Raising the Roof in Kalamazoo

A special exhibition about buildings visits the Museum, plus a look at local architectural legends

Inside:

Third Annual Fretboard Festival

Rock ‘n’ Roll Icons Before Their Fame

Black History Month Films... & More!
Collect, preserve and tell your family’s history at the KVM’s Family History Camp

June 23–27 9 A.M.—4 P.M. Each Day

Create a family tree; conduct a short oral interview; learn to identify and preserve family heirlooms; create a digital record of artifacts and documents; and create a family web site.

Cost $100 for individual adult; $150 for a family group of not more than three. (Children must be 8 or older and accompanied by an adult.)

To register, call 269.373.7965 or visit us online at www.kalamazoomuseum.org

A celebration of Kalamazoo’s legacy of stringed instrument design, manufacture, and performance.

Saturday, March 29 • 10 A.M.—4 P.M.
Sunday, March 30 • 1–4 P.M.

FREE!

Performances of jazz, classical, blues, bluegrass, Americana, and more • Workshops for beginning to skilled players on many instruments • Lectures and information about guitars, banjos, mandolins, basses, the occasional ukulele, and much more! • Displays from area luthiers, guitar manufacturers, and music organizations.

To learn more, visit www.kalamazoomuseum.org

July 16 and July 20

Space Explorers Morning Camp (8 A.M.–noon) ages 8–12, maximum group size: 30

Junior Astronaut Afternoon Camp (1–5 P.M.) ages 8–12, maximum group size: 30

Come be a part of training of space explorers/junior astronauts for a Voyage to Mars mission. These camps, held at the Museum’s Challenger Learning Center, will emphasize teamwork, communications, and skills in math, science, and technology. Campers, assigned to teams focused on gathering information about space travel, keep daily logbooks with research notes and accomplishments of the day. The CLC Voyage to Mars mission takes place on the last day of the camps. Enroll for one or both of the half-day camps for a full day of mission preparation.

Cost: $70 each; $120 for both
To register, call 269/373-7965 or register online at www.kalamazoomuseum.org

ANOINATE YOUR SUMMER
WITH KAFI ACADEMY WORKSHOPS

In-depth, hands-on experience in five areas. Take one or several in a series.

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• Animation I — Intro to 3Dmax July 14–18 • 1–5 p.m.
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• Animation III — The Spark of life July 28–August 1 • 1–5 p.m.

Video Game Development
• Making a Video Game June 23–July 3 • 1–5 p.m.

Digital Filmmaking Series
• Guiilla Filmmaking June 16–20 • 9 a.m.—4 p.m.
• Filmmaking: The Cutting Room Floor June 23–27 • 9 a.m.—4 p.m.

The Aspiring Animator Series
• Characters and Players June 16–19 • 1–5 p.m.
• Magic of the Bouncing Ball June 30–July 3 • 9 a.m.—1 p.m.
• Claymation Creation July 7–10 • 1–5 p.m.
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All camps held in the Center for New Media at KVCC’s downtown campus.

http://kafi.kvcc.edu/academy
Information line: 269.373.7920

CHALLENGER LEARNING CENTER
HALF-DAY CAMPS

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THIRD ANNUAL

A CELEBRATION OF KALAMAZOO’S LEGACY
OF STRINGED INSTRUMENT DESIGN, MANUFACTURE, AND PERFORMANCE.

SATURDAY, MARCH 29 • 10 A.M.—4 P.M.
SUNDAY, MARCH 30 • 1–4 P.M.

FREE!

Performances of jazz, classical, blues, bluegrass, Americana, and more • Workshops for beginning to skilled players on many instruments • Lectures and information about guitars, banjos, mandolins, basses, the occasional ukulele, and much more! • Displays from area luthiers, guitar manufacturers, and music organizations.

To learn more, visit www.kalamazoomuseum.org
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ON THE COVER: Kalamazoo’s tallest commercial building, the American National Bank, provides the entry to our issue featuring architecture. The Museum’s newest special exhibition, “Raise the Roof,” offers insights into the secret world of buildings; article begins on page 4. Other features on Kalamazoo’s own notable builders and buildings are throughout the issue.

Look for the icon at right 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 KVM.
FROM THE DIRECTOR
LEGENDS IN THEIR OWN TIME

Spring brings the sound of great music to Kalamazoo with the biennial arrival of the Gilmore International Keyboard Festival this year from April 24 to May 13. Not to be overawed, the Kalamazoo Valley Museum is presenting our own third annual Fretboard Festival on Saturday, March 29 (see pg. 19).

The Fretboard Festival celebrates Kalamazoo’s history as home to the Gibson Company and its long line of fretted string instruments. Although the company relocated to Nashville in 1984, Kalamazoo’s reputation as a center of fine guitars lingers.

Less well known outside of musicians’ circles is the fact that Gibson electric guitars made in Kalamazoo helped launch the rock ‘n’ roll revolution in popular music.

They provided an alternative to the great Fender guitars made in California during the 1950s and 1960s. In fact it was Gibson technology that made the Fender a worthy competitor to the Kalamazoo product.

Here’s the story: in 1948, a 38-year-old engineer with a love of music became vice president and general manager of Gibson. His name was Ted McCarty. In 1950 he became Gibson’s president and the 16-year McCarty Era began. McCarty’s ambition was to revitalize Gibson’s line by perfecting the electric guitar. Under McCarty’s leadership, Gibson grew from 150 to 1,200 employees while its sales increased 1,250 percent.

McCarty did not invent the electric guitar, but he did develop the technology that made it sound better. He received Patent No. 2,740,313 for the Tune-O-Matic bridge. His Gibson team is credited with a series of technical innovations that electrified guitars without losing their acoustical sound qualities.

He also recruited Seth Lover, an ex-Navy radio repairman from Kalamazoo, to build “a special kind of pickup.” In 1955, Lover eliminated the nagging problem of amplifier hum by perfecting the “humbucker pickup.”

In 1967 Lover left Gibson to work for its archival rival Fender, taking the humbucker with him. Gibson electric guitars made in Kalamazoo from 1955 to 1965 and certain Fenders made in the late 1960s are hallowed instruments to a generation of professional musicians who “built their cities on rock ‘n’ roll.”

Elvis, Dylan, and The Beatles, musicians who went from singers to icons because of the electric guitar, are the subject of a new traveling exhibition in the Museum’s first-floor gallery. On loan from the Experience Music Project in Seattle, the exhibition, “Artist to Icon,” features 48 black-and-white photographs of the performers early in their careers (see pg. 17).

The exhibition will support our Fretboard Festival while films by and about these icons will be featured in the Mary Jane Stryker Theater during the run of “Artist to Icon” from Jan. 26 through May 26.

Local legends not only tell of Elvis being seen at a local grocery store and a Wendy’s a few years ago, but also of the “Elvis Room” preserved at the Columbia Hotel, now a downtown office building on East Michigan Avenue. Dan Gustin, director of the Gilmore Keyboard Festival, related the story in an e-mail:

“Well, apparently Elvis came to Kalamazoo several times to buy Gibson guitars, but not wanting to attract attention, he rented a small room in the old Columbia Hotel where he could try them out. As you know, that building is being renovated (for a second time, at least, since it was a hotel), but the ‘Elvis Room’ is still there and is being kept as such.

“The new owner of the building, Don Parfet, told me all this, which he heard from the building’s previous owners. He says it’s somehow documented in the ‘50s in the Gazette.’


My thanks go out also to local guitar heroes Rex Bell and Jay Gavan for providing details for this column. By the way, we would love to acquire any Gibson instruments for the Museum’s collection and for posterity’s sense of heritage.

Ted McCarty in his first year at Gibson, 1948.

Solid-body electric guitars, such as Gibson’s low-cost 1960s “Kalamazoo” pictured above, have humbucker pickups to reduce noise or “buck the hum.” An uncovered humbucker pickup is shown below.
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Andrews, Barbara
Archives & Regional History Collections, WMU
postcard, Easter card, clothing buttons
Brooklyn Museum Archive, Barbara
Beznoska, Barbara
cheese crock; fishing rod covers
Bruyestens, Charles
photos of paper mill
Burpee, Kristen
portable CD player
Buschop, Barbara
State Hospital photos & nurse’s cap
City of Kalamazoo
baby bonnet, books, slides
Company C, 126th Regiment, 32nd Division
sections of streetcar rail and bricks
Crock, Harold
military guidon (parade flag)
Derryke, Bethany
collar stay
DeRyke, Bethany
contemporary Native American materials
DeWaard, John
Upjohn product catalog
Dombos, Michael and Ann Soukup
women’s clothing and accessories
Easter, Gail
girl’s bicycle
Elbe, Margaret
handmade miniature furniture
Everts, John
documents re: Kalamazoo Trust & Savings Bank
Ferraro, Sharon
paper spoons and forks
Fox, Carol and Gerhard Fuerst
textile printing blocks
Gibbs, Richard
gold assay receipt, gold nugget stickpin
Goodrick, Harry
Upjohn Co. aerial photograph
Grant (Gutierrez), Ralph
WKZO recordings, photographs, documents
Hare, Mr. & Mrs. John
Fischer Orchestra memorabilia; costumes
Harrington, James
Humphrey product catalog
Hayes, Nelda
Kool-Aid Stand; toys; games; slide rule
Kalamazoo Optimist Club
club banners
Knight, Norman
Upjohn microbalance and barometer
Kosacek, David
children’s book
Ledger, Kathleen
local documents
Lee, Gloria
Storybook dolls; book of W.H. Upjohn drawings
Madison, Stu
Lockshore Dairy milk crate
Markle, Alice DeRyke
City Bottling Works bottle
McDougal, Friscilla
photo of William J. Upjohn
McMeeken, Mike
television; cornet
Morris, Betty
headline newspapers
Orosz, Joel
Holton-Haas milk delivery box
Pero, Mary Jill
Patty Play Pal doll
Peters, Mary
baby clothes; doll handkerchief
Peterson, Kathleen
dolls, magazines, Beatle cards
Pfizer, Inc.
Upjohn archival collection
Phillips, Jim
advertising ephemera; books
Polzin, John
troop billet
Reed, Scott
wall photo of Upjohn Building 88
Richmond, Nina
nylon stockings
Searles, Patricia
pocket watch
Sonnevil, Susan
Downtown Kalamazoo engraved in marble
Smith, Annette
“Doodle Bug” riding toy
Smith, Ann
Brownie “Hawkeye” camera
Smyser, Kathy
newsletters, book
Sweet, Laura
KVP dishcloths
Van Buren County Library
World War II Navy uniforms and miscellany
Vanderklok, Richard
Vicksburg Historical Society
Kalamazoo Laundry Co. bag
Wagner, Dorothy
camping equipment
Weber, Dennis
New Guinea tapa cloth
Woodbury, Joseph
Kalamazoo Sled Co. corporate seal press
Woods, Nancy
portable CD player
WWMT Channel 3
news films, 1960s-1970s
Zemitans, Andris
Latvian costume
People spend about 90 percent of their lives inside buildings. If the walls could talk, what sorts of secrets, surprises or extraordinary engineering feats would they reveal?

Discover stories behind structures in the Kalamazoo Valley Museum’s next nationally traveling exhibition, Raise The Roof. The free exhibit from the Science Museum of Minnesota opens Feb. 16 and continues through June 1.

The exhibit features buildings and building science from around the world. Visitors can travel to great heights and distant ages to investigate the foundations of architecture and engineering.

They can step over the threshold of an authentic Mongolian house, climb to the top of a skyscraper under construction, learn building secrets from a 9,000-year-old city, watch mighty buildings crumble, and raise the roof of a dome.

They can enter a full-scale ger (pronounced care), a circular tent of lattice, poles, fabric and rawhide invented by nomadic Mongolians. The ger is known in this country by the name of its Turkish relative, the yurt.

Elegant and energy-efficient, one can be erected in one day, but cooperation is needed to keep it from collapsing. Today, the structures are gaining popularity as homes, cabins, and offices.

Near the ger in the exhibition visitors can explore the secrets of the mud-brick ruins of Çatalhöyük (pronounced Chat-tahl-hu-yook), believed to be the world’s oldest city. Excavations at the 9,000-year-old site located near Ankara, Turkey, began in the 1960s but were stopped because of the technical inability at that time to adequately preserve the findings. The dig was restarted in 1993 with a plan to continue for 25 years.

Archaeologists believe the ancient city covered an area the size of 50 soccer fields. They are studying the site to learn more about the Neolithic Period, or new Stone Age, when people began abandoning hunter-gatherer lifestyles to settle in communities, grow crops, and raise animals.

For thousands of years, people have pretty much agreed that a building with a dome, such as the Basilica of St. Peter in Rome or the U. S. Capitol, marks an important structure. A dome creates a soaring space on the inside, and an impressive sight on the outside.

In the “Collapsible Dome” section of Raise the Roof, visitors can turn a flat roof into a dome right over their heads, and find out how domes have been engineered through time.

Lots of engineering know-how goes into making a building reach for the sky. The 3-D “View From the Top” lets people look down the side of a skyscraper from 40 stories up.
In the skyscraper section of the exhibition, visitors can build block towers, make trusses to withstand the forces of tension and compression, and test the response of different buildings to various earthquake frequencies. Another demonstration shows how tall buildings are kept from swaying too much in strong winds.

The Demolition Theater showcases the explosive work of the famous Loizeaux family that own and operate Controlled Demolition Inc., the world’s largest organization of demolition experts.

Dangerous conditions that can lead to carbon-monoxide poisoning in homes are explored in the “Downdraft House,” a doll-house-sized model outfitted with airflow indicators, a working furnace, and operating doors and vents.

“Meet the Mites” shows how infinitesimal numbers of creatures live in all homes and buildings all of the time.

Several “story corners” tell the tales of some very unusual buildings. One is the Winchester House in San Jose, Calif., that was built by the heiress to the Winchester rifle fortune. In response to a psychic’s warning that the ghosts of those killed by the famous rifles would haunt her unless she built day and night, Sarah Winchester constructed a six-acre house filled with twisting stairways and blocked passages to confuse angry spirits.

The coolest hotel in the world is the Ice Hotel built every year in Jukkasjarvi, Sweden. Rooms, chandeliers, and even glasses in the bar are made entirely of ice. The building’s temperature is a chilly 35 degrees from November until April, when the hotel melts.

Other highlights include “Timber!” where visitors can assemble ingenious wooden joints held together without nails, and “Listening to the Walls,” an activity drawn from interviews with blind and visually impaired people who navigate through buildings using their sense of sound.

Because dogs need homes, too, an interactive computer game, “Dogtastrophe,” allows visitors to design canine castles that can survive snow-blower blizzards or lawn-sprinkler floods.

Raise the Roof is a lively look at structures we depend upon, but rarely think much about. With its intriguing hands-on activities, vivid images, and unusual stories, it challenges visitors to examine their own interactions with these everyday wonders.

Raise the Roof was produced by the Science Museum of Minnesota. The exhibit was made possible with support from the National Science Foundation.
“I wish to congratulate you and the other members of the Better Homes Demonstration Committee of Kalamazoo upon your demonstration which won the first prize in the 1924 campaign.”

Thus begins the letter of congratulations to Caroline Bartlett Crane from Herbert Hoover, the secretary of the U.S. Department of Commerce.

Earlier that year, Hoover asked Crane to organize the committee in Kalamazoo to design and build a “demonstration house” for a national contest that would help move American families into more modern, affordable homes.

By the time of the contest, Crane had already made a name for herself well beyond Kalamazoo because of her efforts in municipal reform. She was nationally known for efforts to improve street sanitation, meat packing, vocational education, the plight of the poor, and other causes that illustrated how a single person can impact a community, a nation and a world.

The “Better Homes” contest was set in a national environment in which new technologies for the home were becoming popular while a burgeoning class of underpaid, overworked Americans were finding it difficult to obtain affordable housing, let alone afford domestic servants.

The decline in the number of household servants coincided with the introduction of numerous “labor-saving devices,” such as the washing machine, gas and electric stoves, electric irons, and vacuum cleaners.

Crane’s house design was meant to focus on the work of a mother who would do all the household chores while raising her children, a reflection of the realities of most Americans’ lives.

“The Journal of Home Economics,” first published in 1908, reports that in some studies, housewives were followed and observed so that their day-to-day chores could be timed. Some women were brought into a clinic to perform the same tasks while having their basal metabolism studied to determine how much energy they expended.

Perhaps not surprising, these studies indicated that housewives were actually spending more time in their daily chores using modern appliances.
Crane echoed this finding in her book, *Everyman’s House*, commenting on the invention and popularity of sewing machines that were to be labor-saving devices for women who previously hand-stitched their families’ clothing. She noted that once these machines were commonplace, fashion took a turn, too; it “drowned in a swirling surf of tucks and ruffles.”

In 1924, there was a housing shortage in Kalamazoo, then a city of 60,000. Crane states that in the building of this “demonstration house,” located on Westnedge Hill, participants were “responding to the idea that nothing can prosper if the home does not prosper.”

Crane’s product, winning first prize out of a field of 1,500 throughout the United States, was dubbed “Everyman’s House,” though it earned other nicknames, including “The Biggest Little House,” and “The Adaptable House.”

Like the house itself, these names are purposeful and leave little doubt about how the house is meant to function. While Crane designed the house around the needs of a mother and child, she foresaw the need to have adaptable spaces that would accommodate the changing needs of a growing (and then shrinking) family.

The footprint of the house is 22x29 feet, and is a story and a half with a basement. The plan eliminates hallways; there is no wasted space. Everything was designed for efficiency and adaptability.

The mother’s suite is located near the kitchen so that she can keep an eye on her baby who rests comfortably in a proper bed that is mounted at the foot of the mother’s bed. This arrangement has many other implications, and an entire chapter of *Everyman’s House* is devoted just to the use of this area of the residence.

Crane thoroughly explained decisions made to include or exclude different building materials, appliances and other furnishings. She concluded that in most parts of the United States in 1924, the house could have been built for $5,000, saying:

“... A... word about being forced to leave out things we want. It is curiously hard to renounce perfection in a house we are about to build, even though we put up comfortably enough with recognized defects in our own persons and character. Yet we must begin by recognizing the fact that it is not always possible for people to embody the most suitable materials and the best workmanship in creating a house, any more than in creating a costume—or a physique—or a character. We have to work with what we have to work with.”

How true still!

To see a scale model (1 inch to 1 foot) of the Crane house, visit the Museum’s “On the Trail of History” exhibit on the second floor. To see more pictures and to read Crane’s *Everyman’s House*, visit the “Making Modern Michigan” website at [http://mmm.lib.msu.edu/](http://mmm.lib.msu.edu/)
Through hard work and a determined spirit, and with only a third-grade education, Albert White became one of Kalamazoo’s most valued builders and citizens.

He was born Feb. 6, 1861, in Canton, Ind., to parents who had walked there from the South. According to his great-granddaughter, Annette Taborn of Kalamazoo, family lore tells the story that when Albert was a boy his father was killed by Morgan’s Raiders, a band of 1,800 Confederate cavalrmen who ventured into Indiana and Ohio for 46 days in the summer of 1863 in an attempt to disrupt Union troops by their forays.

Unable to provide for four children, Albert’s mother placed him with a farmer with whom he stayed and worked until he was 15. In 1876, he came to Michigan and worked on another farm for a year.

White settled in Kalamazoo and first appears in a Kalamazoo city directory in 1881. He offered to work for a mason for several months at no pay if the man agreed to teach him the trade. After apprenticing for seven years, he worked as a journeyman for two years.

In late 1886, when he was just 25, he established his own construction business, employing both blacks and whites for the next 40 years.

Among the buildings constructed by him and his crew were: the Hawthorne, Riverview and Vegetable Parchment paper mills; the Illinois Envelope Co. plant; the Clarge (Fan) Foundry and Machine Shop; part of the Bryant Paper Mill; two additions to the Kalamazoo Paper Mill; part of Nazareth Academy; St. Anthony’s Home in Comstock; the high school at Plainwell; four businesses in Hastings; and a Jewish synagogue.

In 1898 he built the original Kalamazoo Central High School and, at the turn of the century, added a brick structure to the then Borgess Hospital.

White not only was involved with bricks and mortar, he also built a strong family and was a pillar of the African-American community, serving as deacon at the Second Baptist Church for 30 years.

His biography and photographs of several of his buildings appear in the Michigan Manual of Freedmen’s Progress (1915). White’s son, Orrin, learned from his father and found success in building as well. He was head bricklayer on the State Theater in downtown Kalamazoo.

White and his wife, the former Fannie Phillips, owned a considerable amount of property in Kalamazoo and Oshtemo. African-Americans traveling through the area and unable to secure lodging in hotels would often stay in their home.

An article in the book The Progression of the Race, published in 1907, states: “His wife is highly esteemed by the white people, being a member of the Civic Improvement League, a strong organization of noted white ladies of the city. She is entertained in some of the best homes. No color is known to her family.”

Fannie White used that organization and other mainstream civic groups to gather food and clothing for the less fortunate. She was an active member of the Women’s Temperance Society and church beneficent organizations, and vice president of the Colored Baptist Women’s Convention.

Described in the Michigan Manual as a man “modest and unassuming in personal demeanor,” White and the buildings he created stand as lasting tributes to his skills and work ethic. White died in 1930 at the age of 69.
A modest tombstone in Mountain Home Cemetery marks the final resting place of Charles B. Hays. It bears a simple epitaph, “Home Builder,” a fitting, if understated, tribute to a man who, as much as anybody, shaped the residential landscape of 20th century Kalamazoo.

Hays was born on Nov. 15, 1862. He graduated from Kalamazoo High School in 1881 and, like his aunts Eliza and Lydia, was educated at Kalamazoo College. He also attended the Michigan Agricultural College (now Michigan State University) for two years.

Although he first appears in the 1883 Kalamazoo County Directory, Hays came from a family with long ties to Kalamazoo.

In 1832, John A. Hays, a mason, brought his family to Michigan. They wintered on Prairie Ronde while he built a house for them in the village of Bronson near Main and Pitcher streets. In the spring of 1833, the family moved into its new home. A tornado in October 1834 caused serious damage but Hays rebuilt.

Perhaps construction ran in the Hays family’s genes because John’s son, Algernon S. Hays, also became a mason. Algernon died of pneumonia in 1863 at the age of 47, but not before “erecting nearly all the large buildings in Kalamazoo.” Algernon’s nine children included William, Mary, A. Sidney and Charles B., who was born the year before his father’s death.

Sidney, who was elected the city of Kalamazoo’s first treasurer, became a bookkeeper and an accountant. In 1887, he purchased the insurance and real estate agency of Walter Bleazby, but his health failed and he sold a half interest in the business to his brother, Charles. It was the start of what would become a veritable real estate empire.

Charles returned to Kalamazoo from college in Lansing and took a job as a postal clerk. By 1885, he was a bookkeeper for the roofing firm of Lakey and Bigelow. In 1887, he and his brother were in business on their own as the A. S. and C. B. Hays Insurance Agency. Charles married Luella Phillips, daughter of organ manufacturer Delos Phillips in October 1889.

At some point in the late 1880s, he formed a partnership with August B. Scheid, a grocer who provided much of the investment capital for Hays’ early real estate ventures. Over the next 50 years, the two men are estimated to have built nearly one-sixth of Kalamazoo’s streets, built more than 1,500 homes, and sold in excess of 3,000 lots for homes. (Perhaps coincidentally, Scheid’s father was Jacob Scheid, a master carpenter who had worked for the prominent Kalamazoo construction firm of Bush and Patterson.)

Once he branched out from the insurance industry, Hays organized several development companies, including the Kalamazoo Improvement Co., the Kalamazoo Land Co, and the South Side Improvement Co.
Although Hays would develop many additions to the city, the focus of his energies was on the “south side” as the Edison Neighborhood was then known. A partial list of Hays’ developments includes the Balch and Hays Addition, Scheid and Hays Addition, Balch and Thompson Addition, Hays Addition, South Park Addition, Hays Park Plat, Prospect Park Plat, and Elmwood Plat.

Hays was a savvy promoter as well. In addition to the usual advertising in newspapers, he published “Hays’ Home Builder and Investor,” an illustrated journal in which he touted the advantages of “living in your own home versus existing in a rented house.” During the post-World War I “Red Scare,” Hays advertised that his moderately priced homes for workers would help fight Bolshevism. In his opinion, no homeowner would promote a radical political ideology that advocated the abolition of private property.

The Hays empire, however, extended beyond insurance and real estate. By the turn of the century, he was selling stocks and bonds, offering loans, and organizing the initial finances for what would become some of Kalamazoo’s largest employers. A partial list includes the Bryant, King, Superior, and Watervliet Paper companies. He also helped organize the financing for the Michigan Buggy Co. and the Kalamazoo Railway Supply Co., among others.

While this might have seemed sufficient for many men, Hays was not content with business. He served as mayor and at one time owned the Park-American Hotel. He was an avid golfer and horseman. In 1927, he built the Arcadia Brook Golf Course and the Peter the Great Riding Stables on what is now the west campus of Western Michigan University.

Luella Hays shared her husband’s passion for golf and his energy. In her early 70s, she drove alone to Montana to visit her daughter—an impressive feat given the condition of American roads in the late 1930s. She died in 1943 but Charles remained active for many more years.

Hays died on May 31, 1958, at the age of 95. The man whose grandfather had built one of the first homes in Kalamazoo 125 years earlier had earned the right to inscribe the words “Home Builder” on his final resting place.
Thomas A. Edison spoke into a microphone, “Mary had a little lamb,” and played it back, making the first recorded sound in history.

It was through his work on two other inventions—the telegraph and telephone—where he concluded that sound might be captured and played back on a machine. Using a recording needle and vibrating diaphragm, he theorized that sound vibrations could be indented onto a rapidly moving cylinder.

He tested his theory in 1877 on a newly built recording device. To his surprise, it worked.

Edison patented his phonograph in 1878 and quickly established the Edison Speaking Phonograph Co. At first the new machine was seen as an intriguing novelty, but because it was difficult to use, the public quickly lost interest.

Edison abandoned his new machine, turning his attention instead to the development of the incandescent light. Others picked up where Edison left off and continued to refine the phonograph.

Round wax cylinders were the CDs of the early phonographs, but the cylinders were hard to copy in large quantities. That problem was solved in 1887 when Emile Berliner developed the flat disk record. Berliner’s new disks, coupled with a large bell (horn) to better amplify sound, was known as the Gramophone. It eventually replaced cylinder phonographs.

About the same time, Edison came back on the scene, and introduced his New Phonograph. Then, in 1896, he followed with the first phonograph to carry his trademark—the Edison Standard Phonograph—a model with a large “morning glory” horn, so named for its shape. The phonograph sold for $20.

With Edison’s machine, the phonograph quickly became a new form of home entertainment for the middle class. By 1904 almost one home in 20 had a phonograph.

All varieties of music became available to almost anyone. Tenor Enrico Caruso’s 1902 recording of “Pagliacci” became the first million-selling record.

Edison’s phonograph was only one of a large variety being developed in the early 1900s. One unique machine was built in Kalamazoo at a factory at Paterson and Walbridge streets. Called the Duplex Phonograph, it played flat disks and had a distinctive double-horn speaker. It was considered a high-quality machine and marketed as “the phonograph perfected with the purest, sweetest tone and the greatest volume.”

In 1906, its first year of production, it sold for $29.85, but by 1910 the company was out of business. Edison, too, eventually got out of the phonograph business, but not until 1929. Today, his phonographs are some of the most collectible on the market.
"RAISING THE ROOF"

in Kalamazoo

New York City has the Empire State Building—Egypt the Pyramids—and Australia the Sydney Opera House. Kalamazoo has its own architectural landmarks that celebrate the community’s styles over the years. A few of its unique public and commercial buildings are shown here.

1. Kalamazoo National Bank Building

Kalamazoo’s first skyscraper was erected in 1907 and was home to the Kalamazoo National Bank. Its boxy design, with rows of equal-sized windows, gives it a strong utilitarian look. Today it is better known as the Kalamazoo Building located in the heart of downtown at Burdick Street and Michigan Avenue.

2. East Hall, Western Michigan University

The classical architecture of ancient Greece is featured at East Hall, the first building on the campus of Western Michigan University. The Neoclassical design is distinguished by the triangular pediment supported by large, smooth columns. Its original massive portico, built in 1905, can be seen from Davis and Walnut streets in the Vine Neighborhood.

3. American National Bank

Art Deco was the design of the 1930s and it graces the tallest commercial building in Kalamazoo—the original American National Bank—at 136 E. Michigan Ave. It was designed by Chicago architects Weary and Alford and completed in 1930. Its Art Deco details (also seen on this issue’s cover) include the building’s vertical emphasis and terraced roof line.

4. Lawrence & Chapin Iron Works Building

Located at 205 N. Rose St. across from the Museum is a classic Second Empire building. Its mansard roof with geometric slate work is its most eye-catching feature. The building was constructed in 1872 by W. S. Lawrence and Dr. L.C. Chapin as an iron foundry. Later it was used as an interurban train station, skating rink, and furniture store. The building was placed on the National Register of Historic Places in 1983 and restored to its original grandeur in the 1990s.

5. Michigan Central Railroad Depot

Downtown Kalamazoo’s Transportation Center, built in 1887, has heavy, rounded archways, thick masonry walls, rounded towers, and broad roof planes, characteristic of the Richardsonian Romanesque Style. The depot, on Kalamazoo Avenue, has seen many renovations over the years. The latest includes the addition of a canopied bus port designed to reflect the original architectural style but with a modern flare.
6. Ladies Library Association
This 1878 structure was the first in the United States built expressly for a women’s organization and the first in Kalamazoo to be listed on the National Register of Historic Places. The Victorian Gothic Style of the Ladies Library Association, located at 333 S. Park St., is characterized by decorative banding, ornamental bricks and tiles, and the arched buttress-like feature of the entrance.

7. Salvation Army Building
“Erected for God and Humanity 1926” are the words on the cornerstone of the original Salvation Army Building at 244 N. Rose St. Castellations, or battlements, used for defense on medieval forts, distinguish the roof line of the building. Its English Tudor Revival Style also features a peaked, arched stone doorway. The building was sold and renovated in the 1990s for office space.

8. Edwards & Chamberlain Building
At the convergence of Michigan Avenue and Portage Street in downtown Kalamazoo is the Haymarket Building, so named for its proximity to the farmers’ hay market of the mid-1800s. The building was completed in 1908 to house the hardware store of Edwards & Chamberlain. Its unique angled front façade was designed to accommodate the bend on Michigan Avenue. By the 1950s, it was home to Sears & Roebuck and today functions as an office building.

9. Paris Cleaners
A little building that makes a big statement sits at South Westnedge Avenue and Crosstown Parkway. It is home to Paris Cleaners and was built in 1956 as the first drive-through cleaners in Michigan. Its Art Moderne Style has rounded corners and a flat roof. The curved glass-block windows give it a characteristic streamlined look.

10. Loy Norrix High School
Floor-to-ceiling metal windows, flat roof, and limited decorative detailing highlight buildings of the International Style. The most noticeable example around is Loy Norrix High School with its blue metal panels and abundance of windows. The school was built in 1960–61 to accommodate the growth of Kalamazoo to the outskirts of town. It was built on an expansive green space that reflected people’s desire to move to more open areas and away from crowded city living.
Every year about 500 artifacts are accepted into the Museum’s collection. Each is cataloged, numbered, photographed, and researched. The artifacts tell stories and it is part of the Museum’s responsibility to uncover and record those stories. Research is the key. By studying the artifacts and investigating the who, what, when, where, why and how of each one, we can establish the object’s provenance—its origin and history.

The first step is to talk to the donor. While stories have often been twisted over time and memories fade, sometimes a donor provides a plethora of good information. Such was the case in 2006 when we received a Gibson guitar owned by local songstress, the late Ruby Kelly Quakenbush. In interviewing Ruby’s husband, Don, the guitar started to come to life. He told us that Ruby was petite and a standard guitar was too large for her. Consequently, she ordered a custom-built guitar from the Gibson Guitar Co. in the early 1940s. It was a smaller version of the company’s L5 model. Ruby often performed with a trio and regularly sang country music on WKZO Radio when it was located in the old Burdick Hotel. Yodeling was her specialty. By 1947 her voice was taxed and she stopped singing, but her beloved guitar never left her side.

Another step in the research process is to study the artifact for clues such as a maker’s mark or a patent date. Even methods of construction and materials can provide clues to its manufacture and date, among other things. A real treat is to find a handwritten note tucked away that might contain a key detail to the artifact’s history.

That’s exactly what happened two years ago when we received an 1840s-era shelf clock. It wasn’t in great shape and was very similar to others in the collection. Our first reaction was that we really didn’t need it, but on closer examination we discovered an old handwritten note tucked inside the clock. It read, “Seth Thomas Clock was in Aunt Mat’s house when she died in 1916. So was from the Oman side.”
The note tells us that the 1840s Seth Thomas shelf clock (above) was probably in use until 1916 by a member of the Oman family. It doesn’t provide clues to what happened to it after that. A call to the donor told us it had passed through three members of the Oman family until it was given to the Museum in 2006.

The name Oman was familiar to us. With a little digging, we found that the Museum had a collection of mid-19th century papers from Peter Oman. Using U.S. census records and an 1873 Kalamazoo County atlas, we learned that Peter was a farmer in Prairie Ronde Township. He arrived in 1849-50, settling on land at the corner of what is today X Avenue and 12th Street. He and his wife Sarah had 12 children, including two daughters, Margaret and Martha, either of whom might have been “Mat” mentioned in the note. Research stopped at that point, but that little note gave us enough information to confirm that the clock was probably from this early Schoolcraft family and worth keeping in the collection.

We often use the public library, local archives, or make phone calls to seek out answers to an artifact’s history, but our favorite research tool has become the Internet. Recently the website for the U.S. Government Patent Office helped solve the identity of a long-standing mystery artifact. In our Spring 2004 issue, we asked readers to help identify an unmarked wooden contraption in our collection. After numerous responses, we decided it was either a pant hanger or book-binding tool. Because it has no markings (and we had no information from the donor back in the 1960s), its identity has been a guessing game—until now! A member of the collection staff was perusing the on-line U.S. Patent & Trademark Office records and serendipitously found a patent drawing for this very contraption. It was a Book-Clamp patented in 1877. The fact that we just came upon it was pure luck. It took us over 40 years to identify it, but we might never have figured it out without the Internet.

Investigating artifacts requires patience and diligence. It’s like being a detective: with every corner turned, and each clue uncovered, the hidden story is revealed. And stories are what museum artifacts are all about.
Black History Month
Film Series

It was a son of former slaves who is credited with today's celebration of Black History Month.

The observance evolved from “Negro History Week,” established by Dr. Carter G. Woodson in 1926. From his humble beginnings, Woodson went on to earn a Ph. D from Harvard.

He also founded the Association for the Study of Negro Life and History, which is dedicated to encouraging scholars to engage in the study of African-American history.

February was selected as the time for the celebration because it was the birth month of both Frederick Douglass and Abraham Lincoln. Negro History Week became Black History Month in 1976, the year of the American Bicentennial.

The Kalamazoo Valley Museum will commemorate Black History Month by offering a free film series that recognizes and celebrates the achievements of 20th century African-American writers, dancers, painters, actors, musicians, and other artists who changed the United States as a nation and as a culture.

Each Sunday in February one of the six segments of the PBS series, “I’ll Make Me a World,” airs in the Mary Jane Stryker Theater at 3 p.m. Each film will be introduced by a guest host from the arts and academic communities. They will lead a short discussion following each film.

The series begins Sunday, Feb. 3, with “Lift Every Voice,” covering the years 1900 to 1920. Dr. Romeo Philips, retired professor emeritus of music and education at Kalamazoo College and a former member of the Portage City Council, will host.

This segment covers the trials and triumphs of the first generation of African-Americans born into freedom: vaudeville stars, represented by Bert Williams and George Walker, and the creators of jazz, America's original music. Oscar Micheaux is highlighted as the producer of motion pictures that depict the complexities of black life during a time of racial segregation and conflict.

The Sunday, Feb. 10, attraction will be “Without Fear or Shame,” covering the years 1920 to 1937. Focusing on the creative movement known as the Harlem Renaissance, the program highlights poets Langston Hughes and Zora Neale Hurston, as well as female blues singers. This segment is hosted by historian Michelle Johnson, who is a Zora Neale Hurston scholar.

“Bright Like the Sun” is the offering for Sunday, Feb. 17, and covers the years from 1935 to 1954. This segment depicts how Paul Robeson, the legendary singer and star of stage and screen, used his artistry and fame to fight for social justice in the United States and abroad. A Harlem art school and the birth of bebop and “cool” jazz are also covered. Soprano Alfrelynn Roberts will host this segment.

The final showing on Sunday, Feb. 24, will be “The Freedom You Will Take,” covering the years 1985 to the present.

In this segment, transformation of the contemporary cultural landscape by the power of African-American film, performance, rap music, and spoken word is explored. Denise Miller, poet and KVCC instructor of English and African-American literature, will host.
Certain milestones have rocked the world of popular music—Elvis Presley’s recording of “Hound Dog” in the 1950s, the British Invasion with the rise of Beatlemania in the 1960s, and Bob Dylan going electric. “Artist to Icon: Early Photographs of Elvis, Dylan, and The Beatles” provides a glimpse into the lives of these aspiring artists before they became rock ‘n’ roll legends. The free exhibit, housed in the Museum’s first-floor gallery through May 26, includes 48 rarely seen black-and-white photographs by five photographers, capturing some of the innocence, ambition and unbounded adventure of the early days of rock ‘n’ roll. (See Director’s Column on page 2 for more insights into the exhibit.)

“It is remarkable to be able to assemble early images of such significant figures in rock history,” said Chris Bruce, director of curatorial services for Experience Music Project in Seattle that organized the traveling exhibition. “It is extremely rare to have a photographer granted regular access to an artist’s life over an extended period of time.”

In March 1956, RCA Victor hired Alfred Wertheimer to take publicity shots of the then 21-year-old Presley, a newly signed artist from Memphis, Tenn. The record company suggested he use black-and-white film because it was cheaper than color—most RCA executives didn’t think Elvis would last longer than six months.

Following the shoot, Wertheimer spent four months with Presley—at home in Memphis, performing on the road and preparing for his inaugural television appearances—first on a Saturday-night summer fill-in variety show hosted by Tommy and Jimmy Dorsey, and then on The Ed Sullivan Show.

Not only did Elvis endure, he was so successful that he became shrouded by his celebrity and personal access to him was thereafter denied. Wertheimer’s photographs are the first and last look at the day-to-day life of the rocker who became known as “The King.”

In August of 1960, a band based in Liverpool, England, called The Beatles landed a series of gigs in the rowdy clubs of Hamburg, Germany. Inspired by American rock ‘n’ roll bands in their look and sound, The Beatles played seven to eight hours a night, covering such favorites as Presley, Buddy Holly, Chuck Berry and Little Richard. They were befriended by a group of young German artists that included Astrid Kirchherr, Jürgen Vollmer, and Max Scheler. They persuaded the group to pose for them on and off the stage before The Beatles hit the big time back home and launched the British Invasion with an appearance on Sullivan’s Sunday-night show in 1963.

Influenced by the style of their artistic German friends, The Beatles adopted their trendy haircuts and fashionable clothing, and the rest is hirsute history.

A year later, Dylan invited Kramer to accompany him between the summers of 1964 and 1965. Dylan was about to do the unimaginable—abandon folk music for rock. Kramer’s camera followed Dylan from the height of his folk acclaim, through his initial ventures into electrified music. Kramer not only captured an epic transformation in the musician’s career, but also documented a revolutionary change in rock ‘n’ roll.

These photographers were clearly in the right places at the right times. Through their images, viewers can gain a sense of milling through backrooms and small clubs in the moments before the artists became rock icons and the world of music changed forever. Accompanying the photographs are audio kiosks featuring oral histories with each photographer giving visitors colorful stories behind the images on display.

“Artist to Icon: Early Photographs of Elvis, Dylan and The Beatles” was created by Experience Music Project, Seattle, Washington.
On March 6, 1838, two years to the day after the historic Alamo fell to Mexican forces in San Antonio, the Michigan Legislature granted political organization to two townships in Kalamazoo County. One was named Alamo while the other became known as Texas.

In the parlance of the Michigan Land Survey, Texas Township was designated Town 3 South, Range 12 West. It shared boundaries with Van Buren County on the west as well as Oshtemo, Portage, and Prairie Ronde townships within Kalamazoo County.

The identity of the first permanent settler within the boundaries of the township is disputed. Jacob McClin said that his father, Thomas, settled in Section 34 early in 1830 but the elder McClin did not enter his land claim at the federal land office in White Pigeon until November 1832.

Other claims were filed in late 1830 by William Harris (in Section 24), Ambrose Fitzgerald (in Sections 25 and 36), and William Bishop (in Section 36). All were located in the southeast corner of Texas Township, adjacent to the Prairie Ronde settlements that were the earliest in Kalamazoo County.

The first township meeting was held in the log cabin of Albert G. Towers on April 2, 1838, near the intersection of what is now the northeast corner of R Avenue and 8th Street, about a mile south of today’s Texas Township Hall on Q Avenue near 8th Street. The 27 voters present elected Samuel O. Wells as the first supervisor and James Weed as the first clerk. They agreed on regulations to restrict the roaming of domestic livestock and established bounties for killing wolves and foxes.

Schools were a priority for the early settlers. While there is no clear record of where the first school was located or who taught there, the “1880 History of Kalamazoo County” offers the opinion that the first four districts were probably organized by 1840 when the annual township meeting voted the sum of $75 for the support of primary schools.

Two brothers, Isaac and William C. Gibbs, aided the growth of the township when they dammed Portage Creek at the eastern edge of Section 1 in 1834 to power a sawmill. They sold the enterprise in 1837 although the mill pond remains. William Gibbs later become a successful gold miner in California, returned to Kalamazoo, and bought a farm where the Western Michigan University College of Engineering now stands along U.S. 131.

Throughout most of the 19th and early 20th centuries, Texas Township remained rural and agricultural. In 1873, farmers organized a chapter of the Patrons of Husbandry, popularly known as the Grange, which sought to promote the farmers’ social and political welfare. In 1876, the Texas Grangers built a large hall on the northeast corner of 8th Street and Q Avenue that was also used for township purposes.

The 19th century population peaked at 1,084 residents in the 1874 Michigan census but declined to 770 by 1904. This probably reflected the attraction of urban jobs and a declining need for farm labor as the century progressed. No sizeable village developed perhaps, in part, because no railroad ran through the township except in the far northwest corner.

The late 20th century, however, marked a dramatic change in development and population growth. Two new highways—I-94 in 1959 and U.S. 131 in 1963—provided new transportation arteries. In 1966, Kalamazoo Valley Community College was established and opened its campus on 9th Street and O Avenue by the fall of 1968. The stage for growth was set.

As a new century began, commercial and residential development quickened along the 9th Street corridor while Texas Corners, at 8th Street and Q Avenue, became the township’s thriving hub. The population, which measured in the mere hundreds a century earlier, neared 11,000 in the 2000 Census and continues to grow.
Don’t worry! Fretboard Festival III is just around the corner...

What is becoming a Museum tradition along with Chemistry Day and Safe Halloween arrived on the scene on May 13, 2006. The third edition of the Kalamazoo Fretboard Festival, sponsored by the KVCC Foundation, will fill the Museum—and maybe beyond—on Saturday, March 29, from 10 a.m. to 4 p.m. and Sunday, March 30, from 1 to 4 p.m. The list of performers, luthiers, vendors, and aficionados of other stringed instruments is tentative, but up-to-the-minute information is available on our website (also see the Director's Column on page 2 for more on the event.)

The festival was conceived as a celebration of Kalamazoo’s long history of stringed-instrument design, manufacture, and performance. While guitars have been a vital component of this history—primarily through the legacy of Gibson guitars—adopting the moniker of “fretboard” allowed planners to also consider the banjo, the mandolin, the violin’s family of instruments, and even the ukulele.

While the first event surprised with its popularity and 800 visitors, the second Fretboard Festival in March of 2007 saw the museum bursting at the seams with nearly 1,800 visitors.

The Fretboard Festival underscores how important guitarists and other stringed instrumentalists are to Michigan’s cultural vitality. In 2007, the Royal Garden Trio brought its cool swing-jazz combo of guitar, tenor guitar, and cello to the Museum’s first-floor gallery. The Fabulous Heftones were a hit playing songs from the 1920s on the ukulele, and on a bass ukulele called a Hef-tone. Great Lakes Grass brought some old-time Americana sounds. And The Third Coast Guitar Ensemble brought some really old sounds… from the Baroque era.

Fretboard Festival has three general areas of concentration:

• The event brings together some of Kalamazoo’s many instrument makers, former Gibson employees, and people from the region who are just interested in stringed instruments.

• A generous supply of live music allows visitors to tune into the sweet sounds these hand-crafted instruments can create when in the right hands.

• A focus on players, from the beginner to the skilled, with workshops and presentations for those interested in learning more about playing these instruments.

The Kalamazoo region is home to a number of guitar manufacturers and designers. Among the best known of these is Heritage Guitar Inc., now back in operation with a new partner after a brief shutdown last summer. Located in the world-famous Gibson Guitar building at 225 Parson St. in downtown Kalamazoo, Heritage is a highly regarded brand that continues to make hand-crafted electric guitars under the supervision of former Gibson employees.

Jake Robinson builds flat-top acoustic Robinson Guitars in Kalamazoo, John Kingslight makes his unique Kingslight Guitar in Portage, and in Paw Paw, Abe Wechter and Wechter Guitars are a growing brand on the strength of distinctive acoustic-electric instruments. Many other former and current luthiers and instrument designers reside in the Kalamazoo area and continue the region’s legacy as a center for the crafting of fine instruments.

However, it may be the workshops and presentations that have proven of greatest interest to past festival-goers. Joel Mabus, Brian Delaney and Mark Sahlgren will return in 2008 to discuss various playing techniques for guitar, banjo, and other instruments. Jackie Zito and Miles Kusik will once again highlight the mandolin and the plectrum. Other experts will discuss everything from tuning a guitar, to setting up a banjo, to playing a “walking” jazz line on the upright bass. There should be something interesting for everyone who wants to learn more about playing a stringed instrument.

Fretboard Festival III will cater to those interested in displays from guitar makers and local music organizations, those who want to hear great live music in an unusual setting, or those who simply want to spend an afternoon learning more about these instruments.

A visit to KVCC’s Arcadia Commons Campus—of which the Museum is a part—during this year’s festival is sure to demonstrate yet again how good vintage instruments can sound when they are playing vintage music. Watch the Museum’s website (www.kalamazoomuseum.org) for details about performers, locations and times.
1. The curved and close-set tines of this nail rake would easily scoop up nails from a large bin or keg. This one dates to the early 20th century and is believed to have been from Battle Creek's Kendall Hardware Store.

2. The glaze on early redware pottery, such as this ca. 1830s plate, contained lead. Lead in food storage and service dishes was a cause of lead poisoning in the 18th and early 19th centuries. Acidic foods in contact with lead-glazed surfaces could mix with the food. The particular leaded surfaces were worn and flaking glazes that could mix with the food. The metallic element was also found in crystal, pewter and brass dishware. It is believed that Roman Emperor Nero may have gone mad from drinking excessive amounts of wine from pewter vessels. Artist Vincent Van Gogh’s illness and madness may also be attributed to lead poisoning. Artist Morandi’s still life pictures often depict cloves and dress shirts. It is believed that cloves were inserted into each of the circular ends. It was used on military and civilian dress shirts from the 1950s to 1970s.

3. This collar stay holds collar points on a dress shirt. It fits under the knot of the necktie while the points of the collar are inserted into each of the circular ends. It was used on military and civilian dress shirts from the 1950s to 1970s.

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.
A HOUSE IS A HOUSE
Feb. 16, 1–4 p.m.
Create a variety of homes from around the world out of sticks, paper, and more.

FESTIVAL OF HEALTH (B)
March 15, Noon–4 p.m.
Health professionals from Southwest Michigan will come together to share their expertise with museum visitors. Find out how straight is your back, how your vision is doing, check your knowledge of nutrition, and get a massage or two. (Brownies: My Body)

HANDBS-ON HAPPENINGS

JAM SESSION
Jan. 6, Feb. 3, March 2, April 6, May 4, June 1; 2–5 p.m.
K'zoo Folklife Organization members and guests perform and improvise traditional acoustic music on the first Sunday of every month.

WEATHER... OR NOT!
Jan. 19, Noon–4 p.m.
Learn weather folklore, create a rain gauge, decorate a windsock, and whip a funnel cloud. See ice sculptures and more downtown during The Great Winter Adventure.

FANTASTIC SCIENCE (B)
Feb. 2, Noon–4 p.m.
Join us in a science-filled day, including experiments, demonstrations and art. Elementary students from Kalamazoo’s Woodward School for Technology and Research will help with hands-on activities. (Brownies: Science in Action & Science Wonders)

Mary Jane Stryper Theater
Thursday evenings at 7:30, enjoy an eclectic schedule of live music, classic films, and independent cinema. Free documentary films are screened on Sunday afternoons. For titles, descriptions, and times, see inside back cover of this issue or visit us on the web at www.kalamazoomuseum.org.
Kalamazoo Valley Museum is a great destination for parties and group activities. Groups can attend concerts, planetarium shows, Challenger Learning Center mini-missions, movies, special classes or programs! Call the reservation coordinator at (269)373-7965 for more information on any of the programs available to groups of all ages.

Volunteer Alert!
Call the volunteer coordinator at (269)373-7987 and learn about the benefits of volunteering at the Museum.

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)373-7982.

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

THE LITTLE STAR THAT COULD
Jan. 5—March 30 • Saturdays, 11 a.m., and Sundays, 1:30 p.m.
The little star searches the sky for a friendly star that can give it a family of planets. Along the way, it learns about the relationship between the color of a star and its temperature, and that stars can be alone, in pairs or in clusters. Finally the little star learns it already has a family of planets. All ages; 40 min.

ORION NIGHTS
Jan. 2—March 30 • Wednesdays, 3 p.m., and Saturdays, 2 p.m.
Orion rises on its side to begin an examination of the winter sky. The brightest stars are tinted with colors 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. Upper Elementary—Adult; 40 min.

POLAR ASTRONOMERS
Feb. 2—May 25 • Saturdays, 3 p.m., and Sundays, 3 p.m.
Discover the story of Edward Israel, Kalamazoo’s polar explorer, who served as astronomer for the Lady Franklin Bay expedition during the first International Polar Year. From there, it’s on to the first visit to Earth’s poles by Peary, Amundsen and Scott. Finally, find out what astronomers are doing in Antarctica today. Upper Elementary—Adult; 45 min.

BEAR TALES
April 5—May 25 • Saturdays, 11 a.m., and Sundays, 1:30 p.m.
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." Lower elementary and family; 40 min.

ASI—COSMOS
March 31—May 28 • Wednesdays, 3 p.m., and Saturdays, 2 p.m.
The Astronomical Scene Investigation unit explores why a type 1a supernova in a distant galaxy appears dimmer than expected. Looking at galaxy clusters in the spring sky, and tracing the motions of galaxies back in time, the unit discovers a hidden universe of dark matter and energy. Middle school & up; 40 min.

BURTON HENRY UPJOHN
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. Children older than 5 may participate only if accompanying a preschool buddy, and their play must be appropriate to preschool surroundings. Free

Mon.—Fri.: 9 a.m. – 3 p.m.
Sat.: 9 a.m. – 5 p.m. • Sun.: 1 – 5 p.m.
Open until 5 p.m. during Spring Break, April 7–11

JANUARY • Dinner Around the World
Our mouth-watering, pretend food is back—pizza, Japanese, Chinese, Mexican, or Italian! Or start from scratch by “growing” your own Velcro vegetables.

FEBRUARY/MARCH • When I Grow Up
Astronaut, doctor, teacher or chef—discover what you’d like to be when you grow up with puzzles, felt boards, and more.

APRIL/MAY • Home, Sweet, Home
Get ready to build! Using blocks, tools, nuts and bolts to learn about and construct a variety of homes.

CIRCLE TIME PROGRAMS
Offered FREE to families and preschool groups, these programs are approximately 20 minutes long and may include stories, musical activities, games, and art projects appropriate for ages 3–5. 10 a.m. and 1 p.m., Mon.—Fri.; 11 a.m. Sat.

MONDAY: Preschool Math
TUESDAY: Preschool Science
WEDNESDAY: Preschool Stories
THURSDAY: Preschool Music
FRIDAY: Preschool Art
SATURDAY: Preschool Stories
Performances designed for preschoolers and their families take place on Saturday at 10 a.m. Family performances are at 1 p.m. See the schedule below for performers and dates. Tickets are $3 each and may be purchased in advance by calling (269) 373-7990 or (800) 772-3370.

**MUSCIAN**

**LouiE**  
**Feb. 2**  
Hailing from New York City, Louie is a yearly favorite at the Museum. Join him on the tummy guitar, bumbles and many more instruments.

**ADAM MELLEMA**  
**March 1**  
Storyteller and children’s television producer Adam Mellema uses dance, song, humor and drama while entertaining audiences with his tales.

**PERCUSSIONIST**  
**CAROLYN KOBEL**  
**April 5**  
Local drummer Carolyn Koebel returns with her interactive performance and workshop for children. You’ll be surprised at how much rhythm you have.

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**SUNDAY**  
**History Series**

Tom Dietz, KVM curator of research, offers insights into local history from 1:30–2:30 p.m. in the Mary Jane Stryker Theater. For more information, visit www.kalamazoomuseum.org.

**Jan. 27: Edward Israel, Arctic Pioneer**  
Explore the life of Edward Israel of Kalamazoo who died on ill-fated Arctic expedition in the 1880s.

**Feb. 17: Charles B. Hays—Home Builder**  
Learn about Charles B. Hays, one of the most important real estate developers in Kalamazoo history. (See story beginning on page 9 of this issue.)

**Feb. 24: Friends of Poetry: Artifactory V**  
Local poets focus on Kalamazoo themes while Tom Dietz provides the historical background.

**March 9: Builders of Kalamazoo: Frederick Bush, Thomas Patterson, and Henry Vander Horst**  
Hear stories of some of the most prolific contractors in Kalamazoo whose buildings still stand.

**April 6: The Sins of Kalamazoo**  
From pool halls to gambling houses, learn about some of the “sins” of days gone by!

**April 20: The Academy of Music**  
Kalamazoo’s first performing arts center is featured.
One man’s bravery during the little-known Battle of Buna during World War II was commemorated in August 2000 with a gift of this tapa cloth from the people of Popondetta, New Guinea.

Shirley H. Weber of Kalamazoo was a member of the Red Arrow Division—Company C, 126th Infantry Regiment, 32nd Division. The division was one of the first National Guard units to be mobilized following Pearl Harbor. They were ordered to war in the Pacific Theater. On Nov. 16, 1942, Australian and U.S. forces, including the Red Arrow Division, began a two-month battle for the Japanese beach-heads at Buna, Gona and Sanananda in Papua, New Guinea. The Allies expected a relatively easy victory, but Japanese strength and resolve were grossly underestimated. Conditions were miserable. Tropical diseases, rain, mud and supply problems impaired both sides. One soldier, Byron Gibbs, left the division in December of 1942 and wrote to Weber’s parents in Kalamazoo:

…/I was with your son all the time, we ate together and we went hungry together. We have shared a good many battered cans of cold corned beef. At times when all the forces of nature and man seemed to be against us, to tax human endurance to the limit, your son’s actions were an inspiration to the other men. He always kept on going no matter how tough things got… He was well and doing a fine job when I left.

By the time the Japanese quit fighting on Jan. 22, 1943, about 1,300 Australians and 1,000 Americans were dead, with thousands more wounded or sick. More than 6,000 Japanese had fought to the death. Of the 3,200 officers and enlisted men of the 126th Infantry, only 600 remained at the end of the battle, including Shirley H. Weber.

In the summer of 2000, Weber, then 81 years old, returned to New Guinea with his nephew, Dennis Weber, and his wife, Ruth. In gratitude for his and the entire Red Arrow Division’s efforts to save the citizens from the Japanese, the people of Popondetta presented him with a tapa cloth and a carved crocodile.

On Weber’s way back to the United States, in the Brisbane airport, a group of Japanese tourists were also returning from New Guinea. Among them was a Japanese veteran of the Battle of Buna. He and Shirley Weber shook hands and wept. The battle was over.

The tapa or bark cloth has a small note on the back reading, “Presented to Shirley H. Weber with best wishes from the staff of Popondetta Primary School, Papua, New Guinea, in gratitude for his efforts in World War II. August 2000.” Below, Weber poses with a woman whose father was a “carrier” during the Battle of Buna. Local men helped the troops by carrying ammunition, supplies, the wounded and dead.

The Museum Collects...

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

Our current wish list includes: Kalamazoo Duplex Phonograph; Les Paul Guitar; Fire or Police Uniform.

The Museum sincerely thanks the individuals who donated to its collection in 2007. View the entire list of donors on page 3 of this issue.
READER TOGETHER FILM—LOS BANDITs
Thursday, Feb. 7, 8 p.m.—Free
Kalamazoo filmmaker Dhera Strauss presents her documentary about local band Los Bandits, in conjunction with Reading Together's 2008 book selection, Animal Dreams by Barbara Kingsolver.

MUSIC AT THE MUSEUM
Thursdays, 7:30 p.m.—$5
A great lineup of eclectic music performed the way it should be—live in a fine acoustic listening room!
Feb. 14—The Royal Garden Trio (Jazz, Ann Arbor)
March 13—Wishak (Rock, Kalamazoo)
April 10—Gardyloo! Rogue Bassoons

ARTIST TO ICON FILM SERIES
Thursdays, 7:30 p.m.—Free
These films supplement our special exhibit Artist to Icon: Early Photographs of Elvis, Dylan, and The Beatles.
Jan. 31—Jailhouse Rock (1957)
Feb. 21—A Hard Day's Night (1964)

FILM MOVEMENT SERIES
Thursdays, 7:30 p.m.—$3
This is your chance to view award-winning foreign cinema on the big screen. Visit www.filmmovement.com for more details.
Feb. 28—Her Name is Sabine (France)
April 3—Mother of Mine (Finland/Sweden)

FREE SUNDAY DOCUMENTARIES
Sundays, 1:30 p.m.—Raise the Roof
These documentaries about architecture supplement our third-floor special exhibit Raise the Roof.
March 2—Secrets of Lost Empires: Roman Bath
March 16—Secrets of Lost Empires: Colosseum
April 13—PBS' Frank Lloyd Wright: A Film by Ken Burns and Lynn Novick (Part One)
April 27—PBS' Frank Lloyd Wright: A Film by Ken Burns and Lynn Novick (Part Two)

GRILMORE KEYBOARD FESTIVAL FILM SERIES
May 5–9, 2008, Noon—Free
Visit www.kalamazoomuseum.org or www.gilmore.org for titles and details.

GILMORE KEYBOARD FESTIVAL
3RD ANNUAL KALAMAZOO FRETBOARD FESTIVAL
Saturday, March 29, 10 a.m.—4 p.m. and Sunday, March 30, 1–4 p.m.—Free
See story on pg. 19 and visit www.kalamazoomuseum.org for details.

THE GILMORE
WINTER/SPRING ‘08 EVENTS
Spring Break Hands-on Happenings

1 - 4 P.M. EACH DAY — FREE!

Discover the creative fields of art with different activities each day

- **Monday, April 7: Music**  
  Design musical instruments using film canisters, cups, tubes, and more.  
  *(Brownies: Sound of Music)*

- **Tuesday, April 8: Dance**  
  Assemble streamers and other props for dancing. *(Brownies: Dancercise)*

- **Wednesday, April 9: Puppetry**  
  Start your collection of puppets with stick, hand, finger, and shadow puppets.  
  *(Brownies: Puppets, Dolls & Plays)*

- **Thursday, April 10: Visual Art**  
  Using paper, plaster, string, and fabric, explore different types of visual art.  
  *(Brownies: Art to Wear)*

- **Friday, April 11: Storytelling**  
  Create characters from your favorite childhood stories.  
  *(Brownies: Me and My Shadow)*

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**Kalamazoo Valley Museum**
230 N. Rose Street  
Downtown Kalamazoo
FREE General Admission—Open Daily

**HOURS:**  
Mon.–Sat. 9 a.m. to 5 p.m.  
(First floor re-opens at 6:30 p.m. for Thursday evening events in the Mary Jane Stryker Theater)  
Sun. & Holidays 1 to 5 p.m.  
CLOSED Easter Sunday

(269)373-7990 • (800)772-3370  
www.kalamazoomuseum.org

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