...AND YOU’RE INVITED!

Welcome to the Kalamazoo Valley Museum's unveiling of its STATE-OF-THE-ART DIGISTAR 4 SYSTEM—

THE NEXT GENERATION IN PLANETARIUM EXPERIENCES!

The grand re-opening of the Museum's planetarium takes place Saturday, Sept. 19 from 11 a.m. to 4 p.m. Throughout the day you can view, for free, two new shows, Stars of the Pharaohs and Secret of the Carousel Rocket. Families will be able to take home their own Galileoscope (quantities limited and given one per family on a first-come, first-served basis). Mini-missions in the Challenger Learning Center will also run at 11:30 and 3:30. (See) Visit www.kalamazoomuseum.org to view trailers of the upcoming shows, or for more details, call 269/373-7990.

Throughout the fall, four Digistar 4 shows will be highlighted:

• Stars of the Pharaohs takes you back to ancient Egypt where the sky served as a clock and calendar, and the movement of 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.

• Secret of the Carousel Rocket is a journey through the solar system fueled by imagination. Guided by a talking book, two children visit and discover unique environments found at each planet.

• 92 features one of the greatest bands of the last two decades and is the first-ever, full-dome production featuring U2’s timeless cheer and modern hits.

• A Starry Messenger celebrates the International Year of Astronomy, tours the autumn night sky, with views of the Moon, planets and Milky Way as they appeared through the telescope of Galileo Galilei 400 years ago.

On the horizon in the coming months are:

• Invaders of Mars highlights ongoing investigations about the fourth planet from the sun. Debbie spacecraft from Earth gather information about great cans, canyons and volcanoes while roving landers explore the icy caps and challenge the dust storms that sweep across the Martian surface.

• Ice Worlds explores comets, the icy moons of the outer solar system, and Earth’s poles. The changing nature of Earth’s fragile polar regions, and their impact on life, is reviewed and compared with events on neighboring ice worlds of the solar system.

• Secrets of the Sun details the life story of the star at the heart of our solar system, from its birth in a cloud of gas through its fate when the fuel at its core is consumed. Follow this star from its energy source to its surface features and interactions between solar storms and the planets beyond.

• New Horizons tracks a comet voyaging through the solar system, revealing the unique features of its worlds along the way.

• Two Small Pieces of Glass uses telescopes to explore the night sky. This program was produced as a part of the worldwide celebration of the International Year of Astronomy.

For more on Digistar 4, see the article beginning on page 6 of this issue.

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ON THE COVER: This artistic representation of a star within a nebula was produced by Evans & Sutherland, makers of the exciting Digistar 4 planetarium system being unveiled this fall at the KVH. For more on the new planetarium, see the article on page 6 of this issue.

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 KVH.

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*GLC mini-missions $5 per person ages 6 and up. Each child ages 6 to 21 must be accompanied by a partner 12 years or older.

Scene from “Secrets of the Sun.”

Loading on Mars is “Secrets of the Carousel Rocket.”

Scene from “Stars of the Pharaohs.”

Solar flare from “Secrets of the Sun.”
The Rogers Groups

Every generation has its own form of affordable popular art.

While today it might be a Thomas Kinkade print or a Hummel figurine, in the later 19th century it was a Rogers Group.

In the smaller cabins in the Museum’s Time Pieces exhibit, two examples of this popular form of art are on display, “The Council of War” and “Coming to the Parson” were created by John Rogers in the years after the Civil War.

Rogers was born in 1829 in Salem, Mass., and, as a child, exhibited signs of artistic talent. His parents believed that art would not provide him with marketable skills and apprenticed him to a Boston storekeeper.

He found little satisfaction working as a store clerk and, at the age of 19, moved to New Hampshire to work in a machine shop. In his free time, however, he pursued his art.

In 1858, Rogers traveled to Europe to pursue formal training as a sculptor, returning the following year to Chicago where he began producing clay sculptures. Over the next 35 years, he would design more than 75 pieces of art.

Rogers might have limited his appeal to upper-class people who could afford original, one-of-a-kind pieces of art for their homes. Instead, he sought a much broader market.

He used his machinist’s skills to create a method of casting or molding his statues so they could be mass-produced. He moved to New York and opened a factory that employed 25 workers. Using this technique, his factory turned out thousands of copies of each statue, or Rogers Groups, as they were commonly known. Each sold for between $15 and $20, perhaps $150 to $200 in today’s market.

While today it might be a Thomas Kinkade print or a Hummel figurine, in the early 20th century and Kinkade today...
CREATING AN ARTIFICIAL SKY

Since ancient time, people have replicated the heavens. Egyptians painted a map of the stars on tomb ceilings. A Roman sculptor placed constellation figures on a globe held by a statue of Atlas. Navajo artists painted star ceilings on overhanging cliffs in Canyon De Chelly. In 1919, Walther Bauersfeld began working on a concept to project celestial objects on a darkened room. Over the next five years he worked with scientists and engineers at the Carl Zeiss optical company in Jena, Germany, to bring the idea to reality.

Using star plates created on film, the team modeled a sky of 4,500 stars that could be projected. They added mechanical controls that would allow projectors for the visible planets to keep them in the correct relative positions as the sky moved through nights and years of time. The first projection planetarium was soon known as “The Wonder of Jena.”

After the demonstrations, the first planetarium left the factory and was installed at the Deutsches Museum in Munich, Germany. Over the next few years, planetariums opened in several major European cities. Nineteen years later, Armand Spitz developed a less expensive way to create star images, and the star positions could be adjusted for viewing skies visible far from city lights, but they were just dots on the ceiling and audiences wanted more.

Planetarium lecturers added slide projectors to show a few images of astronomical objects so they could illustrate what could be seen through a telescope. Special-effect projectors were added to animate meteor showers, auroras and eclipses. Multiple-slide projectors were set up to add horizon panoramas and images that covered the entire dome. And in the late 1980s, video projectors moved into the planetarium so that short clips on videotape or laser disks could enhance the shows.

In only 50 years, planetariums changed from a simple imitation of the night sky into a multi-media theater where the audience can visit any place, any time—real or imagined. But the technology was still moving on.

In the early 1980s, Evans & Sutherland developed a digital projection system to draw the stars on the dome. The system used a computer to create star images, and the star positions could be adjusted for viewing from any time and place in space.

In the years that followed, small planetariums were placed in museums and schools to show visitors and students the starry sky as it appears from Earth’s surface.

Other companies around the world began building planetariums using these optical-mechanical projection methods. The competing companies created projectors with greater positional accuracy and strived for a more realistic-looking sky. The artificial skies rivaled the best night skies visible far from city lights, but they were just dots on the ceiling and audiences wanted more.

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Welcome to the New Planetarium!

As with its predecessor Digistar II, which was among the attractions when the downtown Kalamazoo museum opened its doors in February of 1996, the newest $1.3 million version will be among the handful in operation around the world with its first public programs slated for Saturday, Sept. 19.

"According to my research," said planetarium coordinator Eric Norris, "this new Digistar system will be one of a dozen digital planetariums in the world that use a laser beam to cover the full screen with video imagery. It becomes even rarer when considering the interactive features that we have—probably one of six in the world. And we certainly will be among the smallest venues to have a Digistar 4 Laser."

The Digistar 4 is capable of reproducing the Aurora Borealis to sit down on the Kalamazoo landscape when Digistar 4 Laser arrives at the Kalamazoo Valley Museum in the fall.

"The Digistar 4 Laser is a single projector that will do the work of all of those in the earlier system," said Schreur, who has held his current position at the Museum since 1985. "It fills the dome with images projected by a colored laser beam."

Schreur said the second difference will be out of the view of audiences and be behind the scenes where the shows are created. New computer software is used to assemble electronic images and digital audio into shows. "None forever are the slide films and recording tapes used in the past," he said.

The Museum's inventory of planetarium offerings has grown to more than 50 shows since the opening 14 years ago. Schreur is in the process of upgrading the best of them—about 15—to be Digistar 4 Laser ready when the planetarium theater goes back into action in September.

The purchase price includes five programs produced by Evans & Sutherland for the updated planetarium. They are "Ice Worlds," "Intruders of Mars," "New Horizons," "Secrets of the Sun," and "Stars of the Pharaohs." Two others—"Secret of the Cardboard Rocket" and one featuring the music of U2—are being purchased from another source.

"Stars of the Pharaohs" will be the opening show, Schreur said. "We'll actually 'fly' inside an Egyptian temple. It will be like being in the place. You'll be surrounded completely."

After a feasibility study by community leaders, Kalamazoo Valley Community College in July of 1991 assumed the governance of the Kalamazoo Public Museum.

"It was supplemented," he said, "by four video projectors fixed on different parts of the screen, dozens of slide projectors, and dozens of special-effect projectors—all very functional and all very exciting."

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"The Digistar 4 opens a whole new world of educational possibilities for Southwest Michigan," said Museum Director Patrick Schreur. "Full-dome, full-color digital video images take visitors to the depths of space and back in time."

"The Digistar 4 is the trademark name for the computer-projection system of Evans & Sutherland based in Salt Lake City. It uses digital-graphics technology to create three-dimensional scenes on the 109-seat Kalamazoo planetarium's 50-foot dome."

"There are two differences between the new system and the older one," said Schreur, who has been presenting and producing planetarium shows in Kalamazoo since his days as a museum volunteer in 1969. "First, and most apparent to the audience, will be the change in projection technology. The Digistar II was a black-and-white video display projected on the dome through a fish-eye lens.

"It will be almost identical to ours," Schreur said. "Delta opened at the end of the first 'Star Trek' movie, said KVCC President Marilyn Schlack, "Capt. Kirk is asked 'Where to, captain?' Sitting in the captain's chair on the bridge of the Starship Enterprise, Kirk, like a wide-eyed child experiencing that first meaningful Christmas, looks toward deep space and says, 'Out there.'"

"Well, 'Out There' has been right here and now it's going to be even more exciting," she said. "But the experience is not limited to treks to and through stars, solar systems, galaxies and black holes. 'Up on that dome,' Schlack said, 'there can be trips into inner space, the inner sanctum of a sea shell, the genetic maze of DNA, and whatever else the naked eye can't see. We are blessed that our generous communities have provided such an exceptional and wondrous learning tool.'"

"It will be safe to say," Schreur said, "that people in Southwest Michigan would have to travel great distances to get the same experience that we will be able to offer beginning in September."

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He reports that the planetarium in the Kingman Museum in Battle Creek is upgrading to a Digistar 4 SP2-HD (which stands for Small Planetarium 2 Projectors High Definition).

"The Kingman will be capable of running any show we can," Schreur said, "just on a smaller screen with lower resolution. It also doesn't feature the interactive keypads in the seats that audience members can use to influence the programs." A month after Kalamazoo’s opening, Delta College, located in University City equi-distant from Saginaw, Midland and Bay City, is scheduled to bring its Digistar 4 Laser on line. The Delta planetarium theater is located in Bay City.

"It will be almost identical to ours," Schreur said. "Delta opened its planetarium with a Digistar 12 about a year after we did. Now its upgrade will be coming on the heels of ours."
HANS BALDAUF
He brought the stars to Kalamazoo

Marking the 50th anniversary of the opening of Kalamazoo’s first planetarium, Digistar 4, the planet’s most advanced system of star shows, will be installed at the Kalamazoo Valley Museum this fall.

On May 23, 1959, the then Kalamazoo Public Museum began offering programs in a state-of-the-art Spitz Model 2 planetarium. The facility was the inspiration of Hans Baldauf, the president of the Kalamazoo Amateur Astronomical Association (KAAA), now the Kalamazoo Astronomical Society.

Baldauf persuaded Alexis Praus, the museum director, that a planetarium would be an excellent educational opportunity at a time when Americans were increasingly concerned with improving instruction in the sciences.

The association raised $11,000 and the Kalamazoo Foundation contributed $24,000 to make the planetarium a reality.

In 1966, the Kalamazoo Board of Education, which then governed the Museum, named the planetarium in honor of Baldauf, who had died the previous year.

But who was Hans Baldauf? Given his role in the KAAA, Baldauf obviously had an interest in science. That, however, is just the tip of the iceberg.

Baldauf was first and foremost an artist. He earned a master’s degree in sculpture from the Royal Academy of Dresden in his native Germany. Before coming to Kalamazoo, he worked as an engineering draftsman who helped design the aerial bridge for Chicago’s Wrigley Building.

He came to Kalamazoo, however, not as an artist but as a musician. In 1933, he and his wife, music instructor Lillian Pringle Baldauf, joined the Kalamazoo Symphony Orchestra as cellists. Both had performed professionally, touring the country with the Chicago Symphony Orchestra.

Once settled in Kalamazoo, he was employed in the art department of the Kalamazoo Vegetable Parchment Co. until 1951 and later as an artist at the International Paper Co. Interestingly, Baldauf was one of a dozen or so members of the symphony employed at KVP, earning a living while still practicing their music.

After he retired in 1958, Baldauf devoted himself to his hobbies that included mathematics and astronomy. He not only spearheaded the effort to build a planetarium at the then-new museum but he developed numerous lectures that he offered as part of the planetarium’s programming. He designed and built his own telescopes and projectors that he used as an amateur astronomer.

Born in 1892, Baldauf was 18 years old when Halley’s Comet appeared in 1910. The comet, which was easily visible to the naked eye at that time, spurred his life-long interest in astronomy.

Artist, sculptor, musician, mathematician, and astronomer—these may have been more than enough interests for most people. Baldauf, however, added architecture to his resume. He designed the large home that he and his wife owned on Warren Place in Kalamazoo.

Baldauf remained active after his retirement. He made regular presentations in the museum planetarium. His wife, Lillian, died in 1964 and he was married a second time to Alma Limoges. He died on Nov. 11, 1965, at the age of 73.

In January 1966, at the suggestion of Library Director Mark Crum, the Kalamazoo Board of Education named the planetarium in Baldauf’s honor. For the next 30 years, until the Museum moved to its new home, school children and Museum visitors learned about the solar system and the Milky Way galaxy in what Baldauf liked to call “the greatest show on earth”—all at the Hans Baldauf Planetarium.
Collector Carla Hanson knew that masks and “masking” were special the first time she dressed for Halloween in her hometown of Waterville, Kan.

After taking anthropology classes at Kansas State University and meeting people from other cultures, she purchased her first ethnic mask, soon to be followed by many more. Her collection now numbers in the hundreds, representing more than 40 countries and many Native American nations.

Hanson’s collection will be featured in “Spirit of the Mask,” a first-floor exhibit at the Kalamazoo Valley Museum that opens Oct. 17 and runs through Feb. 14, 2010.

Masks have been used in diverse cultures on every continent except for Australia. They are composed of materials mask-makers usually find locally, both natural and man-made. Some are intricately decorated and some are very rudimentary or abstract, while others are very lifelike.

Masks are ceremonial or theatrical, with functions ranging from entreaties for worldly interventions on the part of a deity or ancestral spirit, to assertions of social control to advance a particular culture’s mores.

Masks can serve a singular purpose in a specific celebration, but often they are used for multiple functions. Healing, fertility, and good fortune are a few examples of masking themes. Mask wearers, traditionally, are nearly exclusively men, even when female characters are depicted.

“The masking traditions can teach us how these cultures deal with their lives and their environment,” Hanson says. “While masks traditionally have specific purposes, they are so beautiful and powerful that they can be appreciated as works of art.”

Left, BUTTERFLY MASK, 1972, Mali, Bobo Tribe, Burkina Faso, Africa. Materials: wood, paint, leather, natural pigments, white clay. The Bobo people are farmers. The butterfly mask is worn in festivals each spring to encourage the earth to be plentiful. The members of the mask society also wear them in funeral ceremonies. The butterfly may be the only insect mask from West Africa.

Below, TIGRE OR JAGUAR MASK, 1965, Pinotepa Nacional, Oaxaca, Mexico. Materials: wood, paint. “Tigres” represented jaguars, a nearly extinct animal that was important in the ancient Mexican pantheon associated with the underworld, fertility and royalty. While the form is not as diverse as other types of Mexican masks, features do vary from state to state and from village to village.

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Above, Lord Ganesh, ca. 1900, India. Materials: papier-mâché, polychrome. Ganesha, whose name means “lord,” is the elephant-faced son of Shiva and Parvati. He is worshiped as the one who can overcome obstacles and is honored at the beginning of rites or other undertakings. Lord Ganesha always appears with one missing tusk. Ganesh gave his tusk to be used as a writing utensil to record the Tamil language spoken in southern India.

Ganesha gave his tusk to be used as a writing utensil to record the Tamil language spoken in southern India.

Stories told, not hidden

Left, SON OF THE SUN, 1987, Guatemala, Central America. Materials: wood, polychrome. This mask is used in the Danza de las Conquista. The mask represents Pedro de Alvarado, the leader of the Spanish forces who conquered the Indians.

Right, dr Latsch MASK, 1998, maker: Titus Honegger, Flums, Switzerland. Materials: wood, cloth, stains. Dr Latsch is worn for Carnival in Switzerland. “Latsch” means a face with a discontented or sour expression. Its appearance is unfriendly and ugly—the uglier the better. Bad ghosts fear the ugly masks and are driven away.
Kalamazoo’s Silver Anniversary

Sidewalks were impassable... thronged by a surging mass of humanity” was the report in the Kalamazoo Gazette, describing attendance at the three-mile industrial and manufacturers’ parade on Saturday, Oct. 2. The year was 1909, and Kalamazoo was celebrating its Silver Anniversary.

Kalamazoo was founded in 1829 by Titus Bronson but it wasn’t until 1884 that the town was officially incorporated as a city. Twenty-five years later, beginning Sept. 26, 1909, the proud citizens of Kalamazoo held a week-long jubilee in honor of their progressive young city.

As the week came to an end, Mayor Frank Milham proclaimed “Today it is history, tomorrow it will be history... it is the kind of history the city likes to make.”

Step back 100 years to see our predecessors, their city, its citizens, and the progress they made.

A Look Back...
What the naked eye can’t see is proving that all the humans who can be seen are 99 and 44/100ths percent the same, whether they are as white as ivory snow or dark as molasses.

And, because of an extra inventory of these units—called genes—humans are different—but not all that different—from other warm-blooded species of all shapes and sizes that occupy planet Earth.

Southwest Michigan residents will be able to see all of this for themselves when the nationally touring “GENOME: The Secret of How Life Works” opens on Sept. 26 at the Kalamazoo Valley Museum and begins a stay through Jan. 10. Admission is free.

“Genome” is made possible by Pfizer Inc. and was produced by Evergreen Exhibitions in collaboration with the National Human Research Institute, a division of the National Institutes of Health, and the Whitehead Institute/MIT Center for Genome Research.

“Genome” explores how genes affect growth and aging, maps what might be in store for humanity, and offers a look at what your future children might look like.

All this became humanly possible once scientists mapped the human genome—a person’s entire set of genes.

The 5,000-square-foot exhibition, which debuted at the Smithsonian in 2003, investigates the mysteries of the human gene, why the genome is being mapped, and the potential benefits of gene research, such as:

• Preventing and curing diseases
• Living longer
• Solving crimes
• Producing better food and drugs

The exhibit looks at the 200-year history of this science and the individuals who shaped it—from Gregor Mendel, the 19th-century monk who discovered the rules of inheritance by cultivating peas in a monastery garden, to Jim Watson and Francis Crick, who in the early 1950s unearthed the form and process of genetic replication, the famous DNA double helix. This Harvard University breakthrough is regarded as the most important biological discovery of the 20th century.

“Genome” uses interactive displays and family-friendly activities to help visitors understand the genome’s function and its role in daily life. These include:

• An 8-by-25-foot display of DNA’s double helix structure that is enhanced by a video.
• The opportunity in the Discovery Theater to meet scientists who were instrumental in the discoveries leading up to the sequencing of the human genome. Another “show” discusses the genetic issues of the future.
• A working slot machine that demonstrates the odds that children will inherit genes for certain characteristics.
• Using the metaphor of a “Cookie Factory,” DNA, genes and proteins as the ingredients and recipes for “making” human beings can be understood.
• Computer simulations to design new gene therapies, replacing disease-causing proteins with healthy new human genes.

Visitors will enter the exhibit through a circular corridor, encountering graphic and mirror images of themselves in the initial stages of life and as a mature human, reflecting who they were and who they are today.

Emanating from a mirror at the end of the tunnel is a swirling ribbon of genetic code, representing the genes that hold the secrets to where they came from, who they are and who they may become.

“The Secret of Life” section explains what a gene, DNA, protein and cell are, and how genes are involved in reproduction, growth and the maintenance of life.

The role of this revolutionary branch of science and what it holds for the future comes alive by people with genetic conditions telling their stories. How DNA testing is solving some of history’s mysteries as well as identifying people who committed crimes with almost 100-percent certainty are also exhibit attractions.

“Genome” will be the second medical-science related exhibition brought to Kalamazoo under the auspices of Pfizer. "BRAIN: The World Inside Your Head” spent the fall and early winter of 2006 at the Museum.

Think about this the next time you peel a banana—that fruit behind the yellow skin has 50 percent of the DNA (deoxyribonucleic acid) that you do.

Would-be genetic scientists can test for the disorder) in this interactive display.
**175 Years of Kalamazoo Newspapers**

There has been considerable public concern for the future of newspapers that for generations have chronicled the important developments and the everyday events in the lives of their communities.

But today, with the advent of the Internet and 24-hour television news, newspapers are struggling to find their niche in the Information Age.

Over the past 175 years, there has always been at least one newspaper in Kalamazoo and, at times, there have been more. The formats have changed dramatically but citizens had a newspaper to keep them informed.

Over the past 175 years, there has always been at least one newspaper in Kalamazoo and, at times, there have been more. The formats have changed dramatically but citizens had a newspaper to keep them informed.

In early 1833, Henry Gilbert and his wife set out from upstate New York seeking new opportunities in Chicago. Passing through White Pigeon in St. Joseph County, Gilbert, a printer by trade, stopped in the local printing shop. Overhearing the proprietor, John De Fores, express a desire to sell the operation, Gilbert asked whether he was serious. De Fores was, adding that he wished to return to his native Indiana. Gilbert consulted with his wife and, with her consent, made an offer to De Fores.

De Fores agreed to sell the business to Gilbert on installment terms with a first payment of $100. Gilbert’s main source of revenue was providing printing for the government land office but he also published a newspaper, The Statesman.

In 1834, Henry Gilbert moved The Statesman newspaper from White Pigeon to Kalamazoo. He changed the name to The Kalamazoo Gazette in 1836.

In 1846, Volney Hascall, who started as a 17-year-old apprentice at the paper in 1836, bought the Gazette and the printing business. He was able to increase the size and circulation during the 16 years he owned it. Hascall sold the paper in 1962.

The Gazette’s main competition was the Michigan Telegraph which began publication in 1834. It continued to print until the early 1840s. The Gazette’s main competitors were the Michigan Telegraph and the Western Banner.

The next few years would be difficult ones. In an eight-year span, the Gazette had no fewer than eight owners. These frequent changes in ownership might explain a problem that intrigues local historians—why do so few Civil War-era issues of The Kalamazoo Gazette exist?

It was only in 1870, when Andrew J. Shakespeare became the owner, that the daily was once again on solid footing.

Throughout the following decades, the Gazette faced competition from rivals. As early as 1835, an anonymous newspaper appeared sporadically. It was published by Henry Rice, later a U.S. senator from Minnesota, and contained gossip and criticized some local citizens.


In 1840, the Banner endorsed John Parker in that year’s election for sheriff. When he was elected, supporters of the defeated candidate, Sheriff “Whiskey Joe” Hutchins, threatened McBride with physical violence. McBride left Kalamazoo never to return.

The next and more successful attempt to start a rival newspaper came in 1844 when Henry B. Miller started The Michigan Telegraph. He sold the paper to William Milliken and George Torrey Sr., the following year.

The Telegraph was a later version of the Michigan Telegraph. George Torrey Jr., (left) son of an early Michigan Telegraph publisher and later publisher of his own version of the Telegraph, wrote an early history of the Kalamazoo newspaper industry.

Through the following decades, the Telegraph would continue to publish and provide readers with an alternative perspective on the news. The Telegraph was known as “the Democratic paper” while the Telegraph was decidedly Whig and later Republican in orientation. Those political affiliations, however, would not correspond with the modern meaning of liberal and conservative.

In 1846, Volney Hascall, who started as a 17-year-old apprentice at the paper in 1836, bought the Gazette and the printing business. He was able to increase the size and circulation during the 16 years he owned it. Hascall sold the paper in 1962.

The next few years would be difficult ones. In an eight-year span, the Gazette had no fewer than eight owners. These frequent changes in ownership might explain a problem that intrigues local historians—why do so few Civil War-era issues of The Kalamazoo Gazette exist?

It was only in 1870, when Andrew J. Shakespeare became the owner, that the daily was once again on solid footing.

Throughout these years, the Gazette faced competition from rivals. As early as 1835, an anonymous newspaper appeared sporadically. It was published by Henry Rice, later a U.S. senator from Minnesota, and contained gossip and criticized some local citizens.


In 1840, the Banner endorsed John Parker in that year’s election for sheriff. When he was elected, supporters of the defeated candidate, Sheriff “Whiskey Joe” Hutchins, threatened McBride with physical violence. McBride left Kalamazoo never to return.

The next and more successful attempt to start a rival newspaper came in 1844 when Henry B. Miller started The Michigan Telegraph. He sold the paper to William Milliken and George Torrey Sr., the following year.

That partnership did not last. The two men split and each published a newspaper, both called the Telegraph. Their rivalry was shorter-lived than their partnership.

Over the next few years, ownership of Torrey’s Telegraph changed hands several times until Thomas and George A. Fitch bought it in 1850 and ran it profitably as the Kalamazoo Telegraph. In 1866 it was acquired by the sons of former Kalamazoo College president and his wife, James and Lucinda Hinsdale Stone.

Through the following decades, the Telegraph would continue to publish and provide readers with an alternative perspective on the news. The Telegraph was known as “the Democratic paper” while the Telegraph was decidedly Whig and later Republican in orientation. Those political affiliations, however, would not correspond with the modern meaning of liberal and conservative.

In 1834, when the land office moved from White Pigeon to Bronson, as Kalamazoo was then known, he followed with his print shop and the paper. In 1836, Gilbert traveled to the East Coast, purchased new equipment and soon thereafter renamed the publication The Kalamazoo Gazette.

During its first 10 years, the Gazette faced a variety of challenges. A major depression, the Panic of 1837, slowed economic growth for most of a decade. The collapse of Michigan’s “wildcat” banks reduced most commerce to relying on bartering, including the newspaper that sold advertising space in exchange for goods.

The Kalamazoo Gazette, seen above in this 1895 edition, has been published continuously since the mid-1830s. The Gazette’s main competition was the Michigan Telegraph which began publication in 1834. It continued to print until the early 20th century under a series of name changes such as those on the newspaper banners on the following page.

The Gazette’s main competitors were the Michigan Telegraph and the Western Banner. Their rivalry was shorter-lived than their partnership.

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Since 1834, Kalamazoo has had the benefit of one or more newspapers. Reading one evolved into a familiar and essential part of many people’s daily routine. One might only hope that the community will continue to enjoy this type of publication for another 175 years.
Streets keep names alive

(Editors note: This is the first in a series of articles that explores the origins of the names of Kalamazoo and Kalamazoo County streets.

Many of the names of the oldest streets in Kalamazoo reflect the first white residents of the region. Driving or walking those streets offers a glimpse into its history.

The first pioneers of Kalamazoo County arrived in 1828, settling on Prairie Ronde. Among them were Abram and Sarah Bishop Shaver who came in early 1829. Shaver Road, running southwest from Westnedge Avenue in Portage to U.S. 131 in Schoolcraft Township, carries their name.

Drake Road, the border of Kalamazoo and Oshtemo townships, is a reminder that Benjamin F. Drake’s 1830 homestead, located north of West Main Street, straddled that boundary. Similarly, Toledo Road in Galesburg was named for Isaac Toland, who settled on a prairie near that village in 1829-30.

Downtown Kalamazoo, however, is rich with streets named for early settlers. Take Burdick Street, named for Justus Burdick, a one-time postmaster and early railroad booster. Charles Stuart, an attorney and later a U.S. senator, came to Kalamazoo in 1835, laid out the Stuart Addition, and named a street after himself there. Another street in the same neighborhood carries the name of Frederick Woodward, who had a farm in the area in the 1830s.

The list of prominent early settlers whose memory is preserved in street names, however, conspicuously lacks the name of perhaps the most important of those pioneers—Titus Bronson, the town founder.

He left the community in 1836, perhaps upset that the town leaders had persuaded the Michigan Territorial Legislature to re-name his village Kalamazoo. There was no street bearing his name until Bronson Boulevard was laid out in the early 20th century.

No formal process for naming streets existed in the early years of Kalamazoo. Names are assumed to be those of prominent figures of the time, but occasionally, popular culture of the time wafted into the air in the vicinity of Paterson Street, Riverview Drive and Gull Road on the East Side. Fickle winds took it—described as “rotten broccoli”—to unlucky neighborhoods. We can only assume that these are the probable origins of the names. If that’s the case, these names open a window to the past.}

DIRTY JOBS

1900s style

There are a lot of “dirty jobs” in the world—just take the word of Mike Rowe on The Discovery Channel’s “Dirty Jobs” who in each episode slogs through some of the most unpleasant tasks known to humankind.

He would have been right at home in 1900 alongside Kalamazoo’s unofficial “City Scavengers.”

This trio of locals—William Nye, Leonard “Link” Norman, and Hemmo Kroon—had the necessary but unfortunate task of disposing of Kalamazoo’s night soil, a euphemism for human waste. A night soil collector routinely cleaned out privies at homes and businesses. Usually the collectors came during the night, giving the “material” its name.

Kalamazoo city reports from 1900 to 1908 indicate that the men were paid for their services, costing the city as much as $29 in 1900 and as little as $8.40 in 1904. The trio dumped the night soil in the Kalamazoo River off Seminary Street until the city’s lease to the right-of-way expired in 1904.

In 1908, the scavengers cleaned 495 privy vaults, but there was still a question of suitable disposal of the “night soil.” The city dump, constructed in the previous year, had “proven unsatisfactory and a source of trouble” (but exact reasons were not disclosed in the report). Health officials did inform the city that “other cities bury their night soil outside the city limits.” The smell and disposal issues were clearly not going away, no matter how hard the city scavengers worked.

In 1911, when the city was hit with an epidemic of typhoid, health officials said this “should be looked on as a calamity.” Reporting that the majority of the typhoid cases found were in the “unimproved districts of town,” they made the recommendation that every inhabited street should have municipal water and sewer for good sanitation.

Kalamazoo’s problem with sanitation was not unlike other American cities. H.L. Mencen described the sweet smell of 19th-century city life in his book Nasty Digs, when he claimed that Baltimore “smelled like a billion polecats.” That same type of smell, but on a smaller scale, certainly must have paralleled Kalamazoo for many years.

Eventually Kalamazoo relented its citizens of the lingering heavy “city” odors and the risk of certain epidemic diseases as the city continued to install modern sewers and sewage-treatment facilities.

But not without flashbacks to the way things were. In the late 1960s, the city of Kalamazoo continued to upgrade its treatment system in a quest to deposit virtually “clean” effluent into the river as demanded by the federal government. It purchased a large parcel of land on the East Side and installed what it called a “water pollution control byproducts solids area.”

Eastsiders who didn’t like the smell referred to the site as “the Sludge Pits,” and residents beat a steady path to City Hall to complain about the odors. The result was the purchase of what was called the Zimpro system that basically incinerated the drying filter cake that reportedly was causing the stench.

Fast forward to this year and complaints about a nasty odor that frequently wafted into the air in the vicinity of Paterson Street, Riverview Drive and Gull Road on the East Side. Fickle winds took it—described as “rotten broccoli”—to unlucky neighborhoods.

So where are the city scavengers when you need them? Nye died in 1909 at age 76, while Kroon and Norman seemed to have quietly fallen out of sight. Others carried on the “dirty jobs” of cleaning cesspools and privies for a number of years, but none was as memorable to city inhabitants as these three fellows. They could have taught Mike Rowe a thing or two.

Submit a letter...
Each of these is held in the hand while being used. What are they? (Answers below)

Don’t let this fool you. In 1947, the Museum staff cataloged this as a book carrier, but that’s not what it is. Shown closed, above left, and open in the box above right, it carries something worn by women.

This handy little tool became practically obsolete in the 1980s.

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Museography

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)373-7864 and you might see it answered in a future issue of Museography.

SPIRIT OF THE MASK


Masks from around the world illustrate the vast diversity and many uses of these mysterious, captivating objects. Mask-making traditions can teach us how these cultures deal with their lives and their environment.

Collector: Dr. Carla Hanson

GENOME: THE SECRET OF HOW LIFE WORKS

Sept. 26 – Jan. 3, 2010

Scientists have mapped the human genome—a person’s entire set of genes—and you can experience the amazing world of human genes first-hand. GBGOME uses interactive displays, visually rich environments and family-friendly activities that are specifically designed to help visitors understand the genome’s function and its role in daily life.

Fizier Inc: Working for a healthier world™

Museum Calendar of Events

The KVM is located at 230 N. Rose St. in downtown Kalamazoo.

FREE GENERAL ADMISSION • OPEN DAILY

HOURS: Mon.–Thurs. 9 a.m. to 5 p.m. • Fri. 9 a.m. to 5 p.m. (through Sept. 25; beginning Oct. 2: Fri. 9 a.m. to 10 p.m.) Sat. 9 a.m. to 5 p.m. • Sun. & Holidays 1 p.m. to 5 p.m. (Closed Thanksgiving, Christmas Eve and Christmas Day)

SPECIAL EXHIBITIONS

OCT. 3: TONYA DALLAS Storyteller, Comedian, Actress
1 p.m., $3/ticket
Energy, humor, and great stories are in store for today’s performance.

NOV. 7: DUNUYA DRUM AND DANCE
1 p.m., $3/ticket
This lively dance and drum group will get your heart pumping and your feet moving!

DEC. 5: ROYS MORE Music & Comedy
1 p.m., $3/ticket

FEATURED PROGRAMS AND EVENTS

Visitors can drop in anytime during the hours indicated for these FREE family programs. The (B) indicates programs of interest to Brownie scouts. Scouts—call or visit our website for a complete list of programs designed just for you.

OCT. 17: CHEMISTRY DAY (B)
12–4 p.m.
“IT’S ELEMENTAL: Celebrating the Periodic Table of Elements” is this year’s National Chemistry Week theme and the focus of Chemistry Day at the Museum. Hands-on experiments, demonstrations, and crafts highlight the use of chemicals in our daily lives. Brownie Try-it: Science

OCT. 31: SAFE HALLOWEEN (B)
11 a.m.–3 p.m.
Be someone else this Halloween by creating costumes, jewelry, masks, and hats. Get your face painted and try a tattoo for a holiday make-over. Brownie Try-it: Art to Wear

NOV. 14: FESTIVAL OF ARTS (B)
12–4 p.m.
Local artists will demonstrate their artistic skills with fiber, metal, paint, glass, and wood. Brownie Try-it: Science in Action

MARY JANE STRYKER THEATER

Enjoy live music, dance, & dance, or independent cinema in the Museum’s own intimate performance space. Free documentary films are screened on Saturday afternoons. For more information, see the inside back cover of this issue or visit us on the web at www.kalamazoomuseum.org.

HOLIDAY HANDS-ON HAPPENINGS

MONDAY through FRIDAY 1–4 P.M.
Explore a wide variety of masks this week as we celebrate the holidays!

Dec. 28: Animals on Parade
Make all kinds of animal masks.

Dec. 29: Lights, Camera, Action
Brownie Try-it: Make masks from your favorite films and plays.

Dec. 30: History on Review
Create masks from different time periods.

Dec. 31: Time to Party!
Decorate party masks and hats to bring in the New Year.

JAN. 1: The World Masked
Design masks from around the world.

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SECRET OF THE CARDBOARD ROCKET
Sat. 11 a.m., Sun. 2 p.m. - daily at 11 a.m.
This journey through the solar system is fueled by imagination. Guided by a talking book, two children visit and discover unique environments found at each planet.
Grades K and up; 40 minutes running time.

STARS OF THE PHARAOHS
Sat. & Sun. 3 p.m.; daily at 2 p.m.
Travel back to the world of ancient Egypt, where the sky served as a clock and calendar, and the movement of starlike stars guided the pharaohs on their journey into the afterlife. Temples and pyramids aligned with the stars and decorated with images revealing cycles in the sky connected with life on the Nile.
Grades 5 and up; 36 minutes running time.

A STARRY MESSENGER
Wed. 3 p.m.; Sat. 2 p.m.
The KVP’s own program celebrates the International Year of Astronomy. Tour the ancient skies with views of the Moon, planets and Milky Way as they appear through the telescopes of Galileo Galilei 400 years ago.
Grades 5 and up; 30 minutes running time.

U2
Fri. 8:30 p.m.
In spring 2008, Clark Planetarium Productions launched a new, much-anticipated, music entertainment show featuring one of the greatest bands of the last two decades. "U2" is the first-ever full-dome production featuring the band’s timeless classics and modern hits. The KVP Planetarium is pleased to bring this show to local audiences this autumn.
Adult audiences; 35 minutes running time.

HOURS
Mon.–Fri. 9 a.m.–3 p.m.
Sat. 9 a.m.–5 p.m.; Sun. 1–5 p.m.

AUG./SEP. = CARS, PLANES & TRAINS
On your mark, get set, and play with traffic signs, keys, transportation rubbings, and more.

AUG./SEP.– ME, INSIDE OUT
Practice moving, listening, and seeing—while using your whole body. Discover what makes you unique, from what you look like to what makes you happy.

DEC./JAN. = LET’S CELEBRATE
Celebrate Hanukkah, Las Posadas, Hanukkah, Christmas, and the Chinese New Year—pre-school style.

CIRCLE TIME PROGRAMS
These 20-minute programs are offered FREE to families and pre-school groups. Programs may include stories, musical activities, games, and art projects. Programs take place Monday through Friday and begin at 10 a.m. and 1 p.m.; Saturdays at 11 a.m. Programs are designed for preschool children age 3–5.

ACCESSIBILITY SERVICES
The Museum is barrier-free. Sign language interpreters may be scheduled for programs with a minimum of two weeks notice. Assisted-listening devices are available for use in the planetarium. Our TDD number is (269)373-1982.

GROUP ACTIVITIES
The KVP is a great destination for parties and group activities. Attending 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)373-1982 to learn about the benefits of volunteering at the Kalamazoo Valley Museum.

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CHILDREN’S LANDSCAPE
Designed to introduce preschoolers and their parents to an interactive museum setting, Children’s Landscape offers hands-on activities, exhibits, and programs designed for children 5 and under. Older children may participate only if accompanying a preschooler, and their play must be appropriate to preschool surroundings.

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CURATOR OF RECORDS
Jan. 10: The Making of The Paper City
For more than 50 years, this was “The Paper City.” This program looks at the pioneer industrialists who built the paper industry in Kalamazoo.

Jan. 24: Welcome to the Hotel Kalamazoo:
Kalamazoo’s Early Hospitality Industry
From the Kalamazoo House to the River House, the Burdick House to the Exchange House, 19th-century visitors to Kalamazoo had a variety of options to choose from when looking for a place to stay.
A Quilting Puzzle

When Kerry and Joe Chartkoff stopped by a neighbor’s estate sale in Lansing, the last thing they anticipated was discovering a part of Kalamazoo’s history. Yet this quilt, casually tossed over a pile of boxes, provided a fresh look at the story of the Shaver family, one of the first to settle on Prairie Ronde.

A card attached to the quilt indicated it had been made in 1867 by Marion Shaver Pomeroy.

It was embroidered with 44 names of men and women—not only Shavers and Pomeroyes, but family names of Crose, Yetter, Hicks, and Prouty, to name a few.

The Chartkoffs purchased the quilt and began researching. Marion Shaver was born in 1837 in Prairie Ronde Township, the youngest of Abram and Sarah Bishop Shaver’s eight children. Her parents settled in Kalamazoo County in 1828.

On Nov. 29, 1866, she married James A. Pomeroy, and the two built a prosperous farm in Prairie Ronde. Pomeroy served as township clerk, township treasurer, and several other offices over the years. The Pomeroys lived out their lives in Prairie Ronde and are buried near Schoolcraft.

The quilt combines two distinct designs. It uses a Rose of Sharon pattern, common on quilts made for new brides. It also has aspects of a friendship quilt with separate squares embroidered with names of family and friends. A friendship quilt usually suggests a gift made by a group of quilters. However, the attached card indicates it was only made by Marion, which raises the question of who made the quilt and for what purpose.

The year 1867 is embroidered in a corner of the quilt and was the year after the Pomeroys’ wedding. Because it has a Rose of Sharon design, one might consider that it was made as a wedding gift to them.

On the other hand, friendship quilts were often made as going-away gifts by the individuals whose names were on the quilt. But this quilt stayed in Schoolcraft until very recently, according to Pomeroy descendant Judy Linders.

More than 140 years later, it is unlikely the full story of the quilt will ever be known. In spite of this puzzle, the quilt provides a physical link to the Shavers, one of the pioneer families of Kalamazoo County. The squares have the names of Marion’s sisters—Mary Crose, Josephine Fields, and Calista Hicks—as well as the names of her brothers, Bruce, Robert, and Ulysses.

Aware of this important family history, the Chartkoffs donated the quilt to the Museum early this year. By coincidence, it is the 50th quilt in the permanent collection, most of which document the history of this community.
ANIMALS AMONG US  
Sept. 13, 1:30 P.M.—FREE

CONSTITUTION DAY FILM  
Sept. 17, 1:30 P.M.—FREE

SPIRIT OF THE MASK: A Lecture by the Exhibit Curator  
Oct. 18, 1:30 P.M.—FREE

IN REMEMBRANCE OF MARTIN: A film about Dr. Martin Luther King, Jr.  
Jan. 18, 2 P.M.—FREE
Memories of family, friends, and advisers fill this remarkable documentary honoring Dr. Martin Luther King Jr. Colette Scott King joins the Rev. Ralph Abernathy, Julian Bond, Jimmy Carter, the Rev. Jesse Jackson, U.S. Sen. Edward Kennedy, John Lewis, Bishop Desmond Tutu, and Andrew Young in recalling Dr. King’s career and leadership in the Civil Rights Movement.

K’ZOO FOLKLIFE ORGANIZATION  
First Sunday of the month  
1:30 P.M.—FREE
Enjoy concerts and workshops, and bring your instrument and jam with members of the KFO!

NEW EVENTS!  
FRIDAY NIGHT HIGHLIGHTS  
Every Friday, the Museum will remain open until 10 p.m. with movies, concerts, and special events in the theater and U2 laser light shows available in our new, state-of-the-art planetarium. Movies and laser shows are $3 per person; concerts in the theater are $5 per person.

U2  
Every Fri., 8:30 P.M.—$3/ticket
In spring 2008 Clark Planetarium Productions launched a much-anticipated show featuring one of the greatest bands of the last two decades. “U2” is the first-ever full-dome production featuring U2’s timeless classics and modern hits. The KVM Planetarium is pleased to bring this show to local audiences this autumn. 35 minutes running time.

MICAELA KINGSLIGHT in Concert  
Oct. 2, 6–8 P.M.—FREE
Art Hop Night, Emerging Artist Album Release  
(Indie/Pop/Acoustic)

PHILADELPHIA (1993)  
Oct. 9, 6:30 P.M.—$3/ticket
PG-13, 125 minutes

STRING CHEESE in Concert  
Oct. 16, 6:30 P.M.—$5/ticket  
(Celtic/Folk/Folk Rock)

Oct. 23, 6:30 P.M.—$3/ticket
PG-13, 143 minutes

ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948)  
Oct. 30, 6:30 P.M.—$3/ticket
NR, 83 minutes

Hoot Owls in Concert  
Nov. 6, 6:30 P.M.—$5/ticket
Bluegrass/Country

TWILIGHT (2008)  
Nov. 13, 6:30 P.M.—$3/ticket
PG-13, 122 minutes

MIRACLE ON 34TH STREET (1947)  
Nov. 20, 6:30 P.M.—$3/ticket
94 minutes

KALAMAZOO MANDOLIN AND GUITAR ORCHESTRA in Concert  
Dec. 4, 6 P.M.—FREE

CAMEA  
Dec. 11, 6:30 P.M.—$5/ticket
2009 Fretboard Festival contest winners

8 CRAZY NIGHTS (2002)  
Dec. 18, 6:30 P.M.—$3/ticket
PG-13, 76 minutes

BELFAST GIN in Concert  
Jan. 8, 6:30 P.M.—$5/ticket
Celtic/Folk Rock/Indie

CUTTING EDGE (1992)  
Jan. 15, 6:30 P.M.—$3/ticket
PG, 101 minutes

MIRACLE (2004)  
Jan. 22, 6:30 P.M.—$3/ticket
PG, 135 minutes

COOL RUNNINGS (1993)  
Jan. 29, 6:30 P.M.—$3/ticket
PG; 97 minutes

FREE DOCUMENTARIES

1 P.M.

Oct. 24: Misunderstood Minds
Watch five families deal with the puzzle of learning problems and the “quiet epidemic” of academic disaster spawned by the inability to read.

Nov. 21: The Forgetting: A Portrait of Alzheimer’s
Follow the trials and triumphs of researchers battling Alzheimer’s Disease as they work to pinpoint its causes. The experts make the research real, explaining in down-to-earth terms how the disease dismantles day-to-day reality through three real-life stories.

Dec. 12: Fat: What No One is Telling You
Open abuse of fat people is the last accepted prejudice. As the number of obese Americans climbs to frightening levels, the quest for answers is becoming even more urgent. This program is a window into the intense human dramas of those labeled obese and their difficulties solving weight problems.

3 P.M.

Jan. 9: Frontline: Dreams of Obama
A little-known state senator rose from obscurity to the White House in just over four years. Drawing on interviews with those closest to Barack Obama, this personal and political biography examines the key moments that shaped him, and asks what his election says about America.

3:30 P.M.

Oct. 24: Ghost in Your Genes
Provocative new findings now question the long-held belief that all inherited traits are passed on by genes. The fast-growing field of epigenetics investigates hidden influences not only affecting our health today, but that of our descendants in the far future.

Nov. 21: Depression: Out of the Shadows
Approximately 15 million American adults live with depression. Through their voices and stories, as well as interviews with scientists, this program offers a previously unseen portrait of the disease.

Dec. 12: The Medicated Child
More than four million children are now on behavior-modifying medications, some starting as young as 2 years old. This investigation into the controversial practice of medicating kids asks: are the drugs safe? How early can you detect mental illness in a child? Is medication really the answer?
HOLIDAY HANDS-ON HAPPENINGS

MASKS!

Dec. 28 – Jan. 1
1 – 4 P.M. • FREE!

Explore a wide variety of masks as we celebrate the holidays!

MONDAY: ANIMALS ON PARADE
Make all kinds of animal masks.

TUESDAY: LIGHTS, CAMERA, ACTION
Recreate masks from your favorite films and plays.

WEDNESDAY: HISTORY ON REVIEW
Create masks from different time periods.

THURSDAY: TIME TO PARTY!
Decorate party masks and hats to bring in the New Year.

FRIDAY: THE WORLD MASKED
Design masks from around the world.

Kalamazoo Valley Museum
230 N. Rose Street • Downtown Kalamazoo
FREE General Admission—Open Daily
HOURS: Monday – Thursday: 9 A.M. – 5 P.M.
Friday: 9 A.M. – 5 P.M. (through Sept. 25)
Beginning Oct. 2: Friday: 9 A.M. – 10 P.M.
Saturday: 9 A.M. – 5 P.M.
Sunday & Holidays – 1 to 5 P.M.
(closed Thanksgiving, Christmas Eve & Christmas Day)
(269)373-7990 • (800)772-3370
www.kalamazoomuseum.org