embroidered gingham half-aprons, humble work aprons, and children’s aprons, as well as turn-of-the-century white work and more dressy versions that Thompson refers to as “Honey, I’m home!” styles.

The exhibition continues through April 10.
He was called “Michigan’s Luther Burbank” and “The Picasso of Peaches.”

Because of the ingenuity of horticulturist Stanley Johnston, the state’s climate, and its Southwest Michigan soils, the bountiful Fruit Belt region flourished in even greater prosperity through the middle years of the 20th century.

Directing the Michigan State University Agricultural Experimental Station in South Haven for almost a half century starting in 1920, Johnston showed that it was OK to fool with Mother Nature as he mixed and matched the physical traits of fruits.

Johnston and his research created seven varieties of large, juicy freestone peaches—the Havens—two of which have dominated the nation’s production of that fruit for decades and spread to European nations.

Envisioning a ripe-for-plucking edible that was larger than a grape, Johnston is also credited with being the father of Michigan’s blueberry industry, another prime contributor to the state’s agricultural profits.

Born in September of 1898 in Roscommon County, Johnston gained an appreciation of what grows outdoors from his lumberjack father. The prophecy from his senior class predicted Johnston would one day graft a blueberry bush onto a jack pine. The World War I veteran enrolled in what was then Michigan Agricultural College where he starred on the school’s baseball team as a catcher. Upon receiving a bachelor of science from the future MSU, he was dispatched to the experimental station that had been in operation just off of St. Joseph Street on the shores of Lake Michigan since 1889.

That outpost for agricultural research stayed open until 1980 when it was moved closer to the East Lansing campus.

Johnston initially dedicated himself to improving the region’s peach industry that was hamstrung by having a relatively short window for picking and marketing the annual harvests.

From 1924 through the early 1960s, the results were peach varieties that featured easily removed pits, thicker skins, and a consistency that held up better during shipping.

Way before Johnston, peaches had taken root in this part of the country. The first tree reportedly sprung from a pit that was buried in St. Joseph in 1775. South Haven got into the act in the mid-19th century when the first peach orchard was planted.

By 1873, South Haven had become a fruit center with peaches as the community’s chief crop. The fruit could be marketed up and down the Great Lakes.

While the peach industry had its ups and downs over the next decades, more stability entered the fruit-growing enterprise once Johnston had done his genetic magic.

Johnston, who died in 1969, was not a two-fruit guy either. During his 46 years of research, theories, and practical applications, the man regarded as “The First Citizen of South Haven” invigorated Michigan’s raspberry, strawberry, pear, and apricot harvests, much to the monetary delight of growers all over the state.
An introductory meeting for the 2011 Kalamazoo Photo-Documentation Project will be held at the Museum on Saturday, Feb. 12, at 1:30 p.m. This session will define documentary photography, discuss the background of the project, and review the participant expectations. It will be the first of periodic review sessions over the course of the year that participants will be expected to attend.

The project will be limited to digital photography, and participants will be expected to own a camera capable of producing images of at least 300 dpi x 8" or better. The camera must have adjustable shutter speeds, adjustable f-stops, and adjustable ISO settings. With a few exceptions, it should have interchangeable lenses. Participants need not be professional photographers, nor do they need to have had formal training.

Interested photographers should complete a participation form indicating their interest. The form will be available on the Museum’s website at kalamazoomuseum.org or can be picked up at the Museum’s front desk.

After the introductory meeting, participants will have until Feb. 21 to make an official commitment to be a part of the project.

On March 5, the formal kick-off meeting will be held at the Museum at 1:30 p.m. This will be a required meeting for all participants to address the project’s timetable and deadlines, select topics and subjects, define the geographic area (within a 20-mile radius of the Museum), and talk about related issues.

Two weeks later, there will be a voluntary technical workshop for those participants who want to improve and refine their skills with lighting, lens selection, and the like. This meeting will be on Saturday, March 19, at 1:30 p.m.

After that, participants will begin documenting life in Kalamazoo in 2011. There will be three follow-up meetings of which participants will be expected to attend at least two.

Photography will end on Nov. 7. A final wrap-up meeting with submission of photographs will be held on Dec. 3.

---

The Kalamazoo Valley Museum begins the 2011 Kalamazoo Photo-Documentation Project in February.

This nearly year-long project will attempt to compile a record of life in Greater Kalamazoo through the eyes of volunteer photographers. It will build on comparable projects in 1984 and 1990.

Throughout the project, John Lacko, the professional photographer who coordinated the two earlier projects, will be working with the Museum. Contact Tom Dietz at 269.373.7984 or tdietz@kvcc.edu for more information.

---

One hundred and 50 years ago, as winter winds swirled through the village streets, residents of Kalamazoo cautiously watched the pending crisis between North and South.

Even before Abraham Lincoln had taken the oath of office, seven southern states had left the Union and created the Confederate States of America.

By early April, the threat of civil war, of military conflict between Americans, was looming.

The entire course of events had been followed carefully by the village’s residents. In the weeks following Lincoln’s election, The Kalamazoo Gazette had followed the political turmoil and the secession efforts in the South.

While chiding northern Republicans for not taking the secession threats seriously, the newspaper warned Southerners of the dangers of civil war, concluding that “once the shock of arms is provoked, the madness of the hour will embroil the whole land in a contest such as the civilized world never yet has witnessed.” (Nov. 16, 1860)

In the weeks following Lincoln’s inauguration, the paper reported on the situation at Fort Sumter in Charleston, S. C. Gazette editor Volney Hascall continued to warn against civil war, as the crisis reached its turning point in early April 1861.

Hascall was a supporter of the Democratic Party and endorsed Stephen A. Douglas in the 1860 presidential election. He had long been a critic of anti-slavery activists whom he felt were promoting sectional division for their own political advantage.

On April 12, he lashed out at those he felt responsible for bringing the nation to the brink of civil war. “The fatal poison was first administered to the body politic when ambitious, unscrupulous, dangerous men first brought the slavery question into the arena of national politics… The scheme was concocted, originally, by wicked politicians; and the clergy, the church, and the sentimental of every hue and shade, joined hands with the wicked politicians to swell the numbers and force the victory.”

The following week, the Gazette reported that South Carolina militia had forced the surrender of Fort Sumter. It printed President Lincoln’s proclamation requesting 75,000 volunteers to put down the rebellion.

Despite his opinion regarding who was responsible for the outbreak of hostilities, Hascall pleaded with his fellow citizens not to fall into the madness of the hour. He warned that the conflict would embroil the whole land in a contest such as the civilized world never yet has witnessed.

Above: On April 19, 1861, The Kalamazoo Gazette reported the start of the Civil War with this page-two story on the surrender of Fort Sumter in Charleston, S.C. Charles May, shown top right, commanded Company K of the Second Michigan Infantry that left Kalamazoo on the morning of April 30, 1861, to join Union forces in Detroit. Above right: The Gazette of April 26 provided further coverage of the Civil War.
to be pessimistic about the situation, noting that “Patriotism and encouragement work well together.”

The people of Kalamazoo heeded the president’s call for volunteers. On Monday, April 15, village leaders met and organized a mass rally for Tuesday evening at the old Fireman’s Hall on Burdick Street. A large crowd turned out, listened to patriotic speeches, and approved a series of resolutions pledging to uphold the Constitution and the Union.

They also agreed to erect a liberty pole, a custom that had been used to symbolize freedom and liberty before and during the American Revolution.

On the following Monday, a crowd gathered at Rose and Main streets (Michigan Avenue) and raised such a pole. Standing 150 feet tall, it was topped by an American flag. A similar pole was later raised in front of the Excelsior Fire Station on South Street.

The following week, on April 30, the first two units of volunteers boarded a train at the Michigan Central station bound for Detroit to join the 2nd Michigan Infantry Regiment.

A huge crowd watched them leave. A band played, and patriotic speeches were delivered. Hiram Underwood, the so-called “Sweet Singer of Kalamazoo,” sang a moving rendition of the Star-Spangled Banner that those in attendance remembered for years.

With tears and fond farewells from loved ones, the young men then boarded the train that slowly left the station.

They were not Kalamazoo’s only volunteers.

The following day, another unit marched through the village streets and rallied at the Court House. Comprised of 78 men between the ages of 46 and 80, the Silver Grays pledged to defend the nation and the flag and offered their service as well.

Kalamazoo’s women quickly organized to support the war effort. On May 10, the Gazette reported that they had begun making sheets and blankets for the troops.

Editor Hascall praised their effort, noting that they were fighting as effectively as the men in arms. From that start would emerge the Kalamazoo Ladies’ Soldiers Aid Society, which would collect supplies and organize several “Sanitary Fairs” to raise funds for the soldiers throughout the war.

When the first shots were fired at Fort Sumter, Americans embarked on what would prove to be the bloodiest and deadliest war in their history. Kalamazoo residents quickly rallied to do their share to preserve the Union.

*Top left: The Michigan Central Railroad Depot, where on April 30 a huge crowd turned out to cheer two companies of Kalamazoo men who boarded trains there. Top right: This 1863 call-for-volunteers poster is typical of repeated efforts made to recruit soldiers throughout the war.*

kalamazoomuseum.org
When you think of Michigan and food, perhaps you picture pasties from the Upper Peninsula, cereal from Battle Creek, or cherries from the Grand Traverse region.

But what about celery from Kalamazoo? There was a time when celery was more than a vegetable for soups and stews.

A tender, sweet, white variety grown in Kalamazoo’s rich muck fields, beginning in the 1860s, was considered a delicacy. Vendors sold it to passengers on trains stopped at the depot.

So much was grown that it became the basis for one of Kalamazoo’s famous nicknames—“The Celery City.” By the 1930s, the Pascal variety of celery—America’s favorite today—took over the market, and Kalamazoo’s celery disappeared by the early 1960s.

Take a look at Kalamazoo’s celery legacy as reflected in photos, documents, and objects from the Museum’s collection.

1. Toward the end of Kalamazoo celery’s popularity, local growers tried to improve sales by marketing with giveaways such as this 1946 booklet filled with recipes using celery.

2. Every celebration took advantage of the fame of Kalamazoo’s celery. In 1898, it was used on a souvenir pin, showing a Dutch farmer with a wheelbarrow full of celery.

3. “Celery City” was included in many business names, such as the Celery City Cycle Co. on South Rose Street, shown here in 1895.

4. Many believed that celery had curative value. The Celery Medicine Co. began in 1891 by producing a variety of medicines made from celery.

5. Kalamazoo’s celery and Battle Creek’s cereal came together in a product called “Tryabita” in 1901. The company marketed the wheat-and-celery cereal to help with indigestion.
6. Kalamazoo’s tasty celery was a common relish at the dinner table, shown here around 1890.

7. When Kalamazoo celebrated its silver anniversary of becoming a city in 1909, residents wore this souvenir pin with a stalk of celery on the medallion.

8. The Kalamazoo Vegetable Parchment Co. made a special wrapping paper that local celery shippers used in the 1940s.

9. Celery farms were concentrated on Kalamazoo’s North Side, along Portage Creek near South Burdick, and in the Comstock area. This farm family is photographed in its Comstock celery field around 1910.

10. A celery motif was popular on collectible Kalamazoo teaspoons. This sterling-silver spoon is an excellent example.

11. Celery vases were common household items 100 years ago.
Luthiers, musicians, and music lovers have gathered at the Kalamazoo Valley Museum to celebrate stringed music in Kalamazoo for five years now.

The festival began in 2006 with a vision to celebrate Kalamazoo’s music heritage. At the time, many festivals existed, but none seemed to celebrate luthiers from the area. There are more than 20 stringed-instrument makers in Southwest Michigan, and the Museum wanted to recognize their art and their efforts.

With its increasing size and popularity, the Fretboard Festival was extended to a two-day event in 2008, attracting more than 2,000 music lovers to the Museum.

The fourth festival was extended once again by adding a play-in contest for local fretboard talent. The inaugural winner, Carmea, earned the opportunity to perform during the festival and a spot in the Museum’s 2009 Friday night fall concert schedule. The 2010 winner was Kalamazoo’s own Small Town Son, which has seen much success this year in the region.

The 2011 festival kicks off on March 4 at 6 p.m. with another play-in contest that will be part of that month’s Art Hop in downtown Kalamazoo. The festival itself will begin with a concert March 25 at 7:30 p.m. by Papa’s Front Porch Blues Band.

For the remainder of the sixth festival—Saturday, March 26, from 11 a.m. to 6 p.m. and Sunday, March 27, from 1 to 4 p.m.—the agenda will include workshops, lectures, and displays.

Saturday’s headlining concert will be Funktion, and Sunday’s will be Small Town Son, with times to be determined. Performers both days will include festival favorites as well as a few new talents to keep things fresh.
Were you wondering...

**What is a luthier?**

A luthier is an artisan who makes or repairs stringed instruments including guitars, violins, mandolins, cellos and banjos.

**Who is performing at the festival?**

For the most up-to-date information about the 2011 Fretboard Festival, visit either kalamazoomuseum.org or facebook.com/FretboardFestival. Contracting is still in process.

Vendors come into the Museum at no cost for the Fretboard Festival, but the benefits of participating are fruitful for these artisans.

Ry Charters of Charters Guitars has displayed his work in the last two festivals.

Charters’ orders have increased for custom-built instruments. He has partnered with another local, independent guitar-retail shop, Tremolo, to help out with repairs.

Charters says he still works directly with customers on restorations and large projects, and continues to call customers with options and estimates, but the repairs are checked in and returned through Tremolo.

He indicates that Tremolo takes great care of the customers since he has become so busy with incoming orders. Charters Guitars continues to build and repair guitars in its Kalamazoo workshop on Cork Street.

Charters says he has 13 custom instruments at various points of construction, and is continuing to design and make tooling for the Red Arrow model guitar. This is currently the main focus of the business, and these guitars will be in stores nationwide in early 2011.

Two prototypes were shown at last year’s Fretboard Festival, and the first production guitar will be on display at the upcoming event.

Right: Electric Parlor, a design unique to Charters Guitars, handmade in Kalamazoo of cherry, maple, and ebony.
The Museum’s new history gallery, “Kalamazoo Direct to You,” offers short stories—called “Who in Kazoo”—about people who played key roles in local history.

However, not all notable local figures are included in the exhibit. Museography intends to tell their stories as well, and this issue contains two—Francis B. Stockbridge and his wife, Betsy Arnold.

As the passenger ferries approach Mackinac Island, tourists can’t miss the large white hotel that looms over the downtown business district. Aptly named the Grand Hotel, the imposing structure is one of the island’s historic landmarks.

Many Kalamazoo residents may not, however, realize that the Grand Hotel was the brainchild of a local resident—lumber baron, industrialist, and U. S. Sen. Francis B. Stockbridge.

In 1874, when the lumber industry in the Lower Peninsula declined, he dismantled his Saugatuck mill and moved it to St. Ignace, located across the straits from Mackinac Island.

Stockbridge moved to Kalamazoo and, together with Lorenzo Egleston, started the Kalamazoo Spring and Axle Co.

In 1882, Stockbridge purchased land on Mackinac Island. With its spectacular view of both lakes Michigan and Huron, he believed it was an ideal setting for an elite resort.

According to legend, Stockbridge turned down various proposals for such a hotel because they were not sufficiently grand. He finally sold the land to the Mackinac Island Hotel Co.

The new owners—two railroads and a steamship company—wanted to promote tourism. Their plan for the hotel had obviously satisfied Stockbridge’s vision. The Grand Hotel opened to the public on July 10, 1887.

That was a very good year for Stockbridge. He had long been active in Michigan politics, serving terms in both the State House and the State Senate. In 1887, the Michigan State Senate elected him to the U. S. Senate, the second resident of Kalamazoo to serve in that capacity. Charles Stuart had served one term in the 1850s.

Sen. Stockbridge’s wife also has a connection to Mackinac Island and the Grand Hotel. Betsy Arnold Stockbridge’s brother, George Arnold, had been postmaster in Saugatuck when her husband’s lumber company was located there. When Stockbridge moved the mills to St. Ignace, George went along as an investor.

As tourism became a major factor on Mackinac Island, George expanded his business horizons. He organized a company that drove carriages and wagons on the island, taking tourists and freight to the Grand Hotel. And he started a ferry company that is still in business, the Arnold Ferry Line.
A careful examination of the 1873 Atlas of Kalamazoo County reveals several additions to Kalamazoo’s North Side that bear the names of the men who developed those properties.

Consider the names of the additions—Prouty, Richardson and Wattles, Parsons, Bush and Paterson, Krom and Hascall, and finally, Dudgeon and Cobb. Many of those men’s names today identify streets. Let’s explore some of them.

Amariah T. Prouty platted several additions, including one as early as 1847 in the Stuart neighborhood where his house still stands on Elm Street. He also owned a farm on the northern edge of the community where Prouty Street is located.

Thomas Richardson and Myrtle Wattles, who ran a butcher shop, platted two additions in 1868 north of North Street between Pitcher and Walbridge streets. Residents of that area today are familiar with three short streets, Richardson Street, Myrtle Street, and Wattles Place.

Jonathan Parsons, a hardware merchant, owned a large lot near where the Lincoln International School now stands. He platted the area around that lot as the Parsons Addition in 1867. Guitar lovers will recognize Parsons Street as the location today of the Heritage Guitar Co. in the old Gibson Guitar factory.

The most prominent building contractors of the 19th century were Frederick Bush and Thomas Paterson. Their firm built many of downtown Kalamazoo’s most prominent public buildings, some of which, like the Ladies Library Association and the Intermodal Transportation Center (formerly the Michigan Central Railroad Depot) still stand. The Bush and Paterson Addition gave its name to both Bush and Paterson streets.

Andrew Krom owned a farm near where Krom Street intersects Paterson Street. In 1871, he and Lucien Hascall laid out the small Krom and Hascall Addition.

Not to be outdone, John Dudgeon and Charles L. Cobb developed three additions between 1866 and 1874. These plats were located between North, Burdick, Paterson, and Westnedge, but curiously there is neither a Cobb nor a Dudgeon street in the area.

However, there is a Cobb Street several blocks west of there, but it’s not clear whether it is named for Charles Cobb. Nor is there a Dudgeon Street today, but in the 1893 Illustrated Atlas of Kalamazoo County, today’s Paterson Street between Rose and Douglas is identified as Dudgeon Street.

Prouty, Richardson, Wattles, Parsons, Bush, Paterson, Krom, Hascall, Dudgeon, Cobb—many of those names identify today’s streets.

Finally, the northern city limit today runs close to Dunkley Street. Samuel J. Dunkley, who also owned a nursery at Pearl and Dutton streets, was also a major celery grower.

His celery fields were located near the street that bears his name. It’s probably better that he is remembered from the street name because the celery-flavored soft drink and the celery-flavored hard candy he marketed have long since been forgotten.

Above: Amariah T. Prouty, one of Kalamazoo’s earliest settlers, owned a furniture and cabinet shop. Above right: In addition to his nursery in the Vine neighborhood, Samuel Dunkley owned a celery farm on Kalamazoo’s North Side.
“As the days begin to lengthen, the cold begins to strengthen” rings true again at this time of year, and warm indoors beckons us to stay inside, away from the howling winter winds.

This adage speaks to the days after the winter solstice. Just after solstice, which literally means “sun still,” the sun appears to hover for a few days before beginning its journey back to the northern hemisphere.

The winter solstice marks the shortest day of the year, but each night thereafter is shorter than the one before. January’s nights are long, lasting nearly 15 hours, but by the vernal equinox on March 20, the night lasts only 12 hours as the sun makes its official return to our hemisphere, and winter turns to spring.

As the sun climbs higher, spring turns to summer and the nights diminish to a mere nine hours.

Those brave enough to endure the frigid winter temperatures are rewarded with long nights of amazing stargazing.

Cold air tends to be very dry, and thus very clear, allowing the brightest of stars to appear to twinkle through the dark winter sky.

If you know where to look, even a pair of binoculars will reveal swarms of stars, clouds of interstellar gas, and even a distant galaxy. The Museum planetarium’s state-of-the-art projector allows you to traverse space and time to view Hubble images, real-time data of planets and satellites, constellations, and mythological characters like never before.

The seasonal stargazing shows, “Winter Nights” and “The Artists’ Sky,” provide the best objects for viewing in each season.

This winter and spring, the moon is new near the beginning of each month. As a result, the first week of each month is best for viewing fainter objects such as the hazy glow found within the sword of Orion the Hunter.

“Winter Nights” takes viewers 1,500 light years beyond our solar system to the Great Orion Nebula, a vast diffuse nebula containing glowing clouds of gas and dust that ignite a stellar nursery.

Melding art and astronomy, “The Artists’ Sky” views the universe from Van Gogh’s “Starry Night” and Gustav Holst’s “The Planets.” Saturn is highlighted as it returns to the evening sky in March, traveling within the constellation of Virgo until it sets in summer.

For those who rise early, Venus returns as the morning “star” in January, remaining in Libra all spring.

“Wonders of the Universe” peers even deeper into space using the eyes of the orbiting Hubble Space Telescope to travel back billions of years to witness the birth of the universe and the formation of galaxies.

Sky watchers in January can look overhead to view the Andromeda Galaxy. At 2.5 million light years away, it’s the most distant object seen with the naked eye alone.

So as the days begin to lengthen in the New Year, prepare with a backdrop of information in the planetarium to aid in viewing a menagerie of celestial objects abundant in the winter and early spring skies.
Nothing quite compares to wrapping yourself in the warmth of a home-made quilt on a cold winter night, or climbing into bed between fresh sheets and a soft, comfortable quilt.

And whether it’s a fancy quilt with beautiful, symmetrical designs, or one more modest, made from strips of old or leftover fabric, a quilt is a feast to the eye and a treasure to its owner.

Many are passed down through families—and, if they aren’t worn and used up, some end up in museums.

The Kalamazoo Valley Museum has 53 quilts in its collection. Seven of those were made by African-American quilters. One—a bright and cheerful “string” quilt—is on permanent display in the Museum’s Time Pieces exhibit.

Johnnie Miller came to Kalamazoo from Mississippi in 1975. She brought with her a long tradition of quiltmaking learned from her mother and grandmother.

According to Mrs. Miller, after a day’s work…“[my mother and grandmother] didn’t have anywhere to go—they would just sit and piece.” In other words, the process of making a quilt by piecing together strips or strings of fabric.

String quilts’ popularity began in the mid-1800s. That was the period when machine-made fabrics became available. Most middle- and lower-income women made clothing for their family, and, if the family was less well off, every scrap of leftover fabric from the new cloth (or from old clothing) was re-purposed, often into a string quilt…and so the tradition began.

These early string quilts were created from strips of fabric cut 1 to 2 inches wide and sewn on a square, triangular, or rectangular backing of newspaper, muslin, or even an old grain bag.

When all the blocks were assembled into a bedcover, the layers of the cover may have been quilted together. But many were just tied together by making a knot of yarn or embroidery thread at the four corners of each block.

Mrs. Miller used this simpler and faster tying technique, which allowed her to make several string quilts each winter. She made them for the beds in her home—each one sandwiched between a blanket and bedspread.

As she told a curator at the Museum in 1990, “Quilting is doing something for the home and [is] something that my ancestors did.”

For Mrs. Miller, her quilt was a useful, everyday object. For the Museum, it is a piece of history.

See it at the KVM

Johnnie Miller poses with the colorful quilt that now hangs in the Museum’s Time Pieces exhibit. The quilt, shown at left, reflects a long tradition of quiltmaking in Miller’s family.

kalamazoomuseum.org
#1
This was used to deliver messages as early as the 1840s. One person held it while another grabbed the hoop with a message attached. Who would have used this?

#2
Think of pumpkin pie and eggnog to figure out the use for this small device.

#3
It has been around in one form or another for more than 150 years—and you might have had one as a child.

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.
SPECIAL EXHIBITIONS

Playing With Time
Feb. 5 – May 30
Journey to the unseen world of natural change and see events that happen too fast or too slow for humans to perceive.

Playing With Time is a co-production of the Science Museum of Minnesota and Red Hill Studios. The exhibit was made possible with support from the National Science Foundation.

Jan. 22 – April 10
MICHIGAN EATS: Regional Cuisine Through Food
Explore the diverse food traditions found around the state with interpretive panels, objects and sound clips.

From Michigan State University Museum

WEEKEND PERFORMERS

FEB. 5: DUNUYA DRUM AND DANCE
1 p.m. $3/ticket
Come hear the sounds of global drumming from this collective presentation of music from West Africa and the Diaspora (including Cuba, the Caribbean, North Africa, and Brazil).

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.

Feb. 12: Picture Perfect
1–4 p.m.
Make time stand still by decorating picture frames!

Feb. 26: Out-of-the-Box
1–4 p.m.
Fold, decorate, and design boxes of all shapes and sizes.

March 12: Festival of Health (B)
12–4 p.m.
Local health professionals will share tips on staying healthy and stress-free. Learn more about exercise and other ways you can maintain your health. (B) Healthy Habits and My Body Try-its

Spring Break Hands-on Happenings: “What’s the Source?”
Monday–Friday, April 4–8
Daily 1–4 p.m.
Celebrate our new history gallery by learning to identify the materials from which artifacts and crafts are made.

April 4: Paper
Design all kinds of paper crafts.

April 5: Wood
Use wood in art projects.

April 6: Fiber
Weave and string-decorate fabric creations.

April 7: Plastic
Build and color crafts made from hard plastic.

April 8: Foam
Glue and decorate with all kinds of foam designs.

For more program information, visit us on the web at kalamazoomuseum.org
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. Attend concerts, 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.

VOLUNTEER ALERT!
Call 269.373.7990 to learn about the benefits of volunteering at the Kalamazoo Valley Museum.

PLANETARIUM
Spectacular sights and sounds guide your imagination through the amazing universe in our state-of-the-art, full-dome system! $3/person.

Feature Show
MONDAY, WEDNESDAY, FRIDAY, SATURDAY, SUNDAY 3 P.M.
“Wonders of the Universe” through March 17
Travel through the outer regions of the galaxy—voyage past the Pillars of Creation and other colorful clouds of dust and gas where stars are forming or left behind as they erupt in supernovas. Grades 5 and up—30 min.

“Stars of the Pharaohs” begins March 18
Stars of the Pharaohs takes viewers back to the world of ancient Egypt, where the sky served as a clock and calendar, and the movement of imperishable stars guided the pharaohs on their journey into the afterlife. Temples and pyramids were aligned with the stars and decorated with images revealing cycles in the sky connected with life on the Nile. Grades 5 and up—40 min.

Family Show
WEEKDAYS 11 A.M. (THROUGH MARCH 17), SATURDAYS 1 P.M., SUNDAYS 2 P.M.
“In My Backyard” through March 17
With songs and stories, Fred Penner leads children on an exploration of the universe from their own backyards. The program explores changing weather with the seasons, star pictures in the night sky, and the planets of our solar system. All ages—35 min.

“Bear Tales” begins March 18
Discover the 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. Then join the chorus as we go “Dancing with Bears.” All ages—35 min.

Night-time Stargazing
TUESDAY, THURSDAY 3 P.M., SATURDAY 2 P.M.
“Winter Nights” through March 17
Orion rises on his side to begin an examination of the bright stars of the winter sky. The brightest stars are tinted with shades of color that reveal their temperatures, and hidden in the constellations are faint objects where stars are born or have died. This show mixes stargazing, mythology and science. Grades 5 and up—40 min.

“The Artists’ Sky” begins March 18
Learn how the night sky has inspired poets, artists, composers, and storytellers in works like Van Gogh’s night sky paintings, Gustav Holst’s music of The Planets, and in stories about the seasons from Native American and Greek cultures. Grades 5 and up—32 min.

BURTON HENRY UPJOHN 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 their play be appropriate to preschool surroundings.

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

February/March Wild and Scary
Visit Max’s bedroom and march with the “Wild Things.” Play with a variety of not-so-scary monsters.

April/May Time to Play
Check out our favorite toys! Toys that have stood the test of time and some fun new ones will bring out the playful kid in all of us.

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.
The Challenger Learning Center is an innovative educational facility—complete with a Spacecraft and Mission Control—that takes thousands of visitors each year on simulated space missions. Call 269.373.7969 for details and to make reservations.

CHALLENGER LEARNING CENTER EXPERIENCE

Children and their parents can get a taste of the simulation program offered in the Challenger Learning Center. No age restrictions, but children under the age of 12 must be accompanied by a parent or guardian. Maximum of 20 participants. Cost is $3 per person. Registration and $30 non-refundable deposit required at least two weeks prior to mission date.

JUNIOR MISSIONS

A specially designed, 90-minute program for ages 8 and up. Pre-flight activities prepare astronauts for an exciting mission in the spacecraft. Maximum of 14 participants. Cost is $10 per person. Registration and $80 non-refundable deposit required at least two weeks prior to mission date.

FULL MISSIONS

This program includes one hour of pre-flight activities and orientation, and a two-hour full mission. Maximum of 30 participants. Cost is $25 per person. Registration and $375 non-refundable deposit required at least two weeks prior to mission date.

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

February

13 The Michigan Land Survey
Anyone familiar with a map of Michigan or who has been observant while flying over the state cannot help but notice the rectangular grid of roads and fields that characterize the landscape. This grid resulted from the federal survey, initially of the old Northwest Territory, and, beginning in 1815, of the Michigan Territory. The survey precisely located parcels of land and sped up their sale by the federal government. This program explores that survey as it relates to the settlement of Kalamazoo County and Southwest Michigan.

27 Poetry Artifactory VII
For the seventh year, the Friends of Poetry join with the Museum in a program featuring poems and history. The poets write poems that relate to some aspect or topic in local history, and Curator Tom Dietz offers a discussion of the historical content.

March

13 The Antebellum Abolition Movement in Kalamazoo County: 1835 to 1860
In the years before the Civil War, the issue of slavery was vigorously debated in Kalamazoo County. An active abolitionist movement was a prominent feature in the region’s political life from the 1830s and later. This program explores the individuals and groups, as well as the activities, that worked to bring an end to slavery.

April

10 Kalamazoo in the Civil War
When Confederate guns opened fire on Fort Sumter in April 1861, the residents of Kalamazoo rallied round the flag. Public meetings, marches, and volunteer enlistments marked the first days of the war. This program looks at Kalamazoo’s contributions to the war effort from April 1861 to April 1865.

May

22 Rolling Down the River: The Kalamazoo River’s Role in the Settlement of Kalamazoo County
The Kalamazoo River was a critical natural resource in the settlement and development of Kalamazoo. Not only the newly arriving Americans but the Anishnabek, the native people of the region, had long recognized its value. This program examines the river and how it influenced the lives of all those living here in the 1820s through the 1840s.

For more information, visit our website at kalamazoomuseum.org
NEW ACQUISITION

Shedding light on 160 years of community history

Every year the Museum receives between 50 and 70 donations of artifacts for the collection. A donation may only be a single artifact, while another may number 200. Go to the list of acquisitions on page 3 to see the wide variety received in 2010.

Before each artifact is accepted for the Museum, a committee reviews the offer and assesses its value to the community—not “monetary” value, but “museum” value.

Does it tell a good story? Do we have anything like it already? Is it in good shape? In other words, can it be readily exhibited? Is it important for research? Do we have room for it?

Many times it’s an easy decision—yes or no—but many times we struggle. Sometimes an item that may not seem very significant today may be very significant in 50 to 100 years. So we often have to imagine ourselves in the future, wondering what we would want to see in 2061. Those are the tough ones to decide.

When we are offered items from a pioneer family, it is usually an easy decision. We had one of those in 2010.

Margaret Strong, a descendent of pioneer Tertius Strong, offered the Museum four daguerreotypes, a notebook, and surveying equipment and records.

Tertius Strong arrived in Kalamazoo County around 1839 and settled in the area between Nichols and Drake roads. In his handwritten notebook dated Jan. 1, 1840, he writes: “Commenced loging [sic] intending to build me a house 30 by 18.”

He went on to list what he bought in Kalamazoo to build the house—6,000 shingles, nails, lumber, and a box of glass.

The notebook spans 20 years and often notes work he did for his neighbors—like Henry Montague, who provided his house to escaped slaves on the Underground Railroad, and Frederick Curtenius, a local hero of the Mexican-American War in 1848.

One of his sons, Edward, was a surveyor for Kalamazoo County. His survey of property lines as early as 1879 provides records of waterways, groves of trees, roads and buildings more than 130 years ago. Miss Strong donated Edward’s surveying equipment and his detailed field notes.

This was the second gift from the Strong family. In 2001, another descendent, William Strong, donated a trunk, tools, kitchen utensils and books belonging to Tertius Strong.

Together, these two donations give the community insights into an early pioneer family and its legacy—and that’s what museums are all about.
FREE DOCUMENTARIES

TIME TEAM AMERICA
A science-reality series from PBS that sends archaeologists on a race against time to excavate historic sites around the nation. The team has 72 hours to uncover the buried secrets of their assigned digs using the latest technology, decades of expertise, and their own sharp wits.

FEB. 20
2 p.m. Fort Raleigh, N.C.
3:30 p.m. Tooper, S.C.

MARCH 20
2 p.m. New Philadelphia, Ill.
3:30 p.m. Range Creek, Utah

APRIL 17
2 p.m. Fort James, S.D.

KALAMAZOO FOLKLIFE ORGANIZATION
First Sunday of each month, 1:30 p.m.
Bring your instrument and jam with members of the KFO!
Feb. 6 – History of Traditional Blues featuring John Speeter
March 6 – Russ Meade and the Midnight Flyers
April 3 – The Lost Key Band
May 1 – Matt Schwartz

FRETBOARD FESTIVAL
Join us for the play-in contest on March 4 and then see the winner play on stage March 26! Events include concerts, workshops, and luthier displays. See the article page 14 of this issue, as well as our website, for more details.
March 4, 6 p.m. – Play-in contest
March 25, 7:30 p.m. – Kickoff concert
March 26, 11 a.m. to 6 p.m.
March 27, 1 to 4 p.m.

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 MARY JANE STRYKER THEATER ARE $5 PER PERSON. * = FREE EVENTS.

Laser Light Shows
Every Friday at 8:30 p.m. through May 28
The Digistar 4 Laser projector fills the planetarium dome with computer-graphic images synchronized to the music of U2 or Pink Floyd. Shows vary each week, check our website for details. ADULT AUDIENCES; 50-70 MIN.

Art Hop Event*
Feb. 4, 5 to 8 p.m.

Hotel Rwanda
March 18 7:30 p.m.
Paul Rusesabagina was a hotel manager in Kigali who took in more than 1,000 refugees at his elegant hotel in an attempt to save their lives from genocide by the Hutu militia. (2004, PG-13, 121 min.)

Back to the Future
April 8, 7:30 p.m.
1980s teenager Marty McFly (Michael J. Fox) is transported back to 1955 where he accidentally changes the course of history and finds he must return things to the way they were, back to the future. (1985, PG, 115 min.)

Back to the Future II
April 15, 7:30 p.m.
Marty McFly (Michael J. Fox) and “Doc” Emmett Brown (Christopher Lloyd) return, and, in this case, time is not on their side. (1989, PG, 107 min.)

Back to the Future III
April 22, 7:30 p.m.
Marty McFly (Michael J. Fox) and “Doc” Emmett Brown (Christopher Lloyd) ride again as the blockbuster trilogy continues when they travel to the Old West in the concluding chapter to one of the most successful series of all time. (1990, PG, 120 min.)

STRING CHEESE
April 29, 7:30 p.m.
(Celtic)

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

AN DRO
May 13, 7:30 p.m.
(Celtic)

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

“What’s the Source?”
Daily 1–4 p.m.

Celebrate our new history gallery by learning to identify the materials from which artifacts and crafts are made.

APRIL 4: PAPER
Design all kinds of paper crafts.

APRIL 5: WOOD
Use wood in art projects.

APRIL 6: FIBER
Weave and string-decorate fabric creations.

APRIL 7: PLASTIC
Build and color crafts made from hard plastic.

APRIL 8: FOAM
Glue and decorate with all kinds of foam designs.