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*See it at the KVM!*

**ON THE COVER:** Dr. W.E. Upjohn, sitting at the controls of his “Locomobile” in 1900, was one of Kalamazoo’s earliest adopters of the new automobile technologies making their debut in the early part of the 20th century. For more on this chapter in local history, see David Lyon’s article beginning on page 12 of this issue. Photograph courtesy of Western Michigan University’s Archives and Regional History Collections.

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

**CORRECTION:** Last issue’s article on the Gibson Guitar Company stated incorrectly that the Gibson Factory was listed on the National Register of Historic Sites. In fact, the Gibson Factory on Parsons Street has been nominated for inclusion on the National Register of Historic Places.
During the last decade Kalamazoo has seen a significant public and private investment in cultural and entertainment infrastructure, remaking what once was the industrial and commercial center of our metro area into an uptown downtown: a destination for visitors of all ages, a cool city, as they say.

Economists call this phenomenon an “animation strategy,” a concerted effort to put people on the street, in restaurants, theaters, museums, festivals, arts venues, especially in the evenings and on weekends. Downtown redevelopment has been a bright light in the economic picture for Kalamazoo.

Since opening its new facility in February 1996, Kalamazoo Valley Museum has welcomed almost one million visitors—many of whom come several times a year for a variety of free and low-cost museum experiences from preschool classes to field trips, for planetarium programs and space missions, exhibitions, and concerts, and now high-definition video. These folks are our neighbors, families and children from Elkhart, Fort Wayne and South Bend; from Okemos, White Pigeon and Fennville; from Portage, Gull Lake and Mattawan, people for whom Kalamazoo is still the city to visit first.

In attracting these regional, repeat visitors, Kalamazoo Valley Museum is not unique. All of Kalamazoo’s museums—Kalamazoo Institute of Arts, Kalamazoo Nature Center, Kalamazoo Aviation History Museum, and Gilmore Car Museum—annually attract over 500,000 visits a year, according to the 2004 Official Museum Directory of the American Association of Museums.

Summer offers multiple opportunities to celebrate Kalamazoo’s quality of cultural life by visiting its museums. The Kalamazoo Institute of Arts is hosting a great painting exhibition from late May through mid-August: Millet to Matisse: Nineteenth- and Twentieth-Century French Paintings from Kelvingrove Art Gallery, Glasgow. Then, the Kalamazoo Aviation History Museum is opening its new Air Zoo in May. In June the Kalamazoo Valley Museum offers its second bilingual special exhibition In My Family/En mi familia. It’s also the season for walks in the woods of the Kalamazoo Nature Center.

Coming to the Gilmore Car Museum is a new exhibit on Kalamazoo’s history as well. This issue of Museography introduces that history with an article by David Lyon, retired Western Michigan University professor and author of The Kalamazoo Automobilist. David’s book details an extraordinary chapter, when Kalamazoo rivaled other Michigan cities as a center of automobile manufacturing. On the cover of this issue is Dr. W. E. Upjohn at the tiller of his Locomobile, one of the first automobiles in town.

Michael Spezia, director of the Gilmore Car Museum, and I have worked for the last two years to have Kalamazoo included in Michigan’s MotorCities Automobile National Heritage Area (ANHA). Our campaign bore fruit—kind of—when the city was successfully designated an “affiliate” of the MotorCities ANHA, one of 23 designated national heritage areas. The MotorCities ANHA centers on the Detroit metropolitan area and extends to Jackson. It is dedicated to preserving and promoting Michigan’s rich automotive and labor heritage through tourism, education, and revitalization.

Mike and I are similarly dedicated to preserving Kalamazoo’s rich auto heritage. This summer, developed from David Lyon’s solid research, we are sponsoring a driving tour from the Kalamazoo Valley Museum to the Gilmore Car Museum north of Richland along a route of significant sites in our local automobile history. Driving maps will be available at both museums, free of charge.

The tour celebrates our affiliate status with the MotorCities ANHA. We believe that the best way to understand great national issues is to look at how they shaped our immediate environment. While the MotorCities ANHA brings visitors into Detroit, our Kalamazoo Motor Heritage Driving Tour is an invitation to explore the history here at home as well.

The museum is also offering 14 free Sunday matinees at 2:30. Ten commemorate the history of baseball and four present the gifts of the French. We are pleased to host Ken Burns’ video history of the American Pastime and to collaborate with the Kalamazoo Institute of Arts’ exhibition by showing films that speak to the French preoccupations with love, patriotism, fine food, and great art.

So I hope that you will take the advice of that old, old rock ‘n roll line: “come on, baby, let’s go downtown.” Enjoy your summer. We look forward to seeing you at the museum!

—Patrick Norris
The fabric of Mexican-American family life, as portrayed through the visual reflections of artist Carmen Lomas Garza, will fill the Havermill Special Exhibition Gallery at the Kalamazoo Valley Museum beginning June 12.

“In My family/En mi familia,” fashioned from the perspectives of Garza who grew up in the southern tip of Texas in the 1950s and early ’60s, is the creation of the Austin Children’s Museum in her home state.

The bilingual, interactive exhibition, which will be on display until Sept. 6, is based on Garza’s paintings and award-winning children’s books.

They are filled with her recollections of Mexican-American culture as she experienced it as a child in Kingsville, a community of about 25,000 southwest of Corpus Christi.

“In My Family/En mi familia” features richly detailed, three-dimensional vignettes that capture the essence of her paintings. Complementing these are hands-on activities, including audio and video components, that highlight the traditional festivities and celebrations of Mexican-American families with the hope that visitors will reflect on the way their families pass on traditions through food, celebrations and storytelling.

The exhibition’s hands-on activities include playing musical instruments, learning to make piñatas for special occasions, becoming acquainted with the ingredients needed to make traditional tamales, and engaging in artistic undertakings aided by video instructions offered by Garza herself.

A trio of cases will display objects, photographs and text that provide information about such topics as the origins of tamales from the Mayan and Aztec cultures, the international history of piñatas, and the roots of Mexican-American music played on certain instruments.

Four of her paintings have been converted into life-size settings:
- “Tamalada” (a family making tamales).
- “Barbacoa para cumpleaños” (a barbecue celebrating a birthday).
- “Baile (dance) in 1958.”
- and “Camas para sueños” (beds for dreams).

continued next page…
The entrance to the exhibition offers the opportunity for visitors to penetrate Garza’s childhood world by peeking into her bedroom and climbing on the bed to hear her speak about young-girl dreams as she gazed at the moon.

In the painting “Camas para sueños,” Garza and her sister sit on the roof gazing at the moon while their mother, seen through the window below, makes her daughters’ beds.

Speaking about that painting, Garza said: “My mother was the one who inspired me to be an artist. She made up our beds to sleep in and have regular dreams, but she also laid out the bed for our dreams of the future.”

Born in 1948, Garza was inspired by her family as a 13 year old to nurture her talent for drawing and pursue a career as an artist. Primarily self-taught, she has dedicated her creativity to crafting images that recognize the cultural and historical contributions of her ancestry to the fabric of American society.

Garza, now a resident of San Francisco, studied art education and studio art at the former Texas A & I in her home community. She added a master’s in education to her credentials from the Antioch Graduate School in Juarez and a master’s in art at San Francisco State University where she concentrated on lithography as well as painting in oil and gouache (opaque watercolors blended with water and gum).

“My art is a way of healing these wounds,” she said, “like the savila plant (aloe vera) heals burns and scrapes when applied by a loving parent or grandparent.”

Her first book, “Family Pictures/ Cuadros de familia,” was published in 1990 and sold more than 200,000 copies. Her second, from which the exhibition takes its name, earned the No. 1 award for Mexican-American children’s literature.

While “In My Family/En mi familia” sheds light on the life of Mexican-American mothers, fathers and children as they go from day to day, the scenes in a kitchen, on a front porch, in a back yard, celebrating a birthday party, or the gaiety of a community dance mirror nearly all heritages and cultures. The message is one of tolerance and acceptance, that while people might all be different, they also have much in common.

Through Garza’s pictures and words, the exhibition speaks to all families about the passing on of cultural values and traditions through...
Southwest Michigan youngsters will be able to meet their peers in 11 parts of the world without arranging for a passport or leaving town.

Booked for the Kalamazoo Valley Museum from Sept. 25 through Jan. 9, 2005, is “Children Just Like Me,” the nationally touring exhibition that allows young people to get up close and personal with their counterparts who live on six continents.

Throughout the summer on Wednesday afternoons, hands-on programs and activities that follow the exhibition’s theme will be provided. These, too, will be free.

In addition to the museum in downtown Kalamazoo, the nationally touring exhibition through the end of 2007 will have stops in Pittsburgh, San Antonio, San Jose, St. Paul and Grand Rapids.

Garza’s widely respected family stories are first-person accounts of daily life in a Mexican-American family,” she said. “They offer the perfect context from which to weave rich, cultural experiences for national family audiences of all backgrounds.”

“By vividly relating the details of her own specific life,” says Jean Stevens, the museum’s curator of design and an artist in her own right, “she helps us not only to appreciate her own heritage, but also to see new meaning in the daily events and celebrations of our own families.”

“This exhibit offers an opportunity to engage children in the context of their own families where their primary cultural learning takes places,” said Gwen Crider, executive director of the Austin Children’s Museum that debuted “In My Family/En mi familia” in July of 2003.

In My Family/En mi familia was developed by the Austin Children’s Museum in cooperation with Carmen Lomas Garza and the National Latino Children’s Institute, and sponsored by H-E-B. Additional support provided by Applied Materials Foundation, The Moody Foundation, State Farm Insurance, and the Texas Commission on the Arts.

In My Family/En mi familia is a publications of DK Publishing. ®1995. All Rights Reserved. Used with permission. A national traveling exhibit produced by Cincinnati Museum Center at Union Terminal.

daily routines and special occasions that involve music, art, food and language.

Above: a detail of Garza’s painting “Baile (Dance)”; top, families can make music and dance in one of the many exhibit displays.
Paper flowers are used as decorations in the U.S. and Mexico for celebrations and other occasions.

STEP 1: Stack six pieces of colored tissue paper.

STEP 2: Cut the stack so that it is 12 inches wide.* (It can be any length—12 inches or more.)

STEP 3: Begin at the top and make 1 to 2 inch folds in the entire layer, accordion-fashion, to form a fan.

STEP 4: Secure the center of the fan with a pipe cleaner and twist the pipe cleaner around itself so that it makes a single stem.

STEP 5: Bend the fan in half at the pipe cleaner and separate each layer of tissue, beginning with the outside and working your way in. Be careful—the papers tears easily.

Find the Hidden Spanish Words

Abuela (grandma) Abuelo (grandpa)
Familia (family)
Gato (cat) Hermana (sister)
Hermano (brother)
Madre (mother) Padre (father)
Perro (dog)

Answer on page 22

What does your family like to do for fun?
Can you name a favorite family recipe?
Can a grownup help you make a family tree?
Ask to hear a story from your grandma’s or grandpa’s childhood.
What family treasure do you have that has been passed down from generation to generation?
Kalamazoo’s Latvian Community

Surprising as it may seem, the small Baltic nation of Latvia (25,000 square miles) has provided a sizeable community of Latvian-Americans in southwest Michigan. It is impossible to determine who the first Latvian residents of the region were, but the 1930 U. S. Census lists four Latvian-born residents, Ewald and Alvina White and their two children.

The number of Latvian-born residents in Kalamazoo County increased by 6 at the time of the next census in 1940, yet the final years of the 1940s would see a dramatic increase in their number. A Methodist minister and a Latvian choral group proved to be key factors in the growth of Kalamazoo’s Latvian community.

Janis Laupmanis, who migrated from Latvia to South Haven in 1940, was re-assigned to a Methodist church in Kalamazoo at the end of World War II. Laupmanis was concerned about the plight of Latvian refugees forced from their homes in the latter years of the war. Unable to return to their homeland, many lived in temporary displaced-persons camps in western Germany. Led by Arnolds Kalnejas and Karlis Purins, one group of Latvians organized a choir, “Shield of Songs,” to preserve and promote their cultural heritage.

With Latvia occupied by the Soviet Union, many of the Latvian refugees hoped to move to the United States. American laws were changed to allow war refugees to enter the country. In Kalamazoo, the Rev. Laupmanis and his family, working with the Methodist church, found sponsor families for the refugees. Most sponsors were farmers for whom the refugees initially worked. By the end of 1949, most of the 64 members of the “Shield of Songs” and their families were settled in southwest Michigan.

The presence of this initial group of immigrants made the region attractive to other Latvian refugees. Over the next few years, several hundred more came to southwest Michigan. One was Edgars Krasts who settled in Battle Creek. Krasts, his wife, and son were admitted to the United States but their daughter, Elita, was denied entry because a preliminary X-ray seemed to indicate she suffered from tuberculosis. The Krasts worked for seven years to gain permission for their daughter to join them. They were finally re-united in 1958.

The Latvian community sought to retain its traditions and culture. In the mid-1950s, the Latvian Association was organized to handle community events and established both the Latvian Evangelical Lutheran Church and St. John’s Lutheran Latvian Church. Some years later, the Latvian Youth Association was formed to teach children born in the United States about their heritage.

The Latvians organized a summer camp, Garezers, in 1964 near Three Rivers to promote their language and culture. It serves the Latvian community throughout the Midwest and Great Lakes region. Now known as Latvian Centers Garezers, Inc., it is still open but has expanded to include year-round residents.

As happened to other earlier immigrants, however, the Latvians found that many of their children more easily adopted American customs rather than keep their own ways. Time also took its inevitable toll. The Rev. Laupmanis was transferred from Kalamazoo to Detroit in 1953. Members of the “Shield of Songs,” which performed hundreds of concerts over the years, aged. The director, Arnolds Kalnejas, died in 1975 and the group struggled to continue.

Formal efforts to preserve the story of the Latvian community were made with the establishment of the Latvian Studies Center at Western Michigan University in 1982, the only American university offering a four-year degree in Latvian studies. Financial difficulties, however, forced the center to close in the early 1990s. The center’s extensive library and research materials were transferred to other institutions.

Kalamazoo’s Latvian community, which grew from a group of refugees displaced by the tragedy of war, adds to the richness of the area’s diverse population.
#1 Two pieces of wood (11.5 inches wide) separate when the top wheel is turned. A heavy string attached at each side only allows the wood pieces to separate by 6.5 inches.*

#2 This wood-working tool was used to make a certain type of clothing accessory.*

#3 If made today, this personal device would not meet government standards.*

Ask the KVM!
Have a question about a person, object, or artifact that relates to the history of the southwest Michigan area? Send your question to Tom Dietz, KVM curator of research (269/373-7984 or tdietz@kvcc.edu), and you may see it answered in a future issue of *Museography.*
Song, celery, guitars, pharmaceuticals, and taxicabs have all spread Kalamazoo’s name across the country and around the world. One hundred years ago, the simple but savvy advertising slogan, "A Kalamazoo Direct to You," spread the city’s fame to everyone in need of a stove.

In late 1901, the Kalamazoo Stove Company was organized by: Edward Woodbury, son of the late Jeremiah P. Woodbury, Kalamazoo’s wealthiest 19th-century industrialist and banker; the Dewing brothers, William S., James, and Charles; George Bardeen, a paper-industry magnate; and other prominent local businessmen. Drawing on a local metalworking tradition (iron foundries as well as agricultural implement, vehicle, and windmill manufacturing), and taking advantage of the recently established Rural Free Delivery postal service that brought mail-order catalogs to rural homes, these investors opened their factory with the intention of selling their products directly to customers without retail middlemen.

The company’s first factory, located at Rochester and Gibson on the east side of downtown, opened in 1902. Within a decade, it was producing 60,000 cooking and heating stoves annually and employing over 400 workers. In time, the company would add furnaces and other appliances to its product line. Its success, in part, was linked to that catchy slogan, “A Kalamazoo Direct to You,” created by early advertising manager Marco Morrow.

Kalamazoo Stove produced reasonably priced, high-quality products that it sold on the installment plan. The stoves and heaters proved enormously popular and the company expanded rapidly. With the coming of the automotive age in the 1920s, the company’s mail-order sales declined as cars made city stores more accessible to people living in rural areas. Consequently, under the leadership of Arthur Blakeslee, the company began opening retail outlets—the first was in Grand Rapids. By 1940 there were nearly 300 such stores in 14 states. To keep pace with demand, the company expanded its original factory, opened a second plant in Kalamazoo, and a third in Battle Creek.

The workforce also grew. At its peak, it numbered 2,700 workers who produced more than 100,000 stoves and furnaces annually, using more than 1,500 tons of iron and steel daily. Nearly 8 percent of Kalamazoo’s population worked for the company. In 1941, gross sales exceeded $9 million. The company organized 40 years earlier had become a major manufacturer.

That same year, 1941, marked the peak of the Kalamazoo Stove Company’s history. When the United States entered World War II in December, the manufacture of stoves ended and the company converted its facilities to production for the war effort. Its new product line featured aerial flares, landing mechanisms for fighter planes, and armored plates for tanks and amphibious troop transports. The most significant long-term impact of the war on the company...
however, resulted from its inability to stock its retail outlets. With no products to sell, all but a handful closed within a year. That sales network was never fully rebuilt, contributing to the company’s demise after the war.

When the war came to an end, Kalamazoo Stove faced several problems as it began re-conversion from military to civilian production. In the late 1930s, it had failed to adequately recognize the increasing consumer demand for gas and electric appliances. To compete with giant national manufacturers like General Electric and Westinghouse, it would be necessary to develop new products and re-tool the factories to produce them. It would also have to develop new sales networks to replace the retail outlets closed during the war.

The company began the transition in 1946 but it did not go smoothly. One factory was modernized and new products were introduced. But by 1949, losses reached $800,000 annually and stock prices fell below their face value of $10 per share. Several large speculators moved in and purchased large blocs of the company’s stock, seeking a quick profit. When the company management announced plans to forego dividends for two years in order to put all profits into upgrading facilities, these speculators objected and a battle for control of the company followed.

This struggle continued for several years as the speculators forced the company to sell off its assets rather than modernize. The company sold first one plant, then another. In 1952, it ceased operations except for the production of replacement parts. By 1956, when all the company’s assets had been liquidated, it had realized a profit of over $20 million from the sale of plant and equipment. This was distributed to shareholders at $17 per share. In forcing the liquidation, the speculators realized a profit of nearly $8 per share on their investment.

The demise of the Kalamazoo Stove Company marked the end of the road for a company that had given the city an identity and spread its name across the country. For 50 years, many an American kitchen or home had been heated by, or prepared family meals on, an appliance made in southwest Michigan. Still the company’s reputation did not completely disappear. A visit to antique stove dealers or a quick search of on-line auction sites will reveal continued interest in the products that once came “direct to you from Kalamazoo.”

Top: the Kalamazoo Stove Factory, 1930; “My Kalamazoo Kitchen” was the homemaker’s dream in 1935; Kalamazoo Factory Prices show the styles of stoves in 1927 (above right) and 1929 (above).
Photographs capture history and are an invaluable tool for glimpsing into our past. We receive dozens of interesting photographs each year to place in the museum’s collection. Eric Schreur, the museum’s planetarium coordinator, recently donated one taken by his father, Neil Schreur, an award-winning amateur photographer. The image captures a slice of history in the post-war growth of downtown Kalamazoo.

The location is South Burdick Street between South and Lovell streets. The year was 1949. Michigan Bell Telephone Company was expanding with the addition of a seven-story building to handle modern dial-switching lines and long-distance switchboards. To the north was a parking lot on the site of the old post office, demolished in 1940.

The look of the area is open and decidedly different from that today. In 1955, a J.C. Penney store was built on the site of the parking lot. That building later became the location of a number of businesses, including the Mole Hole; today it houses the Kalamazoo Advantage Academy. The Michigan Bell Building is now Peregrine Tower. It has been updated and converted to apartments and business suites.

Neil Schreur’s image is just one photo in the museum’s collection of 11,000. The photograph collection largely dates from 1850 to 1910, so it is always a treat to receive an image that captures our more recent past.

—Paula L. Metzner, Assistant Director of Collections
In the spring of 1891, Jay B. Rhodes drove his steam-powered wagon down Rose Street and across the railroad tracks. It snorted and hissed and ran out of steam every few blocks, but the age of the automobile in Kalamazoo had begun.

In 1900, George Taylor took delivery of a steam-powered Locomobile, the first manufactured car to drive along Kalamazoo’s streets. Frank Burtt reported on the inaugural run he took with Ed Taylor, George’s son: “Ed fired up and took me south on Park Street to the Oaks, just south of Vine Street, and then back home; didn’t take long.” W. E. Upjohn also took notice of that run and cajoled Taylor into selling the car for use in his medicine and pill business. Upjohn subsequently drove the car to Buffalo and had such a strong penchant for automobiles that The Kalamazoo Gazette reported he suffered from “horselesscarriageitus.”

Maurice and Clarence Blood, owners of the bicycle shop at 210 N. Rose St., also showed a great deal of interest in Mr. Taylor’s steamer. They sold a Mobile steam car to Oscar Buckout in 1901, making them the first automobile dealer in the city. In June 1902, they put the finishing touches on the first gasoline-powered car built in the city, eventually building and selling 150 Blood cars from their bicycle shop, six months before Henry Ford sold his first vehicle. In the same period Frank Burtt manufactured the Cannon, the Fuller family fabricated the early Michigan, and even Michigan Buggy Company toyed with the idea of building a horseless carriage to be known as the Kalamazoo.

By 1905 Kalamazoo residents owned 46 cars, representing 16 different manufacturers. Many women, called the “fair chauffeurs,” learned to drive and The Kalamazoo Gazette proudly reported that none had been charged with an accident. In spite of the local interest, all four of the early car builders ceased automobile manufacture by 1907 and Charles Fuller cited the lack of support manufacturing as the reason for the demise. “Every auto manufacturer had to manufacture his own parts and his own machinery which ate up every cent of what is now profit,” he was quoted as saying in 1910.

Maurice and Clarence Blood ceased automobile production to concentrate on building universal joints in a small factory at 633 W. Ransom St. Maurice’s son, Howard, utilized those same universal joints to build the Cornelian with its race-worthy independent suspension. This nifty light car drew praise from Henry Ford and competed successfully at the Kalamazoo Fairgrounds in 1914 against Bob Burman and Ralph DePalma astride the world’s finest racing machinery. Howard’s car subsequently qualified for the Indianapolis 500 in May 1915, with Louis Chevrolet at the wheel. Louis brought Howard’s little car from last position to 12th place after 100 miles, but disaster struck at 180 miles when an intake-valve broke shutting down the engine. Better valves and a bit more horsepower and the Cornelian might have been the little car.
that could. Many of its innovative features, from the integral windshield to the monocoque body, remain as a part of the sport to this day.

Howard Blood’s success with the Cornelian was not an isolated accomplishment, for Kalamazoo was the seat of great automotive activity by 1910. Michigan Buggy Company built the Mighty Michigan, and in 1910 it covered the 437 miles to Pittsburgh in 21 hours. The Michigan offered electric lights two years before Cadillac and was perhaps the first electric lighted car in this country. “All lights are electric, no bother, no dirt, no oil, push the button at any time and the car is lighted,” read the brochure.

Frank Burtt also announced his intent to build a light-duty truck when there were few such vehicles available, adding to the manufacturing prestige of the city. The Kalamazoo Gazette sponsored an endurance run to South Haven that year. It was cut short by a tragic accident, although James S. Gilmore finished the course in 2 1/2 hours, in spite of 11 flat tires.

The grand event, however, was the 1910 Kalamazoo car show at the Armory on North Burdick. There was great excitement in the city and special trains were added to bring the visitors to Kalamazoo. Large automobile advertisements filled the pages of the newspaper for the first time, changing consumers’ perception of the motor vehicle, as well as the way in which cars were advertised and sold.

Michigan Buggy manufactured over 8,200 cars from 1909 to 1913 that were sold from Oklahoma City to Moscow, and they challenged their world-wide dealer network: “Any man that can’t sell these cars can’t sell gold dollars for eighty cents.”

The company imploded in 1913, however, when the bankruptcy hearings uncovered the “velvet payroll” and the “Harem House” on South West Street. “Kalamazoo is a city with a headache, awaking from a financial jag,” wrote a reporter from Detroit in 1913. “…Kalamazoo was sort of ‘going everyone else one better’ by having in its midst a coterie of grotesque spenders who maintained their own private harem for the entertainment of themselves and their friends.”

The citizenry was devastated, reputations destroyed and the numbers of unemployed mounted. Victor Palmer, the company’s treasurer, was incarcerated at Leavenworth for issuing fraudulent financial reports, although he claimed “I am a victim of circumstance.” The $3-million business at Reed and Factory was sold off as junk and rumors of new industry filled the papers, raising the hopes of many.

Henry Lane, one of the company founders, began building the Lane truck at Reed and Fulford within a “stone’s throw” of the giant Michigan Buggy factory that remained shuttered until 1917. Lane sold the truck-manufacturing facility to H. A. Crawford, president of Lull Carriage, who in turn sold the Lull facility to Dallas Dort in 1920 to build Dort closed-body automobiles. Crawford built the Kalamazoo truck at the Fulford Street facility from 1919 to 1924, but in spite of its reliability, the Kalamazoo succumbed to the economic recession that followed World War I.

Harry Scott finished one of three hand-built, aluminum-bodied (and very expensive) Duesenberg-powered Wolverine cars in his shop on West Main Street in 1917. Across town, production of the States automobile at the Michigan Buggy plant was languishing when Alfred Barley acquired the plant and introduced the Roamer to Kalamazoo.

The Roamer, cited by the mayor as “the dream that would end the nightmare,” offered smart European styling, leather seating and race-tested engines. George Coats, president of a local coal company, bought the first Roamer, a stylish roadster finished with yellow paint and blue Spanish-leather upholstery. The Roamer design mimicked the Rolls Royce and sold well in Paris and Hollywood. Many were powered by the famed Duesenberg engine, and two Roamers raced at Indianapolis in 1919 and another set a speed record of 105.1 mph on the sands of Daytona Beach in 1921.
Financial times were strained by 1923, however, forcing the company to lower prices for the Roamer, introduce the less expensive Barley, and expand into the commercial market with the Pennant taxi cab.

Sales and production continued to decline over the next six years, reaching a low of just two cars made in 1929. Robert Mohneke swept the floor and left the plant with Alfred Barley, who locked the main door for the last time, although the onset of the Great Depression had already closed the door of opportunity for the custom-built Roamer.

Ten years before the demise of the Roamer, James Handley arrived in Kalamazoo and built a new factory on North Pitcher Street. The first luxurious Handley-Knight, powered by the renowned Knight engine featuring sliding valves, was delivered to a Chicago dealer in the summer of 1920. By January 1923, the Roamer, the Barley, the Pennant Cab, the Handley, the Dort, the Roamer truck and the Kalamazoo truck, as well as the gasoline-powered Kalamazoo rail car, were being built in Kalamazoo. The city seemed destined to become a center of the industry, just as Maurice Blood had predicted in 1900, but the success was short-lived.

By April 1923, Roamer production began to decline, the Kalamazoo truck was on the brink of bankruptcy, and both Handley and Dort sold their respective plants to Morris Markin, president of Checker Cab Manufacturing of Joliet, Ill. Checker departed Joliet in April 1923, and by July 15, cabs were rolling out of the old Handley plant on North Pitcher, a facility that survives to this day.

Markin once commented “I knew as much about the automobile as I know about what’s going on in heaven,” but the company successfully built cabs for 59 years, from July 1923 to July 1982, and is the longest-lived independent automobile manufacturer in America.

Markin survived the recession following World War I, the Great Depression of the 1930s, the demise of the E. L. Cord conglomerate in 1937 (with which Checker was aligned), the World War II economy and post-war challenges to the industry. The company, however, could not survive new gas-efficiency requirements, the five-mph bumper standards, and the automobile crash testing mandated in the 1970s. David Markin, Morris’ son, experimented with molded plastic components, and front-wheel-drive configurations, but Checker was not financially strong enough to absorb a costly crash-test program.


Production of the beloved Checker was halted on July 12, 1982, and the greatest cab-manufacturing facility in America began producing automobile parts for General Motors and Chrysler. Finally, on Dec. 22, 1991, a fleet of trucks arrived at the plant to remove the manufacturing equipment. “This was not a proud day for Checker or Kalamazoo,” commented Jerry Hilton, president of Allied Industrial Workers, Local 682. The plant was not closed, but the drama of the event marked the end of a century of automobile manufacture in Kalamazoo.
The Dewing Family
From Calcutta to Kalamazoo

The journey from Calcutta in northeast India to southwest Michigan might seem an unlikely one for a pioneer settler of Kalamazoo, but the story of one prominent 19th-century local family passes through that distant locale.

Born in 1809 in England's Norfolk County, William Goss Dewing was raised in comfortable circumstances. As a child, he was sent to France for his education, but his heart was set on a life on the high seas. While still a young boy, his father apprenticed him out as a sailor for the English East India Company. During his 10 years of service in the merchant marine, Dewing rose to the rank of first officer, making several voyages to India before turning 20. Serving on the Broxbornebury in 1827–28, he kept the ship's log, recording the weather, daily and weekly routines, passengers and goods transported, and even the disciplining of insubordinate sailors. Dewing's log books, preserved in the Western Michigan University Archives and Regional History Collections, provide a fascinating account of life on the ocean.

The Broxbornebury carried both merchandise and passengers, including a small musical band for entertainment. Dewing recorded the supplies and merchandise the ship carried as well as the quantities of ale for the British troops stationed in India. Sunday mornings began with church services, unless bad weather intervened. Mondays were laundry days. The rest of the time was spent maintaining sails and masts and performing the routine chores of a six-month journey around Africa and up the eastern coast of India.

Dewing tired of life on the sea, however, and in the early 1830s resolved to seek his fortune in the United States. With his brother, Frederick, he settled in New York City and, in July 1836, moved west to Kalamazoo where the two brothers opened a store. Frederick left Kalamazoo in 1841 but William kept the store going. In 1855, Dewing and James A. Kent began the manufacture of doors, window sashes, moldings, blinds, and other lumber products. The firm eventually became Dewing & Sons, located on Kalamazoo Avenue between Burdick and Edwards streets.

Dewing & Sons owned timberland in West Virginia, Arkansas, and northern Michigan that supplied wood for its factory. As they prospered, William G. Dewing and his sons, William S., Charles, and James, made major contributions to Kalamazoo's industrial development. They were also generous supporters of local charities, including the Industrial School for Boys and the Children's Home, which provided shelter and training for poor, neglected, and homeless children.

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William Goss Dewing died on April 11, 1884. His sons maintained the family business well into the 20th century, each becoming a successful entrepreneur.

William Sheldon Dewing, the eldest son, was born in Kalamazoo on Sept. 17, 1845. He was a partner in the family business and continued the firm after his father’s death. He was also a partner in several local businesses, notably the Kalamazoo Stove Company in which he was a principal investor and later served as its president. (See related story on p. 9) He was an investor in several paper companies, including the Riverview and Superior Paper companies.

The younger William Dewing also loved horses and was an organizer of Recreation Park that hosted Grand Circuit horse racing from 1908 through 1931. Automobile races were held at the same track in the early 1920s. Today, the Kalamazoo County Fairgrounds is located at Recreation Park. Shortly before his death in 1929, he built the W. S. Dewing Building on the northeast corner of Burdick Street and Michigan Avenue. It featured retail commercial outlets on the first floor and professional offices on the top two floors. The building still stands and will soon be the home of KVCC’s Center for New Media (right).

Charles A. Dewing shared many business interests with his brothers. He, too, invested in the paper industry, including Superior Paper and King Paper, and served as the first treasurer for the Kalamazoo Stove Company. He was an early investor in Kalamazoo’s automobile industry as a partner in the Michigan Automobile Company and was a principal organizer of the Kalamazoo Beet Sugar Company that sought to develop sugar-beet agriculture and processing. That business failed but its sugar refinery, located several miles north of town on the river, was later the home of the Kalamazoo Vegetable Parchment Co.

James H. Dewing similarly invested in the paper industry, including the Superior Paper and the Gibson Paper companies. Like Charles, he experienced a business failure in the food industry—the Kalamazoo Pure Foods Company that sought unsuccessfully to compete with Shredded Wheat. Its product, “Wheat Meat,” failed to find a market. Dewing had greater success as a financier, serving for many years as vice president of the Kalamazoo National Bank.

James married Fanny Chapin, daughter of L. C. Chapin who founded the Lawrence and Chapin Iron Works. The firm’s foundry still stands on the northwest corner of Rose and Water streets, home now to National City Bank. James and Fanny’s daughter, Emma, married Paul Todd, son of Albert M. Todd, Kalamazoo’s “Mint King.”

Today, the downtown W. S. Dewing Building and Kalamazoo College’s Dewing Hall are among the last visible traces of this intriguing family. In the late 19th and early 20th centuries, however, they contributed significantly to the economic development of Kalamazoo.
When Lucinda Hinsdale Stone came to Kalamazoo in 1843, no one in the small village could have imagined the impact this 29-year-old schoolteacher would have. By the time of her death in 1900, Mrs. Stone had advanced the cause of higher education for women and widened the sphere of women’s involvement in public affairs, both locally and nationally.

Born in 1814 in Hinesburg, Vt., and the daughter of a textile-mill operator, Lucinda Hinsdale showed early intellectual ability. Completing public school, she went to a nearby female seminary (or finishing school). She found the academics too superficial and enrolled at the Hinesburg Academy, a boys’ high school, where she outperformed the young men in the curriculum of Greek, Latin, French, and literature. The prejudices of the time, however, prevented her from going to college so she became a schoolteacher at age 15, a common occurrence at the time.

For the next 11 years, she taught at various schools, including three on a plantation in Mississippi, an experience that confirmed her opposition to slavery. In 1840, she married Dr. James A. B. Stone, a Harvard graduate who had tutored her five years earlier. They then moved to Massachusetts but returned to western Michigan, settling in Kalamazoo in 1843 where Dr. Stone became pastor of the First Baptist Church and principal of the Kalamazoo Branch of the University of Michigan, later known as Kalamazoo College.

Although the school was not formally co-educational, it did admit women and Mrs. Stone taught the women on the second floor of the school, a two-story frame building on the corner of what are now Walnut Street and Westnedge Avenue. Mrs. Stone also taught some classes, including French, to the male students.

Both the Stones were supporters of allowing women to have access to higher education. As the college grew in the 1850s and 1860s, Mrs. Stone served as “Principal of the Female Department,” while teaching philosophy and English literature. Although the college had separate male and female departments, through the Stones’ efforts, men and women attended the same classes and women were permitted to enroll in the same curriculum as the men.

In the early 1860s, both Lucinda and her husband came under criticism. Some opposition may have been motivated by financial problems at the college, but others criticized the Stones’ commitment to co-education and, in particular, Mrs. Stone’s classroom use of Atlantic Monthly magazine and the works of the English poet, Lord Byron. In the face of the criticism, she resigned and opened a private school in her own home in which many of the college’s female students then enrolled. Her husband also resigned in the face of criticism.

No longer a college instructor, Lucinda Stone became an active public citizen. Her private continued next page…
school operated only for a short time, but between 1867 and 1888, she organized a series of study trips to Europe for women students. She also became active as an organizer of women’s clubs, a lecturer, and a writer.

Known nationally as the “Mother of Women’s Clubs,” Mrs. Stone had been instrumental in the organization of the Ladies Library Association (LLA) in Kalamazoo in 1852. She studied the by-laws and structure of the New England Women’s Club in Boston, decided that they would provide a more rigorous intellectual framework for the LLA, and, in 1873, persuaded the members to re-organize along similar lines. That change marked the beginning of the women’s club movement in Michigan. Over the next decades, she guided the development of clubs in cities as large as Detroit, Lansing, and Grand Rapids and in Michigan towns as small as Mendon, Schoolcraft, and Leslie. Mrs. Stone publicized the work of the clubs, while providing guidance to them, in her role as a journalist. Her column, “Club Talks,” appeared weekly in newspapers in Detroit, Port Huron, and Kalamazoo. In an 1883 column, she described the clubs as providing a post-graduate education for women, one that they devised themselves to meet their needs.

In 1891, she became intrigued with the educational potential of the Chicago Columbian Exposition scheduled for 1893. A group of prominent Kalamazoo women met in her home and organized the Isabella Club. (The Columbian Exposition marked the 400th anniversary of Columbus’s voyage to the New World and the club was named for his sponsor. Queen Isabella of Spain.) The women met regularly to promote their intellectual, social, and moral growth. When the Exposition closed in late 1893, the Isabella Club held a closing banquet but the women, reluctant to disband, organized themselves into the Twentieth Century Club. Mrs. Stone would remain its president for the remainder of her life. The new club pursued the same goals as its predecessor and later became involved in civic-reform efforts.

Lucinda Stone was a charter member of the Michigan Women’s Press Association, helped organize the Michigan Federation of Women’s Clubs, and served as Michigan correspondent for the national General Federation of Women’s Clubs. She worked with such other prominent 19th-century reformers as Susan B. Anthony in the struggle for women’s suffrage.

On May 14, 1900, as she neared her 86th birthday, Lucinda Stone died in her home. She had been preceded in death by her husband and two of her sons. She was buried in Mountain Home Cemetery in Kalamazoo. When she died, newspaper obituaries around the country noted her contributions to the women’s club movement and saluted her as the “Mother of Women’s Clubs.” The young schoolteacher who had come to Kalamazoo 57 years earlier had left a huge mark on her adopted hometown.
In January, two probes from Earth streaked across the Martian sky, popped parachutes and fired retrorockets until they were briefly suspended only yards above the red surface of Mars. The payloads, enveloped in grape cluster-like collections of airbags, were released to fall and bounce to a final resting place on the planet. There the landing platforms opened like lotus blossoms, and the Mars Exploration Rovers unfolded their solar panels like butterflies opening their wings for the first time. In the days that followed, they raised their bodies and unfolded their wheels.

The Mars Exploration Rovers, named Spirit and Opportunity, are our eyes and hands on a distant world. Their mission is to search for evidence that water was once present at their landing sites. Spirit rolls across the floor of a large crater named Gusev which is at the end of an apparent stream channel. Opportunity is located halfway around the planet in a region named Meridiani where orbiting spacecrafts have detected a mineral called hematite that may be associated with a hydrothermal deposition or precipitation from standing water.

The exploration Rovers began their work by taking photographs of the surroundings of their landing sites. These first photographs were relayed to the Mars Global Surveyor and Odyssey satellites that were placed in orbit around Mars a few years ago. The satellites relayed the images through the Deep Space Network tracking stations, and on to the Jet Propulsion Laboratory where researchers assembled the individual images into panoramas of the Martian countryside. Each of the Rovers completed a mission-success image, a complete high-resolution panorama of its surroundings, within two weeks of landing on Mars. (The Gusev mission panorama is shown at the top of this page.)

With high-quality images for researchers to analyze long into the future, the Rovers began the next phase of their explorations. Each Rover rolled off its landing platform and began leaving tracks in the Martian soil. The first journey—getting from the landing pad to the planet’s surface—was made with caution. The forward path of Spirit was obstructed so, in a two-day maneuver, the Rover turned and rolled off the back side of the platform. Opportunity had a clear path, and rolled ahead to explore the nearby soil.

Each Rover has an arm that can extend toward the surroundings. The arms are equipped with a small toolbox for studying the Martian soil and rocks in detail. One device at the end of the arm is the Rock Abrasion Tool or RAT. It has a wire brush that can clean layers of dust, and a small grinder that can shave the outermost layer off of rocks. Once the rock has been cleaned, the end of the arm rotates and a microscopic camera takes a close look at the surface. Geologists can examine individual mineral grains to learn about the processes that formed the rocks. Three other instruments—the mini-Thermal Emission Spectrometer (mini-TES), the Alpha Particle X-ray Spectrometer (APXS), and Mossbauer Spectrometer—analyze the chemical properties of these Martian materials.

Spirit’s surroundings are littered with rocks whose surfaces have been worn smooth by the sandblasting effects of Martian winds. Mission controllers had Spirit roll up for a close look at a rock named Adirondack. The rock was cleaned and a small area of the surface was ground away for analysis, revealing that the rock was volcanic basalt.
The Opportunity Rover landed in a crater that measures 72 feet across and about nine feet deep. The floor of the crater, and the surrounding region, has very little of the scattered rocks found at other landing sites.

Near the rim of the crater there is a rock outcropping, the first detected by any lander on the Martian surface. The outcrop reveals rocks with an apparently layered structure, suggesting the flow of either volcanic or sedimentary deposits.

In February Opportunity took a drive along the outcrop, occasionally turning in to examine the rock wall in greater detail. Researchers hope to be able to determine which process formed these rocks using the images and data Opportunity sends back to Earth. After investigating the small crater where it landed, Opportunity will climb to the crater rim to survey a vast, level plain.

The big question has been “Was there ever water on Mars?” In the weeks following the landings, the Rovers were able to find the evidence scientists wanted. At the Opportunity site, the rock outcrop was inspected with the Rover’s close-up lens and small casts of mineral grains were found. These tiny balls, nick-named “blueberries,” appear to be concretions of minerals that precipitate out of a liquid solution. Spirit then found additional evidence when crystallized minerals were discovered in cracks on the inside of a rock nicknamed “Humphrey.” With evidence that water once covered these areas of Mars, scientists are now asking, “When and how long was this area wet?”

Spirit and Opportunity will continue to roll across Mars for about nine months, occasionally stopping to examine an interesting rock or patch of soil. As the Rovers work, a fine layer of dust will settle on the solar cells powering their sensors, motors and radios. In time, the gathering dust will reduce the solar cells’ efficiency until they can no longer recharge the batteries. The missions will end as they roll to a stop and their radios cease sending new images for scientists to analyze.

You can continue to watch the explorations on Mars from your home computer at marsrovers.jpl.nasa.gov; and for access to all current and past missions to Mars, go to marsprogram.jpl.nasa.gov.

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#### VENUS TRANSITS SUN ON JUNE 8!

See something that no one alive today has seen! The planet Venus will cross in front of the sun early on the morning of June 8. The last time Venus passed directly between the Earth and Sun was in 1882—President Chester A. Arthur held office in Washington and Thomas Edison was building the first large power plant in New York.

This rare astronomical event begins so early that the sky will still be filled with stars in Kalamazoo, while observers in the Middle East, Europe and Africa watch the first half of the six-hour event.

Come join local observers at the KVM at 5 a.m. EDT to view the event through a live “webcast” from an observatory in Athens, Greece. If weather permits, a telescope will be set up so the last hour of the event can be viewed live from Kalamazoo, as the sun rises over the northeastern horizon.

For more information on the transit of Venus, visit: www.transitofvenus.org, sunearth.gsfc.nasa.gov/sunearthday, or visit our website at www.kalamazoomuseum.org for specific details on the Transit of Venus program.

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**Bright Comets Appear in May Evening Sky**

This spring two bright comets will move through the evening sky. The first to appear is Comet NEAT (C/2001 Q4). Start looking in the southwestern sky around 9 p.m. on May 5. The comet will be at its closest and brightest, but will be low in the dusky sky. It should be shining as brilliantly as the brightest stars. Over the next few days, look for the comet higher in the sky. It will remain above the horizon into the night, but will be gradually growing dimmer.

Before comet NEAT disappears from view, a second comet, LINEAR (C/2002 T7), will peek over the southwestern horizon in nearly the same location where NEAT first appeared. LINEAR’s first appearance will be about May 25. It will be similar in brilliance to the brightest stars, but will never climb high above the horizon, and will fade from view in just a few days.

Comets are named for their discoverers, so these comet names may seem a little odd. In fact, there have been several comets named NEAT and LINEAR. The names belong to groups of researchers who are scanning the sky for earth-crossing asteroids. NEAT is an acronym for Near Earth Asteroid Tracking, a program at the Lincoln Near Earth Asteroid Research project administered by MIT, the Air Force and NASA.

LINEAR is an acronym for Near Earth Asteroid Tracking, a program at the Air Force and NASA. LINEAR is an acronym for Near Earth Asteroid Research project administered by MIT, the Air Force and NASA.

Watch our website for more information about comet viewing: www.kalamazoomuseum.org.

For more information on spring comets: www.cometography.com.

For more information on teams searching for near-Earth asteroids, log on to neat.jpl.nasa.gov or www.lpl.nasa.gov/LINEAR.

—Eric Schreur
SPECIAL EXHIBITIONS
IN MY FAMILY/EN MI FAMILIA
A bilingual, hands-on, nationally touring exhibition created by the Austin Children's Museum in Texas based on Carmen Lomas Garza’s 1996 award-winning book. Visitors are led through life-sized paintings and hands-on activities to experience life as Garza lived it growing up in a Mexican-American family in South Texas. FREE

In My Family/En mi familia was developed by the Austin Children’s Museum in cooperation with Carmen Lomas Garza and the National Latino Children’s Institute, and sponsored by H-E-B. Additional support provided by Applied Materials Foundation, The Moody Foundation, State Farm Insurance, and the Texas Commission on the Arts.

COMING IN SEPT.
CHILDREN JUST LIKE ME
Sept. 25 through Jan. 9, 2005
This nationally touring exhibition allows young people to get up close and personal with their counterparts who live on six continents. Based on the award-winning book of the same name and created by the Cincinnati Museum Center, the 2,500-square-foot attraction showcases the unique diversity of the world’s children while exploring the common bonds they share through each’s language, food, games, music, beliefs, pets and clothing.

FEATURED PROGRAMS
AND EVENTS
Join us for family hands-on programs on Wednesdays throughout the summer. All programs are FREE unless otherwise noted.

SUMMER HANDS-ON HAPPENINGS—IN MY FAMILY
Wednesdays 1 – 4 p.m. FREE
Join us for a summer full of celebrating family traditions, events, recreation, and dreams expressed with arts and crafts, storytelling, games and family activities. Visit In My Family/En mi familia, the special exhibition of artist Carmen Lomas Garza’s reflections of her Mexican-American family and childhood. Each week learn a few new Spanish words—y mucho mas!

June 12: Fiesta!
Join us for a fabulous Tex-Mex celebration with music, dancing, crafts and food demos.

June 16: Family Portraits/Mi familia
Discover what makes your family special—from where your name comes from to whether you have your mom’s or dad’s eyes. Make a family tree, create name art, and collect la historia de la familia.

June 23: Time to Play/Es hora de recreo
Families love to play, jugar, and relax together. Create fishing lures, musical instruments, games, and los juguetes, then get together as a family and play. Join us for a game of la factura.

June 30: Happy Birthday/Feliz cumpleaños
Birthdays mark a special time in each of our lives. How does your family celebrate cumpleaños? Join us to decorate paper cakes, make party hats, play games, and create presents.

July 7: Let’s Celebrate/Vamos a hacer fiesta
Learn about las celebracion la familia such as anniversaries and graduations. Create a calendar of cultural holidays throughout the year. Make party decorations, like papel picado, piñatas, and cascarones. It’s fiesta time!

July 14: Family Creations/Tenemos mucho talento
Everyone has a talent, skill or favorite pastime. Families may cook special meals, plant gardens, or decorate together. Discover family art traditions from weaving to making las flores de papel. Start a family recipe book, a garden, or put together a puzzle. Learn how tamales are made. Todos ayudan!

July 21: Learning Together/Aprender es divertido
Families are always learning! They explore museums, libraries, and concerts. They read together and take art classes together. Discover your el museo today, attend science and history demonstrations, hear historias en español and create a variety of art projects that will interest the whole family.

July 28: Goals and Dreams/ Los sueños
Our families encourage us to explore our dreams and our interests. Create sombreros, learn job skills, and meet scientists, los maestros, los artistas, los músicos y los atletas. Get started on the road to your goals!
Experience a journey into space with state-of-the-art technology providing spectacular sights and sounds to guide your imagination to locations and events throughout our amazing universe. All programs are $3 per person.

SPECIAL!! THE TRANSIT OF VENUS!!
Tuesday, June 8; 5 a.m. – 7:30 a.m.
The planet Venus will pass directly between the Earth and the Sun, visible as a black dot crossing in front of the sun for just over six hours. The museum will open at 5 a.m. for a webcast viewing of this historic transit. For more information, see the article on p. 20 of this issue.

CARMEN SANDIEGO II
June 5 – Aug. 28; Sat. & Sun.; 1:30 p.m. • June 18 – July 28; Wed.; 1:30 p.m.
Carmen and her gang have been spotted assembling a force field around the black hole at the center of the Milky Way. With the black hole under her control there’s nothing in the universe Carmen can’t steal. The ACME Detective Agency is looking for new gumshoes to help capture Carmen before it’s too late.

RINGWORLD
Wednesday, Saturday & Sunday; 4 p.m.
June 5 through Aug. 29
NASA’s Cassini space probe is swiftly approaching the planet Saturn, and will enter orbit this July. RingWorld tells the story of scientists exploring Saturn, its rings and its moons. Updates will be made as new information is returned by Cassini.

UNIVERSE THEATRE & PLANETARIUM

Tesoros/Treasures
Students of writing and photography from Bangor High School and Bangor Continuing Education Center, and Mary Whalen, photographer-in-residence, invite you into the homes and hearts of families, their memories and celebrations of life passages in the exhibition, Tesoros/Treasures, opening June 12.

In 2003, students and adults from the Bangor High School and the Bangor Community Education Center, Kalamazoo Valley Museum, and Western Michigan University participated in an oral history project to capture the stories of Mexicans who have come to Southwest Michigan to work. Teens and adults, working with artists-in-residence, learned photography, poetry and essay writing, print-making, storytelling, and public speaking. Their work is reflected in Tesoros, and also in a new planetarium show, The Stories of the Seasons, opening in September.

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

CORPORATE TRAINING MISSIONS
Could your organization benefit from a hands-on experience that graphically shows the productiveness of teamwork and communication? If so, this three-hour experience, consisting of one hour of pre- and post-mission activities and a full two-hour simulation, is the opportunity for you! The CLC staff will instruct your group in the use of computers, robots, and other equipment in activities that build teamwork and leadership skills. The program is flexible and can be adapted to your company’s needs. For 15–30 participants; $25/person.

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

SUMMER HOURS
June 1 – Aug. 22
Monday, Tuesday, Thursday, Friday:
9 a.m. – 3 p.m.
Wednesday 9 a.m. – 5 p.m.
Saturday 10 a.m. – 5 p.m.
Sunday 1 – 5 p.m.
Closed for maintenance Aug. 23-27

FAMILY TIME
JUNE – JULY
Families play, read, sing, eat, work and explore together.

WHAT I WANT TO BE
AUG. – SEPT.
Discover the many different kinds of occupations you can have when you grow up.
What do you want to be?

CIRCLE-TIME PROGRAMS
Circle Time Programs are offered free of charge to families and preschool groups. Different stories, musical activities, games, and art projects will be offered each week. All programs are approximately 20 minutes long and begin at 10 a.m. and 1 p.m., Monday through Friday.

MONDAY: Preschool Math (ages 3–5)
TUESDAY: Preschool Science (ages 3–5)
WEDNESDAY: Preschool Stories (ages 3–5)
THURSDAY: Preschool Music (ages 3–5)
FRIDAY: Preschool Art (ages 3–5)
One of the most recognized legal symbols is that of Justice. She is most often portrayed as a blindfolded woman carrying a sword and a set of scales. The scales symbolize the weighing of evidence; the sword represents the sentence of guilt while the blindfold indicates her impartiality.

For 50 years Kalamazoo’s statue of Justice graced the top of the old courthouse. She was placed there in 1885 to quite a celebration, including the playing of a local band. In 1935 workmen removed her in preparation for the construction of the present courthouse.

There were high hopes for her that year. Plans were to give her to the museum where she might be placed “in the window of the room that the suit of armour stands.” But that never happened and in 1942 the Kalamazoo Gazette reported “the fate of that gilded lady... today was swaying in a perilous teeter-totter between patriotism and sentiment.” The county’s board of supervisors recommended donating her to the scrap-metal drive to support the war effort. One supervisor’s reasoning was that “the old statue looked very impressive atop the county building, but when brought down to ground level, it was found to be a cheaply constructed, ungainly, and decidedly undecorative piece of work.”

There was an outcry from local historians. To save Justice they offered to supply an equal amount of steel for scrap or pay the government a sum of money equal to the appraised scrap value. The county supervisors said that “under these circumstances, it seems wise to keep this statue, as the government will be the gainer under this arrangement, and we will have done our bit and still be free of criticism.” With that, the statue was officially transferred to the museum.

Her fate remained precarious, however. Years of weathering on top of the old courthouse left her looking old and gray—probably the reason she was placed in storage. When the old library and museum buildings were demolished in the late 1950s to make way for a new structure, Justice was spruced up with gold paint and placed on exhibit in the new facility, but found herself back in storage again in 1980. Then in 1996, when the current museum was built, her imposing figure was deemed perfect for the wall of artifacts in the museum’s main corridor.

Today there is no question about her fate. Justice has a very visible and permanent resting place. Kalamazoo’s 120-year old symbol of justice is here to stay.

Kalamazoo’s Justice does not wear a blindfold, which may represent her clear-sightedness. She was purported to be manufactured in Salem, Ohio, at the Mullen’s Manufacturing Company that supplied statues throughout the United States beginning in 1883. Left, an image of the old courthouse shows Justice standing proudly at the top.
that youngsters would have a special place of their own at the Kalamazoo Valley Museum, his legacy continues to grow.

To again honor his memory and to celebrate a life-long commitment to having a safe, nurturing learning environment for children, his friends and family are sponsoring a series of live performances targeted for pre-schoolers that began in January and will continue through the end of this year.

The museum’s Children’s Landscape, which houses educational programs with constantly changing themes for infants and toddlers up to 5 years old, is named for Upjohn, a Kalamazoo entrepreneur who died in November of 1988. The museum opened in February of 1996.

Each of the Saturday offerings in the “Preschool Performance Series” begins at 10 a.m. There is no admission charge and limited seating is on a first-come, first-served basis in the Mary Jane Stryker Theater on the museum’s first floor. Free tickets may be picked up at the front desk an hour before each performance.

Here are upcoming billings in the Upjohn series:

- **June 5** — Magician John Dudley *(above right)*
- **July 3** — Jean Wagoner of the Kalamazoo Folklife Organization with a sing-along medley of traditional American songs *(left)*
- **Aug. 7** — New Latino Visions Theater dancer Silverio Cerda teaching preschoolers traditional Mexican dances and folk ballet *(right)*
- **Sept. 4** — members of the New Latino Visions Theater troupe telling children’s stories in both English and Spanish

Julie Austin, an educator-performer affiliated with the Wolf Trap Foundation for the Performing Arts, and children’s musician David Mosher opened the series, followed by the puppetry and storytelling of Sid “The Rock” Ellis, the “PALamazoo Puppets” and Wolf Trap entertainer Susan Harrison, global storyteller Jennifer Iwinskas Strauss, and the Gratitude Steel Band playing music from around the world.

Upjohn, born and raised in Kalamazoo, served on the governing board of what had been known as the Lakeside Boys and Girls Residence for more than three decades.

He and another Kalamazoo resident, famed ecologist and Kalamazoo Nature Center founder H. Lewis Batts, joined forces to create the pioneering Parkview Hills, which broke new ground in property development by treating environmental concerns as an equal partner.

Throughout his life, Upjohn was both activist and cheerleader in making certain children received a fair chance at success in school, at having a safe and secure environment in which to grow and learn, and at overcoming the hurdles they face in enjoying a decent and productive life.

Without these basic rights and without the chance of achieving these little dreams, he believed, they had little or no chance to move on to the big dreams.

By what he said and did, Upjohn affirmed that if a community takes care of its children today, the future will take care of itself. His family is continuing that affirmation.
Come to the KVM for our great line-up of movies at the museum’s state-of-the-art theater. The Stryker Theater features a big-screen, high-definition projection system, and a Dolby 5.1 sound system. Its intimate space allows you the best seat in the house no matter where you sit. Tickets available at 9 a.m. on the day of the program. Seating is limited.

Sharing the billing for the summer are three French films and Burns’ 1995 documentary about that nation’s gift to the United States, the Statue of Liberty. The free series Gifts From the French will also be shown Sundays at 2:30 p.m.

**June 13 — Amelie**
Jean-Pierre Jeunet’s whimsical movie follows a sad young waitress as she plays out her fantasies and brings cheer to the needful and joy to herself, and to the audience.

**July 4 — The Statue of Liberty**
Director Ken Burns explores the history of America’s premier symbol and the meaning of liberty itself in this one-hour documentary that spans more than 100 years in the life of this great statue.

**July 11 — Babette’s Feast**
A Frenchwoman seeks refuge with a Danish puritan family and, after serving them for many years, stuns the community with a feast that becomes a transcendent experience for the gathering. Directed by Gabriel Axel and winner of an Academy Award for best foreign film.

**Aug. 8 — Sunday in the Park with George**
Stephen Sondheim’s landmark musical about the meaning of art is a fictional representation of French Impressionist painter Georges Seurat’s A Sunday Afternoon on the Island of La Grand Jatte. Mandy Patinkin and Bernadette Peters portray Seurat and his mistress. The French series coincides with the museum’s support of the Kalamazoo Institute of Arts’ special exhibition Millet to Matisse — 19th and 20th Century French Paintings from Kelvingrove Art Gallery, Glasgow, on display from May 21 through Aug. 15.
Summer Hands-on Happenings

Wednesdays 1 – 4 p.m. FREE!

Join us for a summer full of celebrating family! Family traditions, festivities, recreation, and dreams will be expressed with arts and crafts, storytelling, games and activities. Visit In My Family/En mi familia, the special exhibition that looks at artist Carmen Lomas Garza’s reflections of her Mexican-American family and childhood. Each week learn a few new Spanish words—y mucho mas!

June 12: Fiesta!
Join us for a fabulous Tex-Mex celebration featuring music, dancing, crafts and food demonstrations.

June 16: Family Portraits/Mi familia
Discover what makes your family special—from where your name comes from to whether you have your mom’s or dad’s eyes. Make a family tree, create name art, and collect la historia de la familia.

June 23: Time to Play/Es hora de recreo
Families love to play, jugar, and relax together. Create fishing lures, musical instruments, games, and los juguetes, then get together as a family and play.

June 30: Happy Birthday/Feliz cumpleaños
Birthdays mark a special time in each of our lives. How does your family celebrate cumpleaños? Join us as we decorate paper cakes, make party hats, play games, and create presents.

July 7: Let’s Celebrate/Vamos a hacer fiesta
Learn about las celebracion la familia such as anniversaries and graduations. Create a calendar of cultural holidays throughout the year. Make party decorations, like papel picado, piñatas, and cascarones. It’s fiesta time!

July 14: Family Creations/Tenemos mucho talento
Everyone has a talent, skill or favorite pastime. Families may cook special meals, plant gardens, or decorate together. Discover family art traditions from weaving to making las flores de papel. Start a family recipe book, a family garden, or put together a puzzle. Todos ayudan!

July 21: Learning Together/Aprender es divertido
Families are always learning! They explore museums, libraries, and concerts to learn more about history, science, and the arts. Discover your el museo today, attend science and history demonstrations, hear historias en español and create a variety of art projects that will interest the whole family.

July 28: Goals and Dreams/Los sueños
Our families encourage us to explore our dreams and our interests. Create sombreros, learn job skills, and meet scientists, los maestros, los artistas, los músicos and los atletas. Get started on the road to your goals!

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WANTED:
Fun-loving volunteers to help with these summer activities. Call 373-7987

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