Museography

is a publication of the
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Kalamazoo Valley Community College

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Museography is published three times a year:
Fall, Winter, and Spring.
Questions about Kalamazoo Valley Museum programs described in this publication may be directed to the Kalamazoo Valley Museum offices.
Telephone 616.373.7900 or 800.772.3370.
On the Web at http://kvm.kvcc.edu

Comments or questions about this publication may be directed to the KVCC Office of College Relations at 616.372.5278.

The Kalamazoo Valley Museum
is OPEN DAILY (except Easter, Thanksgiving, Christmas Eve, and Christmas Day)
with FREE GENERAL ADMISSION.
Hours: Monday, Tuesday, Thursday, Friday, & Saturday from 9 a.m. to 5 p.m.;
Wednesday from 9 a.m. to 8 p.m.; Sundays & Holidays from 1 to 5 p.m.

ON THE COVER: “Road Kill” quilt by Lethonee Jones of Kalamazoo; photograph by Mark Eifert. Portrait of Lethonee Jones by Mary Whalen. Images courtesy of the MSU Museum. See accompanying articles beginning on page 3. When you see the symbol in an article, look for artifacts on display in the special Museography case, located next to the reception desk on the main level of the museum.

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- See it at the KVM! -

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Many of the things on view in the Kalamazoo Valley Museum’s exhibits are very ordinary, everyday objects. The museum tells the stories of Southwest Michigan through small, seemingly insignificant details—like a child’s doll, a pipe, a candy box, a prayer book, a newspaper page, and a pencilled note. All are on permanent view in our regional history gallery On the Trail of History, located on the second floor.

The writer Barbara Tuchmann called this “history by the ounce,” the past brought to life and made vivid through single pieces of evidence, powerful little objects that tell important stories. In the first section of On the Trail of History, visitors see on the floor a trunk of things that they might have at home. Hung at viewing height all around the wall of the exhibit space are 14 fairly ordinary objects, each exhibited in its separate Plexiglas case.

The most ordinary, apparently uninteresting object on view is a pencilled note on a yellowed and once-folded piece of paper that is not very clear. When visitors slide up the Plexiglas labels to learn about the note, they encounter a tale of great courage and great folly, of heroism and human tragedy that marked the short life of a young Kalamazoo student from the University of Michigan. His name was Edward Israel, and the pencilled note* is his last letter. It reads:

Camp Clay, May 6, 1884
Dearest Mother

Although our condition is not altogether desperate as yet, I take this opportunity of addressing a farewell note to you, still hoping that I may destroy it in the near future. It will not be necessary for me to detail the history of the expedition, our work, or the retreat of last fall. I will only say that the time spent at Fort Conger was a very pleasant and profitable one to me, and as you know so well, all happiness is relative.

Our winter experience here was not so terrible an ordeal as it must appear to you. Seven of our party have already succumbed; we have on hand about 12 days very short rations, which we supplement with shrimps and seaweed. Our hunters have been so far unsuccessful this season that the chances appear altogether against our pulling through as a party. Therefore this short note.

I don’t know how much longer I shall be able to write. In case I perish, don’t take my loss too seriously. My death will be an easy one and I shall make arrangements to have a companion of mine visit you if any of us should return.

Please do forgive me for all the sorrow and worry I have caused you in the past. If I had returned, you would have found me a changed man. Still hoping that things may take a more favorable turn than I anticipate, believe me,

Yours
Edward Israel

Edward Israel’s first letter to his mother, written from Disco, Greenland in 1881. Portrait of Israel from The American Hebrew, February 3, 1928.

Camp Clay was located on Cape Sabine in the Canadian Arctic. The note was written by a 25-year-old man slowly starving to death in a sleeping bag after almost three years on a doomed expedition to explore the far North. What had begun as the opportunity of a lifetime was ending in a national tragedy.

On the recommendation of his professors, Kalamazoo’s Israel had been selected as a scientist for the U.S. expedition participating in the first international polar year. He was 22 at the time and fresh out of the University of Michigan. In the official

Continued on page 24
Quilting Sisters

Though long valued as the keepers of warmth on frosty winter nights, quilts have always been made for a variety of reasons.

These time-honored creations of fabric have served as a rallying point for social events, as a venue for tracking a family’s genealogy and movement, as an expression of ethnic identity and culture, as a manifestation of a community’s history, and as an art form.

A little bit of each will come into play when the Kalamazoo Valley Museum hosts from June 22 through Sept. 8 “Quilting Sisters,” an exhibition that captures the essence of the making of quilts among Michigan’s African-American communities.

Two of the 15 quilts that will be on display were made by Kalamazoo women—Mary Atkins and Lethonee Jones—while photographs of the seamstresses were taken by another Kalamazoo resident, Mary Whalen. (See accompanying articles.)

The origins of “Quilting Sisters: African-American Quilting in Michigan” can be traced to a research project in the early 1980s undertaken by the Michigan State University Museum to shed some light on a tradition that had been overlooked.

Data collection led to staging a series of “Quilt Discovery Days” in historically important black settlements in Detroit, Grand Rapids, Lansing, Muskegon and Idlewild as 3,000 quilters came forward to share their stories and to inventory more than 5,000 quilts.

continued next page…
The resulting exhibition exemplifies the richness and diversity of African-American quiltmaking traditions in Michigan. From conservative to highly innovative styles, from creations steeped in history to those mirroring contemporary times, the 15 quilts reflect distinctly the African-American experience.

“Quilting Sisters” includes: one “warmer” that can be traced to a female slave in the 1850s in Alabama; a quilt made entirely of pockets from old blue jeans; and one that documents a family’s settlement in Michigan.

Through common color patterns and traditional sewing techniques, quilts, as recorders of migratory movements, can be used to trace the makers’ ancestry to the textile customs of their forebears in West Africa, becoming in effect the “stitched” version of Alex Haley’s “Roots.”

Quilts made from scraps of clothing worn by family members are used as labeling gifts marking such special occasions as births, graduations, weddings, and anniversaries. Each block can serve as a chapter in a long-running family saga. Many of these were created as part of social interaction in homes, churches and community centers.

Pictorial quilts place people in events and places great and small, portray relationships between individuals and groups, and connect a family or social organization to a point in the compendium of time.

Not to be forgotten are the quilts that are made by “sew-and-sews” expressing themselves as artists through the preconceived and creative use of patterns, colors, fabrics and craftsmanship. They engage in juried shows and teach their skills at galleries.

Among the African-American quilters in Michigan, there are the traditions of recycling fabrics from their homes and workplaces, of making quilts as a source of personal income, and of acting collectively to raise funds for local church purposes or to support the United Negro College Fund.

The Michigan seamstresses whose works will be displayed share some common threads in the stories of their lives—growing up in southern states, learning the skill from grandmothers who told spellbinding tales about how quilts were used when slavery reigned in the Confederacy, and reaching the conclusion that quilting was a non-intimidating form of artistic expression that had social, cultural and rewarding purposes.

For more information about “Quilting Sisters,” call the Kalamazoo Valley Museum at (800)772-3370 or (616)373-7990. All images courtesy of the MSU Museum.
Lethonee Jones turned to quilting to preserve her mental stability during a two-year stint in the Peace Corps in the impoverished East African nation of Somalia.

Mary Atkins was channeled to the practice as a young girl in Arkansas by a mother who believed that idle hands were the devil’s workshop and who kept her daughter’s fingers busy to avoid any post-school shenanigans.

The skills of these two Kalamazoo residents will be displayed when the Kalamazoo Valley Museum hosts from June 22 through Sept. 8 “Quilting Sisters,” an exhibition that captures the essence of quiltmaking among Michigan’s African-American communities. (See accompanying article.)

Jones, who retired after serving 19 years as a professor of social work at Western Michigan University, blends both artistic expression and ethnicity in her quilting, while for Atkins the skill has been as much a part of her social life as it was a way to preserve family traditions.

Born in Bluefield, W. Va., Jones grew up in a middle-class family. Her father was a pharmacist and her mother a teacher. Quilting was not really on their daily radar screen, even though she remembered a grandmother who did that kind of piece work. Jones graduated from high school in Cleveland, Ohio, where her widowed mother had moved to accept a teaching position.

When her mother earned a master’s at Miami University in Oxford, Ohio, Jones became familiar with a sister institution of higher education in that community—the Western College for Women.

“It was such a beautiful campus,” she said. “I had thought about a career in medicine, but the social sciences were more interesting to me. So I majored in intercultural studies, while minoring in sociology and history.”

Destined to add a master’s in social work from the University of Illinois–Chicago and later a doctorate in family studies, Jones had still not built up any callouses on her sewing fingers… until, while working as a social worker in her adopted hometown of Cleveland, she visited a friend in Chicago.

A blind date with a high-school English teacher, Leander Jones, evolved into a lifetime mate. “My mother-in-law and her sister, who is 106 years old and still at it, were quilters. They made quilts for practical purposes, for warmth.”

When the Joneses enlisted in the Peace Corps in response to President Kennedy’s “ask not” call to service to humanity, their hopes for an assignment in West Africa never materialized. Instead, the couple found themselves in Somalia on the other coast.

“Quilting became my sanity project,” she said. “We never had much free time there and when we did, there was very little to do or see. The wife of the doctor assigned to the U.S. Embassy there gave me some basic training in quiltmaking. The rest of the Americans there gave me sewing scraps to use and away I went.”

Upon her return to the United States, Jones’ interest was further bolstered by learning more about her family’s traditions of quilting as well as those of her husband’s family. Serving as her base for future projects was a large collection of cloth scraps she had accumulated in Somalia, a collection that included African materials.

The Joneses arrived in Kalamazoo in 1975 when Leander joined the WMU faculty as a professor of Africana studies. Lethonee eventually gravitated to the locally based Log Cabin Quilters where her projects evolved from being an antidote for insanity to artistic expression. “Quilts became like painting for me,” she said, “as well as a medium for social commentary.”
One of her latest quilts stems from her Somalian days and that nation’s recent history of famine, war and civil instability. News photos have been transformed into fabric. She’s also crafted some poetry to complement the images. Another, titled “Roadkill,” is described as “an ecological statement about the waste of little animals.” (See page 3.)

Mother of two and grandmother to (soon) six, Jones has made about 20 quilts in her lifetime, many for her family members. “The fun is starting with a basic idea and developing it.” While technology has entered the field in the form of sewing machines, she still likes the hand-crafted part of creativity—so much that she did 15 years of volunteer work in the Kalamazoo Civic Players’ costume department.

Atkins was about 8 years old when quilting became her remedy for mischief. After school and after doing chores on the family’s farm, out came the needles and the scraps of materials. “There was no playing after work,” she told the exhibit’s organizers. “I’d sit down on a stool and begin piecing.”

Ideas for quilts are as limitless as the number of stitches needed to piece one together. Atkins’ “Stove Eye,” which will be one of the 15 on display in “Quilting Sisters,” was inspired by a commercial on television for a water bed. The decorative quilt on the aquatic mattress caught her eye and “Stove Eye” was the result.

As with many of the African-American women in Michigan who have engaged in this time-honored endeavor, Atkins made many quilts as gifts for her four children and numerous grandchildren. There can be no better gift from the heart. 

HAVE CAMERA... WILL TRAVEL

Mary Whalen put a lot of miles on her car to avoid what her photojournalism colleagues would call “Mexican justice” pictures — “line ‘em up against the wall and shoot ‘em.”

Charged with taking photographs for a proposed museum exhibition showcasing the artistic skills and traditions of African-American quilters in Michigan, the lifetime Kalamazoan wanted to capture the essence of the women’s talents and their messages.

“I thought the best way to do that was to photograph them in their environment,” she said, “to make them feel as much at ease as possible. I guess I’m a different kind of photographer and that sort of family-oriented portraiture fits my style.”

Whalen’s photos will be part of the attraction when the Kalamazoo Valley Museum hosts from June 22 through Sept. 8: “Quilting Sisters: African-American Quilting in Michigan.”

The exhibition can be traced to a research project across the state in the early 1980s undertaken by the Michigan State University Museum to shed some light on a tradition that had been overlooked. Whalen’s connection grew out of her networking with Ben Mitchell, the curator at the Battle Creek Art Center who had been involved with the research phase of the MSU initiative.

“Both the Kalamazoo and Battle Creek museums had featured exhibitions of quilts about then,” Whalen said. “When the MSU Museum started moving toward creating an exhibition, the organizers decided that it would be nice to have photographs of the quilters. That’s how I got involved.”

Whalen, a 1976 graduate of Kalamazoo Central High School who majored in art and photography at Western Michigan University, had built up a full-time free-lance business after starting out as a part-time shutterbug who earned extra money as a waitress.

While only 15 of her photos are part of the “Quilting Sisters” exhibition, Whalen took the lion’s share of the 50-some photos that found their way into a 1997 publication, “African American Quiltmaking in Michigan.”

Commented the editor in the coffee-table-book publication: “Mary Whalen deserves special recognition for her sensitivity to each quilter and her dedication to high-quality photographs that capture the strength, vitality and individuality of each quilter.”

Quilts made by Kalamazoo residents Lethonee Jones and Mary Atkins are among the 15 that will be displayed. The 162-page volume also contains photographs and text about the quilts of Kalamazoans Willie Maddox and Lillie Mae Lee.
Among the earliest non-Native American settlers of Southwest Michigan were a relatively large number of African Americans. This may seem surprising given the relative isolation of the region and its distance from slave states. Still, within a year after Titus Bronson staked his claim to the land that would become the city of Kalamazoo, an African-American family had set up a farm at Genesee Prairie in what is now Oshtemo Township.

By 1831, weary travelers, near what is now U.S.-131 and Parkview Avenue, would have come upon the farm of Enoch and Deborah Harris. Formerly enslaved, the Harris family had made its way from Virginia to Kalamazoo County seeking to build a new life. Enoch Harris had cleared fields and planted apple trees as one of the first fruit farmers in southwest Michigan. They were the first African-American residents of the county, the start of a community that would grow steadily as the decades passed.

The Harris family was not alone. Southwest Michigan was a distant frontier in the decades of the 1830s and 1840s. Its remoteness offered an attractive opportunity for a life far from slavery and the possible hostility of white Americans.

In addition, many of the earliest settlers of Cass County were radical Hicksite Quakers. The Hicksites not only supported the abolition of slavery, but they believed it morally wrong to cooperate in any way with the slave system. They supported slaves fleeing via the Underground Railroad and refused to cooperate with law-enforcement officials seeking to enforce fugitive slave laws. The Quakers’ support not only made Southwest Michigan a major route on the Underground Railroad, it also provided an environment in which African-Americans could start a new life.

Underground Railroad routes ran from Illinois, Indiana, and points south through Southwest Michigan. Vandalia, Schoolcraft, Augusta, Battle Creek, and Kalamazoo offered safe houses where escaping slaves could hide as they made their way to freedom in Canada. Some fugitives decided to stay, blending in with African Americans, like the Harrises, who were legally free.

After the Civil War, the black population increased only slowly. In the early 20th century, when northern factories attracted large numbers of African Americans from the South, the existing community provided welcoming opportunities for the new migrants. The pioneers brought an early diversity to the region that remains an important part of the heritage of Southwest Michigan.

—Tom Dietz, KVM curator of research

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Next issue in History in the Making: The Dutch Settlers

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Sallie Haner, a farm woman from Florence Township in St. Joseph County, attended quilting bees with other women from all over the community. These were occasions for both work and socializing. The women used raw cotton or pieces of wool for filling. Sometimes they sewed small fabric pieces onto the larger squares to make patterns in a process called applique.

To make your own paper representations of quilts like those made by 19th century women, you will need:

- Large sheets of cardstock or posterboard
- Pencils
- Scissors
- Glue stick
- Construction paper in different colors
- Patterns for any shapes you want to include
- Crayons or markers

**DIRECTIONS:**

1. On a large sheet of cardstock or poster board, draw squares with a marker or crayon.
2. Decide what each square will contain. It can be a geometric design or any other kind of pattern. *(The Sallie Haner loan kit at the museum has some examples of fabrics from that period that might have been used for quilting. Borrow this kit for free to get some ideas for your pattern.)*
3. Cut shapes from construction paper, or draw shapes and scenes with pencil on the construction paper. Cut out your drawings.
4. Arrange your shapes and patterned squares to make sure you have them exactly where you want them. As a final step, glue your drawings in the proper squares. You now have a paper quilt you can hang in your room.

See Sallie Haner’s kitchen at the KVM!
What are we looking for?

Collecting for the 20th century is our goal. We are looking for items used or made in Southwest Michigan, especially from the 1930s through the 1960s, but we accept donations from all time periods in our history. A few things on our wish list include...

- Toys and games (Chatty Cathy doll, GI Joe, Scrabble or other games)
- Sports & recreation equipment (sports uniforms and equipment, cheerleading outfits, bicycles and tricycles, and roller skates)
- Products made in Kalamazoo and Southwest Michigan
- Objects that tell stories of how we work (uniforms, work clothes, tools and equipment used at work, photographs of people doing their job)
- Clothing distinctive of a certain time period (go-go boots and mini-skirt; “poodle” skirt and saddle shoes; bell-bottom trousers and hippie beads)
- Objects related to historical events, such as World War II Victory Gardens, 1950s civil defense, and the 1960s Civil Rights Movement

Even if it doesn’t appear on our wish list, if you think you have something that belongs in a museum, please contact Tom Dietz, curator of research, at 616/373-7984 or tdietz@kvcc.edu.

What’s new in the KVM collection?

You never know what you might find lying around the house... a house in Lubbock, Texas, that is. When the home of long-time Lubbock pharmacist W.H. Bannister was purchased and restored, a dozen Upjohn Company drugstore advertisements* were found in the attic. According to Steve Bohannon of Lubbock, “most of the advertisements had never been out of the original boxes.”

Bannister operated his drugstore from the 1930s to the 1960s, and he almost certainly sold Upjohn products in the store. We are grateful that he saved these ads which date around 1946. Today, with the help of Bohannon, they are in the collection of the Kalamazoo Valley Museum.

*Upjohn Company advertisements for use in drugstores, circa 1946.
Make some guesses about these objects from the KVM collection. How old do you think they are? What were they used for? (Answers at the bottom of the page.)

#1 Both of these were used to shape one type of food.

#2 The object below provided a little warmth to its user.

#3 A Kalamazoo sporting-goods company manufactured the item below.

#4 This was an important piece of household equipment in the 1700s and 1800s.

1. Butter presses. The machine was used to press butter into blocks. It was used on a farm in Kalamazoo County in the 1830s.
2. A footwarmer. It is made from stoneware, a heavy form of pottery popular in the early 1800s. When filled with hot water, it helped keep a person's feet warm, perhaps while riding in a carriage or sleigh.
3. A fish scaler and ruler. It was designed to help a fisherman remove the scales from a fish and measure the length of the catch.
4. A candle mold. Candles were made in most households by pouring a combination of melted beeswax and tallow into each of the molds. After cooling, the candles were removed and used for lighting or decoration. The tear-drop mold could be used for making a single candle, while the long mold could produce a candle of medium size.
Imagine you are digging nine feet underground to put in a new sewer and you hit something. It’s hard and you think it is a tree trunk. You tie chains around it and drag it out. It’s about 7 feet long, all crusty, and one end is pointed. You are puzzled. What could it be?

That is exactly what happened on Nov. 1, 1927, to two City of Kalamazoo workers, Clarence Miller and John Clark, who were digging a sewer on Paterson Street near North Westnedge Avenue. Because of the unusual shape of the tree trunk, they decided to wash it and make sure it wasn’t something else. To their surprise it was a tusk!

Digging of the sewer was halted while three professors examined the tusk and a vertebra found buried next to it. Professor Praeger from Kalamazoo College and professors Goddard and Wood from Western State Teachers College (later Western Michigan University) all declared it to be an American mastodon (*Mammut americanum*).

Mastodons were ancestors of the modern elephant and stood 8-10 feet tall, weighing 4 to 6 tons. They were common in the Great Lakes area 10,000 to 12,000 years ago. They became extinct 10,000 years ago at the end of the last glacial period, along with other species of large mammals. The skeletal remains of about 250 mastodon have been reported in southern Michigan.

A few days after the tusk and vertebra were found on Paterson Street, the City Commission authorized funds for further excavation by the City Engineering Department. For 10 days, workmen continued to find bones—56 vertebrae and 22 ribs. But the hopes of finding the skull or femur (leg bone) were dashed. Digging had to be discontinued by mid-November, supposedly from lack of funds.

Today, the bones and tusk are stored at the museum. The rest—if there are any—are lying safely nine feet underground on Paterson Street.
Frank Henderson is not too far from my mind most days. As I rummage through antique stores, flea markets and on eBay. I always keep my eyes open for things associated with him to buy for the museum. Of course, there is that very visible reminder of him on West Main Hill—the Henderson Castle. So, in my own way, I feel a connection to Frank Henderson.

One day in 1999, a seemingly ordinary wooden box was donated to the museum. Since one of my jobs is to catalog and describe all new donations, I needed to examine the box closely. As I read an inscription on the inside of the lid, and looked at the leather framing around the inscription, I got goose bumps. I felt like I was meeting Frank Henderson face-to-face. But before I tell you why, let me introduce you to Frank Henderson.

Frank was a farm boy from Syracuse, N.Y., born in 1841, who moved with his family to Dowagiac, Mich. in 1851. He left Dowagiac in 1860 for Kalamazoo where he became one of the city's most successful businessmen. He started out clerking in a hardware store, but after a few years he and a partner began their own business making saddles and trunks. Another partner joined and brought with him the manufacture of uniforms for groups such as the Masons, Elks, and Knights of Pythias. By 1872, the regalia and uniform requests were so extensive that Henderson sold his portion of the saddlery and trunk business and became sole owner of Frank Henderson, Manufacturer of Uniforms and Society Goods.

His company was very profitable, but it wasn’t until Henderson consolidated with the Ames Sword Company of Chicopee, Mass. in 1893 that the business boomed. The newly formed Henderson-Ames Company manufactured uniforms, regalia, and accessories for military, bands, secret societies, and even the Ringling Brothers Circus. Catalogs for the company were sent throughout the United States, Canada, and as far away as Australia. In the same year of the new partnership, the company was awarded a medal and diploma for excellence in quality and design at the Columbian Exposition in Chicago.

Henderson was president of the new company for six short years, until his death in 1899. The company continued to move ahead under new leadership. In 1901 a new factory was erected on the east side of Park Street between Michigan Avenue and Water Street, where 500 people were employed. By 1925 the company was making $1 million a year. But by the early 1930s, perhaps with the Depression taking its toll, Henderson-Ames merged with the Lilley Company and moved to Columbus, Ohio.

The legacy of Frank Henderson and the company he built is still with us today, not only through the grand presence of the Henderson Castle on West Main Hill, but through all the wonderful uniforms and regalia that can be found in museums, antique stores and people's attics.

And now, one more bit of that legacy is found in this wooden box. It was once used by a local order of the Masons-Knights Templar called the Peninsular Commandery #8. As I examined the box, the barely legible handwriting on the label included the word “Golgotha” and the signatures of five members of the commandery, including Frank Henderson. The label was framed in saddle and harness leather, perhaps similar to that used by Henderson in his early saddlery and trunk business.

Could it be? Could this box have been made by Henderson himself? For a brief moment I felt that it was... and even though we will never know for sure, at that moment I felt close to Frank Henderson, the man and young entrepreneur.

—Paula L. Metzner, KVM collections manager

Facing page, clockwise from upper left: hat made at the Henderson Factory; photograph of Frank Henderson, circa 1890 (courtesy Kalamazoo Public Library); letterhead from the Henderson-Ames Company; promotional image of the Henderson-Ames factory; the Peninsular Commandery box; detail of box label; the Henderson Castle on West Main Hill.
Steve Doherty has been “winging it” for 23 years, and it’s been all good.

Doherty, who spent those 23 years in the front office of Kalamazoo’s professional hockey franchise, became KVCC’s director of development in late 2001.

After two years as a territorial sales manager in data-processing equipment for the Burroughs Corp. in Richmond, Va., Doherty moved to Southwest Michigan to accept a post in the spring of 1978 with the then Kalamazoo Wings of the International Hockey League (IHL).

Over the next two decades, he performed a variety of duties, including play-by-play broadcasting on radio and television outlets, serving as the club’s spokesman, handling corporate sales, and overseeing the team’s marketing functions. He was director of marketing and communications when the franchise evolved into the Michigan K-Wings when the IHL opted to move into major markets.

After several seasons, the Kalamazoo franchise opted out of the IHL, which eventually folded itself, and spent the next four months on the shelf, only to resurface again in August of 2000 once again as the Kalamazoo Wings—this time as a member of the United Hockey League. Doherty served as its vice president and general manager until last May.

His academic credentials include a bachelor-of-science degree in business administration from Nathaniel Hawthorne College in Antrim, N. H., and a master’s in education and administration from Springfield College in Springfield, Mass.

Doherty will be based in Room 3384 of administrative headquarters and can be reached at extension 5442.

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**According to Webster’s New American Dictionary, the word foundation is defined four ways:**

1) the act of founding, 2) the basis upon which something stands or is supported, 3) funds given for the permanent support of an institution; and 4) a supporting structure, or base. All apply to the function of the Kalamazoo Valley Community College Foundation.

Separate from Kalamazoo Valley Community College and governed by its own independent board of directors, the KVCC Foundation was established in 1980 to enhance the educational opportunities and environment at KVCC. Established as a nonprofit 501(c)(3) corporation, the Foundation accepts and administers unrestricted contributions made both to the college and to the Kalamazoo Valley Museum, as well as those designated for specific purposes such as student scholarships, the purchase of necessary equipment to improve instruction, the Museum, and construction of new facilities.

By awarding scholarships and grants to students, faculty and staff, the Foundation promotes and supports educational, literacy and scientific activities either in the name of the Foundation or in conjunction with the College to help provide broader opportunities than would be available solely from tax and other governmental sources.

The Kalamazoo Valley Community College Foundation has assisted the Kalamazoo Valley Museum by raising funds through annual giving campaigns, a capital campaign for new construction of the Museum, and providing funds to produce teaching aids and tools through Education and Innovation grants. In addition, local corporate sponsorships solicited by the Foundation have provided financial support giving the Museum the ability to display special exhibits that might not otherwise be possible.

For more information on contributing to the KVCC Foundation, call (616)372-5442.

—Steve Doherty, KVCC Foundation

**NEXT ISSUE:** How you can support the Kalamazoo Valley Museum.

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**The Iceman Cometh… to the KVCC Foundation**

Steve Doherty has been “winging it” for 23 years, and it’s been all good.

Doherty, who spent those 23 years in the front office of Kalamazoo’s professional hockey franchise, became KVCC’s director of development in late 2001.

After two years as a territorial sales manager in data-processing equipment for the Burroughs Corp. in Richmond, Va., Doherty moved to Southwest Michigan to accept a post in the spring of 1978 with the then Kalamazoo Wings of the International Hockey League (IHL).

Over the next two decades, he performed a variety of duties, including play-by-play broadcasting on radio and television outlets, serving as the club’s spokesman, handling corporate sales, and overseeing the team’s marketing functions. He was director of marketing and communications when the franchise evolved into the Michigan K-Wings when the IHL opted to move into major markets.

After several seasons, the Kalamazoo franchise opted out of the IHL, which eventually folded itself, and spent the next four months on the shelf, only to resurface again in August of 2000 once again as the Kalamazoo Wings—this time as a member of the United Hockey League. Doherty served as its vice president and general manager until last May.

His academic credentials include a bachelor-of-science degree in business administration from Nathaniel Hawthorne College in Antrim, N. H., and a master’s in education and administration from Springfield College in Springfield, Mass.

Doherty will be based in Room 3384 of administrative headquarters and can be reached at extension 5442.

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**Beneath Every Structure is a Foundation!**

According to Webster’s New American Dictionary, the word foundation is defined four ways:

1) the act of founding, 2) the basis upon which something stands or is supported, 3) funds given for the permanent support of an institution; and 4) a supporting structure, or base. All apply to the function of the Kalamazoo Valley Community College Foundation.

Separate from Kalamazoo Valley Community College and governed by its own independent board of directors, the KVCC Foundation was established in 1980 to enhance the educational opportunities and environment at KVCC. Established as a nonprofit 501(c)(3) corporation, the Foundation accepts and administers unrestricted contributions made both to the college and to the Kalamazoo Valley Museum, as well as those designated for specific purposes such as student scholarships, the purchase of necessary equipment to improve instruction, the Museum, and construction of new facilities.

By awarding scholarships and grants to students, faculty and staff, the Foundation promotes and supports educational, literacy and scientific activities either in the name of the Foundation or in conjunction with the College to help provide broader opportunities than would be available solely from tax and other governmental sources.

The Kalamazoo Valley Community College Foundation has assisted the Kalamazoo Valley Museum by raising funds through annual giving campaigns, a capital campaign for new construction of the Museum, and providing funds to produce teaching aids and tools through Education and Innovation grants. In addition, local corporate sponsorships solicited by the Foundation have provided financial support giving the Museum the ability to display special exhibits that might not otherwise be possible.

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**NEXT ISSUE:** How you can support the Kalamazoo Valley Museum.
Soon after Jaye Johnson was nominated for the Kalamazoo County Chamber of Commerce’s Leadership Program, she learned that its lessons in community knowledge and service carry long shelf lives.

In her same class was Patrick Norris, through whom she would find her way to the Kalamazoo Valley Museum’s Community Advisory Committee that plays an eyes-and-ears role for the director.

But what museums are and what they provide a community were not new lessons for Johnson, who was raised in a family of 18 children (including two sets of twins) in the Benton Harbor area.

“My mother felt good about her heritage and her history long before that became fashionable,” said Johnson, who has spent the last 15 years as a counselor at Comstock High School. “She took her children to visit museums. I knew all about the Underground Railroad growing up.”

Johnson’s parents moved to the North in the early 1930s when the family included only one son. He hailed from Arkansas; she from Missouri. Ironically, they both came from small families. That would not be their story.

Johnson’s father supported his 18 children as a factory worker and “frustrated farmer. We were always fed and clothed,” Johnson said. “My mother had quilting bees. I can remember those gatherings as a child. I felt like a pioneer girl, but I was glad to have experienced that kind of social and cultural history.

“We are so fortunate to have a place like the Kalamazoo Valley Museum in our community,” she said. “It is a terrific place for kids to visit and learn.”

Johnson parlayed her upbringing into a teaching degree in secondary education at Eastern Michigan University. She added a master’s in counseling and student-personnel administration at Western Michigan University as the school’s first female recipient of a Thurgood Marshall Scholarship. That’s what first brought her to Kalamazoo in the early 1970s.

Along the way, Johnson has worked as a counselor at L. C. Mohr High School in South Haven, served as the director of education at the Douglass Community Association, and spent eight years at WMU as director of its Martin Luther King Jr. Program.

She and Norris crossed paths in the Leadership Program when the museum was still at its former digs above the Kalamazoo Public Library. She joined its advisory group in 1993, three years prior to the opening of its new home.

“I got involved because Pat asked me,” she said. “I remain involved because Kalamazoo is a diverse community and we need that kind of representation. All voices should be heard and acknowledged. The longer I stay on the committee, the more I enjoy it. It’s addictive.”

Johnson’s other community service has benefitted the Kalamazoo County Mental Health Board and the local Child Abuse and Neglect Council. Her two sons reside in Silver Springs, Md., and Cleveland. One works for General Motors; the other for the international division of Goodwill Industries. Of Johnson’s seven grandchildren, one attends Howard University where she is majoring in architectural engineering.

Johnson has provided more than her personal knowledge and community experience to the museum. The Douglass Community Association exhibit in the museum’s history gallery showcases a piece of her life.

“It’s the dishes,” she said, laughing. “When the old Douglass building was being phased out for the new center on Paterson Street, they were going to throw away the dishes. I salvaged them. Years later, they were perfect for the exhibit.”
Football and its hold on Southwest Michigan communities will be the theme of a 2003 exhibit at the Kalamazoo Valley Museum and you can help make it a winner.

“Football: The Exhibit” will be part of the statewide “Summer of Sports: 2003 Heritage Tour” as seven major museums throughout Michigan offer exhibitions focusing on the roles athletics and recreational activities have played in the lives of people.

As part of its exhibit, the Kalamazoo Valley Museum plans to display loaned memorabilia connected to football at all levels in this part of the state, from kids stuff through high school and up to the game as played by Western Michigan University and Kalamazoo College.

Visitors will learn first-hand what former Michigan State University coach Duffy Daugherty meant when he said that dancing is a contact sport and football is a collision sport.

Game films, highlight reels, uniforms, letter jackets, trophies, photographs, cheerleading costumes, school song recordings, and just about anything associated with the game of football and gridiron glory will be part of this display.

“We would like people with these kinds of artifacts to call the museum about them becoming part of Kalamazoo’s salute to football and our participation in this statewide effort saluting sports in Michigan,” said Tom Dietz, the museum’s curator of research.

To prepare for “Football: The Exhibit,” which is scheduled to debut at the Kalamazoo Valley Museum in May of 2003 and run through the following January, here are the types of artifacts Dietz is looking to borrow from people in this part of the state:

- Materials related to high school and college football in Southwest Michigan from the 1880s to the present.
- Uniforms, equipment, photos, films, videos, advertisements, paintings, statues, trophies, pennants, letter jackets and sweaters, hats, programs, playbooks, yearbooks, newspapers, and football memorabilia.
- Statistics, both published and unpublished stories, oral histories, recordings of alma-mater and fight songs, sheet music, recollections, legends and remembrances.
- Materials relating to players, managers, referees, coaches, cheerleaders, bands, fans and followers, teachers, parents and students.
- Materials related to games, pep rallies, victory celebrations, gut-wrenching defeats, and homecoming parades.

Misty water-colored memories about the gridiron glories of days gone by won’t be the only attraction of the football exhibit.
“Football: The Exhibit” will also explore the science, mathematics and technology underlying the sport in a nationally touring exhibition created by the Arkansas Museum of Science and History in Little Rock, Ark. The theme of the 3,000-square-foot, hands-on exhibition is that the science in ordinary life can be revealed through football’s familiar aspects, such as passing, kicking, the action at the line of scrimmage, and even cheerleading.

Visitors will learn why the spiral stabilizes the flight of the football, how balance, angular momentum and center of gravity are key components of blocking, tackling and sacking the quarterback, and how the protective equipment has evolved over the years.

Every fall, from the high school squads in small towns to college campuses to the big-city homes of professional teams,” Dietz said, “football takes center stage. Football provides a sense of community and Southwest Michigan is no different. Our exhibit hopes to capture that with the help of people in this part of the state allowing us to showcase their artifacts and their memories about storied rivalries, historic games, and community spirit.

“But football is more than sport and nostalgia,” Dietz said. “Although the average fan only cares about first downs and scoring plays, scientific principles are at work each time the ball is snapped. These will be demonstrated by the national exhibit we are bringing to Kalamazoo.”

For more information about the upcoming tribute to football or to offer artifacts that could become part of the exhibition, contact Tom Dietz at (616) 373-7984

Michigan museums to showcase sports

Seven museums across Michigan are participating in a collaborative exhibit during the summer of 2003 that will focus on the role of sports in daily life.

In “A Summer of Sports,” each museum will explore one or more aspects of a variety of sports from local to national, amateur to professional.

The museums hope to encourage out-of-state tourists as well as Michigan residents to visit several of the participating institutions.

In addition to the Kalamazoo Valley Museum focusing on high school and college football (see accompanying article), here are the exhibition themes that six other museums around the state will be showcasing as part of the “A Summer of Sports” project in 2003.

- The Detroit Historical Museum—“Guts, Games and Glory: Detroit’s Sports Legacy.”
- The Alfred P. Sloan Museum in Flint—“Michigan: Hunting and Fishing Paradise.”
- The Michigan Historical Museum in Lansing—“Hometown Hoops: High School Basketball in Michigan.”
- Mackinac State Park—“Summer’s Playground: Recreational Sports at Mackinac 1880-1920.”
- Henry Ford Museum and Greenfield Village in Dearborn—“Baseball in America: From Town Parks to the Detroit Tigers.”

A website, summersports.com, will be providing updates of the statewide project and of each museum’s exhibition.
Managers employed “The Ted Williams Shift” to defend against one of baseball’s legendary hitters. Kalamazoo Valley Museum volunteer Gene Jager emulated the same military-service shifts that Williams endured in answering their nation’s calls to arms.

Both saw action during World War II—Williams as a combat pilot, forfeiting four seasons in his life when he was at the peak of his baseball powers. Jager spent the lion’s share of his four years as a hospital corpsman in the Pacific Theater and at the Navy’s version of a “M*A*S*H” unit in Australia.

Both, thinking their days in harm’s way would be over, were called back to active duty during the Korean War in the early 1950s.

The 76-year-old Jager enlisted in the Navy after his 1943 graduation from Kalamazoo Central High School. He was ticketed for 18 months aboard the USS Nashville, a cruiser that served in the waters around New Guinea, Bougainville in the Solomon Islands, and Truk Lagoon, where American forces paid back the Japanese for Pearl Harbor by sinking more than 60 ships in a surprise attack.

Jager was transferred to shore duty in Brisbane, Australia. After a year, he was in Melbourne—not “Down Under” but the one that was “states-side”—the naval air station in Melbourne, Fla. That’s where he met the future Mrs. Irene Jager, who had joined the WAVES as an X-ray technician. They were married in 1947 and returned to his home community.

Jager worked as a printer for the Mastercraft Corp. where he would log 17 years until the company went out of business. Printers’ ink had not even seeped into his veins as yet when his affiliation with the Naval Reserve returned Jager to uniform.

Unlike baseball’s “Splendid Splinter,” whose aviation skills took him into combat against North Korean and Russian fighter pilots in the skies over Korea, Jager didn’t serve as a target for enemy gunfire the second time around. He spent his two years tending the wounded at Mare Island near Vallejo, Calif., and serving aboard the submarine tender USS Fulton berthed out of New London, Conn.

After Jager had hung up his dress whites for good, he resumed his career as a printer, working for a couple of companies.

In 1975, “the best thing that happened to me,” he said, happened. He was hired by Kalamazoo Valley Community College to manage its printing department. For nine of those 15 years, it was a family affair, with Irene working in the KVCC mailing room.

Being a museum volunteer combines a hobby of 30 years and the concept of “giving something back.”

“My wife and I have been making jewelry out of polished rocks and stones for a long time,” he said. “We began to market our jewelry at the museum’s gift shop. As quickly as we made it, it was sold.

“We were spending so much time down there that I was asked if I wanted to serve as a volunteer,” he said. “Are you kidding? Of course, I would. After all, I was retired, right?”

The Jagers use “anything that looks good” once it is washed and polished to make necklaces, bracelets and earrings.

“I had always been interested in geology,” Jager said, “enough so that on vacations, Irene and I collected rock and mineral samples. Once we saw how a tumbler worked, the idea appealed to us to clean and polish the stones. Making jewelry seemed like the next step.”

The Jagers make enough jewelry these days that they’ve retired the tumbler. They buy their components already cleaned and polished. That gives them more time to volunteer.
As a Brownie, and later as a Girl Scout living in Chicago, I took plenty of field trips to Shedd Aquarium, the Art Institute, and the Museum of Science and Industry. My favorite then, and still today, is the aquarium. I loved watching the colorful fish, swimming in perfect harmony through lush plants and crusty corals. The darkened rooms illuminated with subtle ambient lighting made me feel as though I was actually in the tanks with them.

I remember my fellow Brownies inundating our leader (my mom) with hundreds of questions—“How do seahorses swim up and down?” “What makes fish glow inside like that?” “Do they live in Lake Michigan?” She would always patiently reply, “Well, let’s see what the sign says…”

Sign? Map? How did things get into displays in the first place? These are questions I never thought to ask as a child, but as an instructor of graphic design, I now know the answer—exhibition designers.

We often don’t take into consideration how the extraordinary visual and interactive exhibits we enjoy so much actually get produced. Nor who’s responsible for the integral signage that guide us sequentially through each exhibit. Or the collateral materials—promotional brochures, workbooks, site maps, labels, banners, mousepads, ball caps, etc.

All of these elements are created by talented designers, who can visualize three-dimensionally as well as two. Sort of like being creatively ambidextrous.

I teach a class for KVCC called Graphic Careers Seminar, where our design students are exposed to a variety of related fields within the industry—animation, web, print, video production, illustration, fashion and interior design, and exhibit design, to name a few. One of our tour stops is the KVM, where Jean Stevens, curator of design, discusses the process of exhibit development, and shares a behind-the-scenes look at how it all comes together. It’s a fascinating field, and one my students never consider. Until they meet Jean.

Debbie Goodsell toured the museum last year with other students, and immediately made a connection with Jean. She was intrigued and thrilled with the prospect of “…melding the two most interesting parts of my world together—science and design.” Through Jean, KVCC’s Center for New Media, and Lois Waidzunas, Debbie arranged a semester internship working at the museum.

Her duties include serving as an interpretation specialist and greeter guide, yet her contributions are much more involved. She is currently doing research for the science walls, has created a physiology timeline, and helped the museum staff assemble the Arithmetricks exhibition.

While at times stressful, Debbie has nevertheless discovered the value of internships. “I’ve learned that museum exhibit design is not always fun. It is hard work, time consuming, often frustrating, but ultimately exhilarating.”

Hats off to Jean, and the rest of the museum staff, for making KVM such an integral part of learning and for helping students like Debbie.

—Karen Matson, KVCC instructor
Fine Art and Graphic Design

Debbie Goodsell, KVCC student and Kalamazoo Valley Museum intern
The Michigan legislature recently passed a bill to designate the mastodon as the state fossil. In Michigan’s early history, Territorial Governor Lewis Cass exerted a great deal of effort to correct the early view given by federal surveyors that Michigan was filled with swamps and mosquitoes. Cass undertook a 4,000 mile canoe trip around the territory and sent favorable reports of his findings back to Eastern newspapers to bolster Michigan’s image.

Many of our designated state symbols reflect our rich natural resources. Naming the mastodon as the state’s fossil serves to remind us of Michigan’s Ice Age history. The mastodon now joins the list of Michigan symbols listed below.

—Tom George, M.D., State Representative, 61st District

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Kalamazoo Valley Museum summer camps that focus on adventures in space and in local history still have some openings for youngsters. The sessions are:

- “Space Detectives Camp,” ages 6, 7 & 8, July 8–12.
- “Space Explorers Camp,” ages 9, 10 & 11, June 24–28.
- “Junior Astronaut Camp,” ages 12, 13 & 14, July 15–19.
- “Freedom Camp,” examining the legacy of the Underground Railroad in this part of Michigan, is July 8–12, with a second session possible July 15–19 if registration warrants.

“Space Detectives Camp” for the youngest group will focus on learning about the stars with four planetarium shows part of the package.

“Space Explorers Camp” includes a pair of planetarium shows, the construction and launch of model rockets, the building of a planet-exploration vehicle, and in a “Voyage to Mars” mini-mission in the Challenger Learning Center.

“Junior Astronaut Camp” participants will learn how to train a crew for space travel, how to design a space suit, what preparations are needed for the human exploration of space, and will put into practice the principles of building rockets to explore the universe—all in preparation for a full “Voyage to Mars” mission in the Challenger Learning Center on the last day of the camp.

“Freedom Camp” activities include field trips to historic sites such as the Schoolcraft home of a Quaker doctor who helped fleeing slaves, and Battle Creek where the legendary Sojourner Truth based many of her abolitionist campaigns.

Workshops with a drama troupe, making costumes to portray characters, writing “praise poems” about the Underground Railroad, and use of digital cameras to record the highlights of their tours in the preparation of a journal about their experiences are all planned activities.

To register for any of these camps, call (616) 373-7965.

The Kalamazoo Valley Museum received a $2,000 grant from the Michigan Space Grant Consortium to help finance the three space-camp sessions.
SPECIAL EXHIBITION
QUILTING SISTERS: AFRICAN-AMERICAN QUILTING IN MICHIGAN
June 22 – September 8, 2002
Come and enjoy the diversity of quilting traditions found within historical and contemporary African-American communities in Michigan. From very conservative to highly innovative styles, the quilts reflect several themes: documents of personal, family, and community history, patterns of migration and settlement; and quilts as art. Interpretive panels include portraits of the quilters taken by Kalamazoo-based photographer Mary Whalen. Free

SPACE TOYS
January 25 through May 18, 2003
Explore 130 years of space travel imagination! Toys, models, collectibles, graphics and video clips in eleven interactive exhibits sample space science fiction and introduce science topics. Explore rockets, robotics, gravity, distances in space, astronomy, and more! Free

"The World We Create" is a traveling exhibition developed by the Louisville Science Center and supported in part by the National Science Foundation. "Space Toys" is a traveling exhibit organized by the Arkansas Museum of Discovery.

FEATUED PROGRAMS AND EVENTS
LET US ENTERTAIN YOU!—Summer Hands-on Happenings
Wednesdays from 1–4 p.m.
Lights, camera... action! Let the shows begin! History, science, and culture are the stuff of entertainment, and that means fun for everyone. Children and adults will enjoy the crafts, performances, and demonstrations that will take place on Wednesday afternoons. With drawings every week, you won’t want to miss any one of the seven programs. All programs are free. (Programs listed with an asterisk [*] include activities for Brownie Try-Its. Call for details.)

June 19: Reach For The Stars*
Make your own planetarium, create the moon’s surface, and find out the real meaning of the saying, “My Very Educated Mother Just Served Us Nine Pizzas.” Special Demonstration: Cooking a Comet

June 26: Out Of This World
You don’t have to be a Trekie to enjoy some space travel fun. While we can’t beam you up, have fun pretending to be an astronaut exploring other worlds in our universe. Demonstration: Rocket Power (gravity defying!)

July 10: Science In Motion*
Energy, physics, technology, and physiology—big words? Don’t worry! Come on down and play games with magnets, experiment with electricity, assemble a human skeleton facsimile, and design and race a car. Demonstration: Hair Raising Fun (simply shocking!)

July 17: Storytellers and You
All the Museum is a stage. Puppets, masks, costumes and all sorts of props will bring out the hambone in you. Special performance: storyteller Jennifer Ivinskas Strauss will capture your imagination.

July 24: Step Back In Time*
Peek into someone’s diary, read the last letter written by a young Arctic explorer to his mom in Kalamazoo, find out how much a store owner was worth when he went bankrupt, and find out why a minister lost her job at her church. History has it all—humor, drama, suspense! Meet Civil War Corporal Martin Stafford, portrayed by Bob Myers of the Berrien County Historical Society.
July 31: Feel The Beat*
Everyone can join the band. Make a variety of percussion and musical instruments and add to the musical fun. Special participatory performance with percussionist Yeshwua Ben Israel.

August 7: Mystery of the Mummy
Not all mummies are what they appear to be! Find out about the famous and infamous here in Kalamazoo. Make your own artifacts and toys inspired by ancient Egyptian relics. Special show-and tell: Museum staff will bring out rarely seen Egyptian artifacts just for you.

SUMMER SMORGASBORD
June 17 through August 9
Join us for fun science and history demonstrations Mondays, Tuesdays, Thursdays, and Fridays at 2 p.m. in the Curiosity Center.

JAM SESSION
Sundays: June 2, July 7, Sept. 1  •  2–5 p.m.
Listen to K’zoo Folklife Organization music. Free

PLANETARIUM SHOWS
Experience a journey into space like never before. State-of-the-art technology provides spectacular sights and sounds to guide your imagination to locations and events throughout our amazing universe. All planetarium programs $3/person.

NIGHT OF THE FALLING STARS
Wednesdays, Saturdays & Sundays
June 12—August 21  •  1:30 p.m.
Sarah and her parents travel to the country to watch for falling stars on her grandmother’s birthday. Learn about meteors and meteorites in this program for the whole family.

ENDLESS HORIZONS
Wednesdays, Saturdays & Sundays
June 12—August 21  •  4 p.m.
Trace exploration through the ages, across the oceans, the continents, and beyond the earth. This program shows the relationship between scientific discovery and exploration that has led to advances in scientific theory, technology, and our concept of the universe. Ages 10 and up.

MUSEUM NEWS

VOLUNTEERS ALERT!
Call 373-7986 to learn about the benefits of volunteering at the Museum. There are opportunities in the preschool play area, museum store, and with hands-on public programs. Also, photographer wanted. We have equipment but need someone to document our programs.

THE MERCANTILE
The staff is stocking the shelves with new educational books, games, and toys. Also marbles, rocks, and minerals galore! Don’t miss the opportunity to buy a memento of your Museum visit or a unique gift for someone special.

ACCESSIBILITY
The Museum is handicapped accessible. Sign language interpreters may be scheduled for programs with a minimum of two weeks notice. If you need an assisted listening device in the planetarium, please let us know in advance. Our TDD number is: 616/373-7982. For details on programs and times, visit us at: http://kvm.kvcc.edu or phone 616/373-7990 or 800/772-3370.
CHALLENGER LEARNING CENTER

The Kalamazoo Valley Museum’s Challenger Learning Center is an innovative educational facility complete with a Space Station and Mission Control. Mini-missions are hands-on, fun learning experiences. Age restrictions are imposed for safety reasons, as well as for the enjoyment of the program by all participants.

PLEASE NOTE: The Challenger Learning Center will be closed for maintenance August 8–28, 2002.

VOYAGE TO MARS: MINI-MISSION

Saturdays & Sundays at 3 p.m. (June 1 – August 4)
Wednesdays at 3 p.m. (June 12 – August 7)

Live out your space-age fantasies with this exciting space adventure. You will be on the first Mars-Earth Transport Vehicle preparing to land on Mars. Your mission, should you accept it, is to help create a control base at Chryse Station, located at the site of the first Viking landing. No advanced reservations allowed. Tickets may be purchased on the day of the mini-mission. Ages 6 & up, $3/person. Each child ages 6 to 11 must be accompanied by a partner 12 years or older.

FULL GROUP MISSIONS

Full missions are great for business training, or just plain fun! Experience first-hand the value of working as a team and of using effective communication in this exciting two-hour simulated space mission. Ages 12 & up; 15 to 34 participants. Registration is required at least two weeks prior to mission date; $25/person

JUNIOR GROUP MISSIONS

This is a specially designed 90-minute mission for children ages 8 and up. There will be pre-mission hands-on activities followed by a flight in the spacecraft simulator. Successful crews will receive certificates and mission memorabilia. 8 to 14 participants. Registration is required at least two weeks prior to mission date; $10/person; one chaperone required.

CHILDREN’S LANDSCAPE

Children’s Landscape is a unique place for children five and younger to explore educational activities with their parents or adult guardians. Free

HOURS

JUNE 1 — AUGUST 25
Monday, Tuesday, Thursday, Friday = 9 a.m. to 3 p.m.
Wednesday = 9 a.m. to 5 p.m.
Saturday = 10 a.m. to 5 p.m.
Sunday = 1 to 5 p.m.

PLEASE NOTE: The Children’s Landscape will be closed for maintenance August 26–30, 2002.

LET’S EAT!

June — July
From the vegetable garden to restaurants around the world, bring your imaginary appetite and get ready to play.

DINOSAURS GALORE

August — September
All kinds of dinosaurs will be the topic of play and exploration.

TEACHER-LED PROGRAMS

Twenty-minute programs are offered Monday—Friday at 10 a.m. through August 23rd and are available to families and preschool groups:

Mondays: Toddlers
Tuesday: Preschool Science
Wednesday: Preschool Stories
Thursday: Preschool Music
Fridays: Preschool Art
photograph of the expedition, he sits in the front row, legs crossed, looking steadfastly into the camera, the only clean-shaven member of the team.

In August 1881, 25 Army officers and enlisted men under the command of Lt. Aldolphus Greeley established a scientific station on the shore of Lady Franklin Bay on Ellesmere Island in far northern Canada. Their mission was to study polar weather, collect specimens of flora and fauna, and to explore further north than Europeans had previously gone. They accomplished all three parts of their mission. They were also effectively abandoned to face two Arctic winters without relief supplies or adequate food.

Two attempts to resupply the Greely Expedition failed because of bureaucratic bungling, bad weather, and worse luck. When the expedition failed to be resupplied after one year, Lt. Greeley ordered an epic retreat of 500 miles south. After the expedition had established a new base camp at Cape Sabine, they learned that the second year’s supply ship had been crushed in the ice.

In January 1884, the expedition’s exhausted members began to die. One was executed for stealing rations. Eighteen perished from disease and starvation. Israel managed to stay alive almost to the end. He had been dead less than a month when a rescue party finally reached Camp Clay. Only six of the 25 men survived their three years in the Arctic. Greeley was one of the survivors.

Leonard F. Guttridge’s book, *Ghosts of Cape Sabine: The Harrowing True Story of the Greeley Expedition* (New York: G. P. Putnam & Sons, 2000) tells the epic story in full. Based on seven years of research through diaries, journals, letters and other documentary evidence, the tale of the doomed party unwinds day by day through testimony from the participants themselves. Through it all, Israel’s courage and devotion to duty stand out. “He was warmly loved by all the men,” wrote Lt. Greeley to Israel’s mother, “and I readily believe he spoke the truth when he told me he was certain he had not an enemy in the world.”

Among the most prominent 19th century grave-stones in Mountain Home Cemetery is a stone obelisk that marks Israel’s grave. It is located near a State of Michigan historical marker that reads “Edward Israel, Arctic Pioneer.”

His story is only one of the stories told by the objects in the museum’s collections. Through these ordinary things, we glimpse extraordinary men and women whose lives illuminate our own. I hope you will take time to learn more about them.

—Patrick Norris

KVM director