BRAIN: The World Inside Your Head
Jan. 27 – June 10, 2007

Improve your economic literacy in this “dollars and sense” exhibition! With 5 thematic areas—Mint, Store, Bank, World Trade Center, and Stock Market—Moneyville’s interactives maximize fun while teaching the complexities of our market system. Includes special activities for younger visitors.

Exhibit developed by OMSI with support from the National Science Foundation, the James F. and Marion L. Miller Foundation, and The NASDAQ Stock Market Educational Foundation, Inc.

COMING TO THE KVM IN 2007…

**Moneyville**

**Sept. 10:** Explore the Roots of Your Community:
“African Americans in Michigan” with Lewis Walker & Benjamin C. Wilson
and “Latvians in Michigan” with Silvija Meija

**Sept. 17:**
Kalamazoo’s Musical Heritage

**Oct. 1:** The History of the Kalamazoo Insane Asylum

**Oct. 8:**
The Removal of the Potawatomi

**Oct. 29:**
Kalamazoo Cemeteries

**Nov. 12:**
The Things of History: Artifacts and Their Stories

**Dec. 3:**
Shopping in Kalamazoo in the 19th Century

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Director’s Column: The Rest of the KVM Story ............. 2
Special Exhibition: Brain—The World Inside Your Head . . 4
Oral History and Memory ............................................. 6
Show & Tell: Community Collections ............................. 8
Removal of the Potawatomi ............................................. 12
Kalamazoo’s Asylum Made State and Local History .... 14
Townships of Kalamazoo: Oshtemo & Pavilion .......... 16
Core Objects: People’s Church Pulpit Chair ................. 18
New Acquisition: Portraits from Our Past .................... 24

What Is It? ................................................................. 20
Calendar ................................................................. 21
Shuttle Astronaut to Visit ............................................. 23
Mary Jane Stryker Theater........................................... inside back cover
Safe Halloween / Holiday Hands-on Programs .......... back cover

ON THE COVER: The KVM’s current special exhibition, Brain: The World Inside Your Head, investigates the mysteries behind our most important organ. Find out more beginning on page 4 of this issue.

Look for the icon at right throughout this magazine—it indicates objects you can view in the special Museography display case, located next to the reception desk on the main floor of the Museum, or in other exhibit areas throughout the KVM.

CORRECTION

On page 3 of Museography Vol. 5, Issue 3, Lincoln impersonator Emerson Smith, pictured in the article “Lincoln in Kalamazoo,” was incorrectly identified as a Lincoln descendant. A second impersonator, Lynn Abraham Lincoln of Union City, Mich.—not pictured but present in the audience—was a distant cousin of Lincoln.
As we left our story (beginning in Museography Vol. 5, No. 2), you will recall that Horace M. Peck’s gift of a rock collection to the Kalamazoo Board of Education marked the birth of the museum in 1881.

That year, his son, Horace B. Peck, was building a stately Queen Anne-style family home on Rose Street.

In 1893, the Peck House found itself next door to the newly built public library at the corner of Rose and South streets. The museum was moved into the basement of the new library. For the next 30 years, a collection of “relics, curiosities, and specimens” slowly accumulated as Kalamazoo grew into a middle city of the Midwest.

If you were a Kalamazoo boy dating a Kalamazoo girl, you might have presented her with a bouquet of celery, instead of flowers. Kalamazoo became known as “The Celery City” because locally grown white celery was being hawked at train stations, shipped to the world in bulk, and brewed into a wide variety of tonics and medicines. By 1900, 400 farms in Kalamazoo County were cultivating more than 4,000 acres of celery.

By the 1920s, Kalamazoo was calling itself “The Paper City” because a large number of active mills in the region, shipping out of Kalamazoo, had made the community one of the world’s leading producers of paper products. The mills also spawned a series of related businesses: wholesalers, chemical manufacturers, stationery, and engraving. The rise of the modern industrial corporation created a huge demand for paper that local entrepreneurs arose to fill.

As the city grew out beyond the borders of its original incorporated area, the Museum’s collections were also outgrowing their quarters. It was time for a separate home. In 1927, the board of education purchased the 46-year-old Peck House for $40,000 and the second public museum was born.

In its first Annual Report, museum director Flora Roberts expressed this hope for the future: “We look to the time,” she wrote, “when the Kalamazoo Museum shall have forsaken the protecting wing of the Kalamazoo Public Library and shall become an independent institution.”

Miss Roberts anticipated by 64 years events that transpired in the 1990s. Good wine, they say, takes time.

The Kalamazoo Museum of the 1920s reflected a community that was already an industrial and commercial center, one that had acquired a state teachers college, would soon build a civic theater, develop a symphony orchestra, and aspire to other symbols of cosmopolitanism.

Founding patrons of the new museum included community leaders such as Albert May Todd and Donald O. Boudeman—men who traveled widely and brought the world back to their hometown in the form of artworks and artifacts.

Todd, Kalamazoo’s “Mint King,” traveled to Europe eight times between 1907 and 1923 to build his personal collections of books, paintings, statuary, ceramics, and historical objects. Todd believed fervently in the power of great works to move men’s hearts and shape human behavior.

“If the world saw beauty, felt beauty, loved beauty,” he told a reporter for the Detroit News in 1925, “it would abolish the wrongs of economic injustice; it would open the doors of economic opportunity to all.”

Because Todd wanted the public to share his appreciation for beauty, he furnished his office block like a museum and opened it to tours on weekends.

Boudeman donated one of the museum’s most memorable objects: its Egyptian mummy.

The story is that Boudeman purchased the mummy from a private collector in San Francisco where it had been exhibited
at the Pan American Exposition in 1904. The curators were forced to sell the exhibition to buy passage home to Egypt because governments had changed in their absence and their sponsors were no longer in power.

The 1920s was the era of King Tut and Boudeman was an amateur archeologist. He is said to have kept the mummy in the dining room of his white-pillared South Street home (now restored and used by the W. E. Upjohn Institute for Employment Research) until his wife suggested that it be donated to the museum. He reportedly delivered the mummy personally in an open touring car driving down South Street to the library in 1928.

Today, the Museum’s second-floor history gallery tells the story of A. M. Todd, industrialist and collector. Donald Boudeman’s mummy now resides on the museum’s third floor, where an Egyptologist, radiologist, and forensic artist from the PBS television series “Reading Rainbow” explain to visitors via video how she lived and how we know what she looked like.

For years Kalamazoo had been a crucible of innovation and invention. During the 1950s it was reaping the benefits.

During the 1950s, the county population increased by 29 percent from 126,000 to 170,000, and employment rose by 65 percent in the decade. The city of Kalamazoo had 80,000 residents in 1956; 34,000 registered voters. Some 78,809 doses of the new Salk polio vaccine were given in the city that year.

Western Michigan University had just achieved university status. It boasted 7,000 students and 400 faculty members. Wages in manufacturing were at an all-time high: $2.09 per hour and $87.65 per week.

In 1959 both the Peck House and the 1893 library building were demolished to make room for a new air-conditioned Kalamazoo Public Library and Museum. Housed on the second floor and in the basement, the new Kalamazoo Public Museum reflected the needs of a baby-boom generation.

Because the Russians were ahead in the space race, the Museum included a planetarium named in honor of Hans Baldauf, who had led the campaign to raise funds for the facility and served as the museum’s first planetarium lecturer. Boudeman’s mummy was re-housed inside a replica burial chamber designed to reproduce a sense of archeological discovery.

The Museum continued as a department of the Kalamazoo Public Library until 1984. Then, following a brief period of independent operation under separate school board governance, the Museum became part of Kalamazoo Valley Community College in 1991.

The Museum’s change in governance was approved by voters of the community college’s district. They also authorized a charter operating millage. When it was transferred to the college’s stewardship, the Kalamazoo Valley Museum was born.

In 1996, thanks to the leadership of the college and the generosity of the community, it was able to move two blocks north on Rose Street and re-invent itself in a state-of-the-art, 60,000-square-foot facility designed by noted museum architects, E. Verner Johnson Associates. Since then, the Museum has welcomed more than one million visitors.

Now you know the rest of the story. 

Museography now part of OCLC database

Museography now has an OCLC (Online Computer Library Center) citation. An OCLC citation is part of the world’s most comprehensive database of bibliographic information. Researchers around the world can access information about Museography (everything from content information to frequency of publication) by using the citation. The citation also contains an active link to the online editions of the magazine.

Museography is kept in the permanent holdings of the Kalamazoo Public Library and the Western Michigan University Archives and Regional History Collections. Catalog information is available through the online card catalogs of each institution. The WMU Archives’ catalog provides a direct link to the magazine on the KVM website.
It’s about the size of a blue-ribbon head of cauliflower and looks like that vegetable, but it’s the V-8 juice and garden salad of human organs.

It’s the human brain. To learn what is, how it works, and how to keep yours healthy, visit “BRAIN: The World Inside Your Head,” a new exhibit opening at the Kalamazoo Valley Museum Sept. 30. The free, interactive exhibit is sponsored by Pfizer Inc and was designed by Evergreen Exhibitions (formerly Clear Channel Exhibitions) in collaboration with the National Institutes of Health. With a plethora of special events, programs and films for people of all ages, the nationally touring exhibit will complete its downtown-Kalamazoo run next Jan. 7.

“BRAIN” made its debut at the Smithsonian Institution in 2001. After its stay in Washington, the exhibition was booked by museums in Portland, Atlanta, Cleveland, Indianapolis, New York City, Detroit, St. Louis, Kansas City, Boston, Dallas, Memphis, Raleigh and Mexico City.

The 5,000-square-foot showcase, designated for the museum’s third-floor Havirmill Special Exhibition Gallery, provides a hands-on, up-close look at the human body’s most essential and fascinating organ by exploring its development, geography, functions and malfunctions.

The exhibit invites visitors to touch, grab, manipulate, stand on, sniff, listen to, hold, pull and even walk over it in exploring the whys and wherefores of the body’s center of thought and information processing.

Since more than 44 million adult Americans suffer from diagnosable brain disorders such as Alzheimer’s disease and anxiety each year and two-thirds of them receive no treatment, one of the exhibition’s prime objectives is to de-stigmatize these conditions through education.

Using virtual reality, video games, optical illusions and other interactive features at its score of stations, the exhibition introduces visitors to some amazing facts:

- The brain is regarded as one of the most complex structures in the universe.
- It contains as many neurons as there are stars in the Milky Way, which is viewable in one of the museum’s planetarium shows.
- The computer between each person’s ears never turns off or even rests in its lifetime.
- By age 4, a person’s “thinking cap” is full size.
- While it is only 2 percent of a human’s weight, it consumes 20 percent of the body’s fuel.
- The brain doesn’t feel any pain.

In addition to viewing the brains of humans and animals, visitors can “walk through” a brain complete with neurons flying about and can explore a 19th-century lab when researchers began more intensive studies of the complex organ.

The “interactives” include launching an electrical signal down a neuron tunnel, stimulating memories through the sense of smell, deciphering optical illusions, “conducting” brain surgery, and playing a game filled with facts that boost one’s brainpower.

One of the objects in the exhibit is a replica of a human skull from around 1300 A.D. found in Cinco Cerros, Peru, with signs of cranial surgery. Another, on loan from the Smithsonian, is an epoxy cast of a triceratops’ brain cavity from an animal that lived around 70 million years ago.
Outlining what is coming next in brain research, the exhibition sheds light on the realm of conditions from manic depression to bipolar disorder to schizophrenia, on the power of brain chemicals, and the organ’s role in dreaming and language development.

The interactives include:

- “Synapse Pop” that shows how a synapse makes the connection between neurons, the brain’s electrical-relay system.
- “Back and Forth,” a three-station platform that demonstrates how the brain controls reflexes, autonomic functions and balance.
- “Neuron Sightings,” a microscopic view of real neurons from a variety of species.
- “Nightshift” is a video game showing how sleep “recharges” the human battery. While the body sleeps, the brain is doing memory, repair and growth work.
- “Wired” illustrates how an infant will not recognize himself/herself in a mirror until he/she is between 18 and 24 months old. This station also offers the chance to take apart a brain model and put it back together, bringing to light the five stages of brain development.
- “Brain Live!” uses electrodes to see real-time EEG measurements and simulated imaging of corresponding brain activity.
- “Unhinge-a-Brain” charts the evolution of the human brain and reveals many of its components, including the cortex, the site of thinking that helps to set humans apart from other animals.
- “A Hole in the Head” is the story of Phineas Gage, the iron rod that rocketed through his skull, how he lived, and what that traumatic experience taught researchers.

“The goal of this innovative exhibit is to de-mystify brain diseases and put to rest some of the negative stigmas associated with them,” said Dr. Joe Hammang, director of science policy and public affairs for Pfizer. “We also aim to open lines of communication within families dealing with any kind of brain disorder.”

According to a Pfizer survey, 38 percent of American adults said they have a family member with a brain-related disorder. To help caregivers communicate with children about these disorders, Pfizer, in conjunction with the American Academy of Child and Adolescent Psychiatry, has created a guide entitled “Talking to Kids About Brain-Related Conditions.” As with the exhibit, this free brochure helps families address these sensitive issues. It is available at the exhibit in both English and Spanish or can be downloaded at www.pfizer.com/brain.

“Whether we’re talking about dyslexia or depression, Alzheimer’s or anxiety disorders, it’s important for people to know that brain-based conditions have a physical cause and that treatments are available,” Hammang said. “By talking openly and honestly in our families about these conditions, we can help remove the stigmas that have become associated with them.”

According to the Pfizer survey, only 16 percent of parents said they have “very thoroughly discussed” mental illness with their children. That’s about one-fourth of the number of parents who have talked to them about alcohol use, drug abuse and sexual activity. “BRAIN” can prompt discussions that brain-based conditions can and should be treated like any other physical disease or condition.

Throughout its four-month stay in downtown Kalamazoo, the exhibition will be complemented by targeted programming for children of all ages, presentations for adult audiences, and showings of movies with both serious and comedic looks at the brain.
As I recall (pun intended), when a college student many years ago, I realized that my formal education had all along created an artificial division between arts and science.

Here, at last, is an exhibit that helps repair that divide. “Brain: The World Inside Your Head” shows us, among other things, ways in which memory and creativity are part of brain physiology.

In fact, memory is so complex that it is located in several parts of the brain, the hippocampus being central to it all. And memory, of course, is at the very heart of the discipline of history.

While historians look at all kinds of evidence, from the written record to material culture—the objects we humans create and use—it is perhaps the memories of individuals and societies that are the most compelling part of the telling of history.

Think about the following words, names and dates—Dec. 7, 1941; JFK/Dallas; Sept. 11, 2001—or photos in this article. Depending upon your age or other factors, you will have a nearly instant recognition of these dates, phrases and images. This is shared memory and is a powerful factor in how we learn, present, and understand historical events.

Equally powerful for the historian can be the more personal memories, usually not traumatic or eventful. I can’t begin to estimate the number of times in the last 10 years I’ve heard people exclaim—usually to a child—that they or their mother/grandmother once had a washing machine just like the one we have on exhibit.

I doubt that people come to a museum with the intention of triggering memories, but that is, of course, what happens even when patrons are viewing exhibits or stories about events or people who preceded them.

Visitors can listen to excerpts from Sallie Haner’s 1864 diary and find themselves recalling a time when they, too, were spurned in love, felt left out of friends’ activities, or reacted to a president’s assassination.

We humans have some inherent need to pass along to new generations those personal and societal memories. All cultures, all people, do it and have done it from time immemorial.

Images have the ability to trigger memories that we share socially and culturally. Photographs of the first human to walk on the Moon, Dolly the cloned sheep, and Dorothy’s ruby slippers from the movie of The Wizard of Oz are likely to elicit memories both personal and shared widely in our society.

It is perhaps the memories of individuals and societies that are the most compelling part of the telling of history.

In fact, memory is so complex that it is located in several parts of the brain, the hippocampus being central to it all. And memory, of course, is at the very heart of the discipline of history.
I like to teach with a particular object that once belonged to my mother, but for most people in today’s world could be classified as a “mystery artifact.” She gave it to me some time ago (I can’t remember when) so that I could repair holes in my hand-knit sweaters and socks.

The object is a darning egg. I used it for years, not thinking much of it until I decided to bring it to my classes at the museum. Young people, I was sure, would not recognize this item. Only then did it occur to me that I should ask my mother to write to me about her memories of using the darning egg.

What I expected was a nice, hand-written note signed “love, Ma.” Instead, she sent the note in an e-mail—no potential there for a historical document! But that’s another story of woe for historians.

Her few words about that darning egg made me realize how much more I longed to know about an immigrant family’s experience of the Great Depression. I could imagine her sitting by the radio, listening to “Let’s Pretend” while darning her brother’s socks, a tedious job but for the opportunity to listen to that program.

It is the role of history museums to present such stories of memory—whether written or oral, of momentous or everyday events—to our communities in such a way that individuals can see themselves in them.

Even when historians or the general populace find there is disagreement about what happened and why, museums must not shirk their responsibility to stimulate and engage in historical reflection.

The Kalamazoo Valley Museum is engaged in a formal oral-history project with the Western Michigan University College of Education and its Archives and Regional History Collection that will collect the stories of African Americans, Native Americans, and Mexican Americans living in the Kalamazoo region in the latter half of the 20th century. Portions of some of these stories may find their way into the Museum’s new permanent history exhibition due to open next year.

Recent history is perhaps best told by the people who lived it. And while the brain is an imperfect organ for the storage even of eye-witness memory, a person’s lived experience is made up of things seen, heard, smelled, tasted, felt, and processed through that very impressive three or four pounds of mass within our skulls. Memories of things past are filtered by our life’s experiences, and are therefore as imperfect as our brains.

Do a web search on “memory” and “brain” and you will get millions of websites that contain those two words. You can also visit the Museum’s website (www.kalamazoomuseum.org) for links to some of these good, non-neurologist, user-friendly websites to learn more about brain anatomy and memory function.

Better yet, come see the exhibit where you can also pick up pamphlets on brain-related subjects, and get a list of websites to investigate for yourself.

—Elspeth Inglis, Assistant Director for Programs
Show & Tell
COMMUNITY COLLECTIONS

We asked for it! In the spring issue of Museography, we asked you to enter your own collections to be chosen for a special invitational exhibition. We had a great response, with collections from the wild to the whimsical. A dozen collections were chosen to showcase in the exhibit. Six of the collectors are profiled here. The other six will be featured in the winter 2007 issue of Museography.

“Show & Tell: Community Collections” opens Nov. 18, and runs through April 15, 2007 in the Museum’s first-floor gallery. It follows “Show & Tell,” an exhibit of collections within the Museum’s larger holdings, which ends Oct. 15. Both exhibits celebrate the Museum’s 125th anniversary as a collecting institution.

Andy Campbell—Fire Alarm Boxes

“I was about 5 years old when my Mom gave me a Portage Township Fire Chief’s Badge #1. I kept it and later became a career fireman for the City of Portage,” relates Andy Campbell. A graduate of KVCC’s Fire Academy, he is also a volunteer fireman for Richland Township.

Eighteen years ago, he began collecting telegraph fire alarm boxes because he was intrigued by the way they worked. When an alarm is activated, a notched code wheel sends a telegraph signal to the fire station. Each alarm box corresponds to a specific location. The code is matched to a card that details which companies and equipment to send to the scene of the fire.

“It's a device that provided a big service, but most people give little thought to it,” reflects Andy. Prior to the telegraph system, people depended on church bells, hand-held bells, and wooden noisemakers to sound the alarm. Fire stations also had watchtowers where firemen could look over the city for signs of smoke.

Andy also collects fire department memorabilia such as lanterns, helmets and hose nozzles. He obtains items from a wide variety of sources, and attends a large annual show of fire collectors in Jackson, Mich.

The largest item in Andy Campbell’s collection of more than 500 objects is a shiny 1955 fire engine built by American Fire Apparatus Co. of Battle Creek. At left, one of Andy’s many fire alarm boxes.
Jodi Milne—Peanut Butter Containers

People collect just about anything. Jodi Milne has a special interest in peanut butter containers. Why? “I love peanut butter!” she replies.

When Jodi, her husband, and his parents started the Corner Bar & Grill in 1986, they didn’t have much time off. “We were closed on Sundays, so that day all four of us struck out to antique fairs and flea markets,” she explains. “When I first saw an old Shedd’s tin at an antique show, it reminded me of storing my crayons in one as a kid. I bought it and it snowballed from there.”

Jodi’s largest peanut butter container is a 60-pound tin and the smallest is a 2-ounce salesman’s sample. Her most unusual is shaped like a plastic bowling pin and can be used as a toy when empty. She has several hundred colorful buckets, decorative glass jars, and vintage tins in storage. “Someday I may have more space to display them,” she hopes. “Or maybe buy a warehouse!”

Jodi says that eBay has completely changed the collectibles market. “It’s a whole different ball game now. The antique fairs aren’t nearly as big as they used to be. People figure why pack up your stuff and cart it across the country when you can just list it on eBay? The thrill of the hunt is gone,” she concludes.

Thomas Minné—Bottle Openers

Collecting is a family activity shared by Thomas Minné and his wife, Carol. They enjoy going to flea markets, estate sales, and garage sales together. While she hunts for paper silhouettes, he heads for the silverware drawers looking for bottle openers.

He found the first item in his collection 15 years ago in a free box at a garage sale. He is intrigued by the endless variety of shapes and designs. Many in his collection are multiple-use tools, featuring jar openers, scissors, ice picks, letter openers, or plastic “telephone dialers.” One even has a key to turn on the gas headlamps of a 1920s automobile. In others, the opener is concealed or disguised. With twist-off caps today, he finds that some younger people are not familiar with bottle openers. “I realized they wouldn’t be making them anymore so I thought they’d be a good thing to collect,” observes Tom. “When I go to flea markets now, I always carry a couple so they know what I’m talking about!”

Now that Tom is retired from General Motors, where he was an insurance representative for the union, he would like to form a club with other like-minded collectors.

www.kalamazoomuseum.org
Eric Kemperman—Key Chains

Like most children, Eric Kemperman enjoyed keys and key chains when he was a baby. But with Eric, that initial interest grew into a collecting passion. Hooked end to end, his 330 key chains now stretch over 30 feet long. “People are amazed at how many key chains I have and how heavy the whole collection is,” relates Eric. “It weighs about 18 pounds.”

Eric is a student at Waldron Learning Center in Coldwater and has been collecting key chains all his life. “They remind me of places my friends and family have been,” he explains, “like New Zealand, Alaska, Kuwait, Fiji Islands, Korea—all over the world!”

Others depict events like the Indy 500, objects like Monopoly games and Coke bottles, teams like the Broncos, and cultural icons like Yoda and Darth Vader. “I got the Star Wars collection as a set in my Christmas stocking one year,” recalls Eric. “I get them from all over.” Two of Eric’s favorites contain pictures of him and his father riding roller coasters at Cedar Point.

Leslie Decker—Restaurant Creamers

“A friend and I used to go ‘antiquing’ and we collected antique keys,” recalls Leslie Decker, director of the Stuart Area Restoration Association. “Then one day she gave me a creamer for no reason, and I really liked it.” That started her collection of almost 300 restaurant creamers.

“They remind me of times past when restaurants used colorful sets of dishes,” remarks Leslie. Many were custom-made and featured either the name of the restaurant, such as one from the early Kalamazoo House hotel, or a signature image, like one from Howard Johnson restaurants.

Two to three inches high, Leslie’s creamers include delicate floral designs, bold solid colors, bands, borders, and tiny scenes. Those she received as gifts are very special to her because “they show that friends are thinking about me and remember what I collect.” Perhaps her favorite pattern is a stagecoach motif found on a three-piece set. “They came from out West and express the local culture,” she says enthusiastically.

“Hardly any restaurants use creamers anymore, since they started making single-serving plastic cream containers,” explains Leslie. “Probably the most recent ones I have date from the 50s and 60s.”
Tom Vander Horst—Dangerous Toys

Toys evoke childhood memories and are colorful, playful, and popular collectibles. But Tom Vander Horst’s toys could be called dangerous, risky, or bad ideas.

Take “Jarts”—the large steel darts meant to be thrown around the backyard. “It seems everyone has a story about their experience with Jarts,” states Tom. “One kid told me he got the nickname ‘Jart’ because he caught one in his arm.” “Clackers,” solid balls on strings to knock together, were introduced and banned in the 70s. “They were fun until you broke your wrist,” Tom explains. Pogo sticks, stilts, and balance boards weren’t exactly safe either. Tom has them all, and more.

Born and raised in Kalamazoo, Tom works for the Chicken Coop restaurants founded by his father. “I was always very rough on my toys,” acknowledges Tom. He managed to hold onto his favorite childhood item, a “Snurfer.” The precursor of the snowboard, this small stand-up sled with a rope handle was created in 1965 by Sherman Poppen of Muskegon. “I still Snurf and enjoy it as much as I did then,” he says. Snurfers, skateboards, and snowboards all form part of his collection.

Tom is a Sunday School teacher, husband, and father of four. “My wife Janie is the coolest wife in the world for putting up with this,” he asserts. “I’m deathly afraid of these things now that I have kids. I say ‘Don’t go into Daddy’s office—you might hurt yourself.’”

“The things I’ve accumulated over the years make me laugh and they remind me of how important it is to be a kid, no matter what age you are,” muses Tom Vander Horst.

I broke a lot of equipment,” admits Tom, shown skateboarding as a youngster.

“Space Walker Jumping Shoes”—footgear with springs—are part of Tom’s collection of dangerous toys.

Please join us on Saturday, Nov. 18, from 3–5 p.m. in the gallery to meet our featured “Show & Tell” collectors. And watch for six additional collector profiles in the next issue of Museography featuring Christine Baylis, Jan Feldmann, Stella Gosa, Carolyn Martin, Wendy Rineveld, and Patricia Thompson.

www.kalamazoomuseum.org
On Oct. 10, 1840, some 750 Potawatomies slowly made their way south along Burdick Street, past the home of Judge Ephaphroditus Ransom, on the first leg of their journey to new homes west of the Mississippi River.

For several weeks, under the supervision of the U.S. Army, they had been gathering just north of where the railroad station now stands in downtown Kalamazoo. Some had come voluntarily. Others were forcibly rounded up by a company of dragoons (cavalry) under the command of Gen. Hugh Brady as they attempted to avoid capture by hiding in woods and swamps.

Now, as the chill autumn air settled in, they packed their belongings and reluctantly began their long march from their native lands. It was a difficult journey, mostly on foot, with perhaps only the elderly able to ride on horses.

How this came to be is a long and complicated story. The Potawatomi had lived in Southwest Michigan (as well as northwest Indiana) for several hundred years. They were displaced in the late 1600s when wars over control of the fur trade developed between the tribes of the Iroquois and Algonquins (to which the Potawatomi belonged). By the mid-1700s, when the wars ended, they again settled in this region.

The defeat of the French in the French and Indian War (1763) changed the political landscape for all the native peoples of the Great Lakes area. For years the Algonquins, generally allied with the French, and the Iroquois, who mostly sided with the British, had been able to play one European group off of the other.

In treaties signed between 1795 and 1836, Michigan Indians ceded the majority of their lands to the U.S. government, restricting themselves to a few reservations within the state. Data source: People of the Three Fires by James Clifton.
With the French gone, the Indians, after the failure of Pontiac’s Rebellion in 1763–64, had to make their peace with the British. When the American colonists sought their independence after 1776, Native Americans in general supported the British over the land-hungry Americans.

As a result, after the Revolutionary War, the Americans nurtured hostile feelings toward the Indians, including the Potawatomi. The British, meanwhile, continued to trade with the Indians, provided weapons and ammunition, and encouraged them to resist American settlement of the Great Lakes region.

When war broke out between the United States and England in 1812, many natives, including the Potawatomi, favored the British. Some American soldiers captured during the war were held captive in a Potawatomi village later known as Indian Fields where the Kalamazoo/Battle Creek International Airport is now located.

When peace returned, the Potawatomi were forced to sell their land to the federal government on terms that were hardly fair and equitable. The Treaty of Chicago of 1821 required the Potawatomi to cede most of their land to the United States and to live on reservations, including Match-e-be-natch-e-wish that included much of what is now central Kalamazoo.

The Treaty of St. Joseph (1827) required them to sell the rest of Southwest Michigan and to consolidate onto one reservation, Nottawaseepe, which included Brady and Wakeshma townships as well as much of St. Joseph County.

Finally, by the 1833 Treaty of Chicago, the Potawatomi were forced to sell their remaining land in Michigan and to settle west of the Mississippi River within five years.

The deadline for removal was later extended by two years and the Potawatomi maintained generally good relations with American settlers pouring into Southwest Michigan starting in the late 1820s.

These settlers often told stories of the Potawatomi sharing information on land, water, and hunting grounds as well as assisting in raising houses and barns. The Indians sold fish, maple sugar, and other goods.

The American hunger for land, however, and the federal government’s policy under President Andrew Jackson of removing all the eastern Indians to the western plains led to the Potawatomi’s deportation from their homelands.

In the spring of 1840, Army troops under the command of Gen. Brady (for whom Brady Township took its name) were dispatched to Southwest Michigan to round up the Indians. A central gathering point was designated just north of the village of Kalamazoo.

While some came in voluntarily, others had to be corralled by the threat of military force. Of an estimated 7,000 Potawatomi then living in Michigan, about one-third eventually settled in Kansas and, later, Oklahoma.

Not all the Potawatomi left, however. Some, like Leopold Pokagon’s band, converted to Catholicism and were allowed to remain. Another third remained under the auspices of various missions or moved away from the area to the northern Lower Peninsula. The rest settled in British-controlled Ontario.

The Potawatomi, also known as the Anishnabek, are still with us. They and other native peoples of Michigan survive and are our neighbors to this day. Their presence reminds us that we are relative newcomers who have lived here but a short time compared to the centuries this land was their home.
On Aug. 29, 1859, the Michigan Asylum for the Insane, as it was first known, opened in Kalamazoo.

The Michigan Legislature authorized the facility a decade earlier but lawmakers failed to provide sufficient funds for its construction. The asylum was a response to efforts by reformers such as Dorothea Dix, who advocated more humane treatment of the mentally ill.

Before then, people with mental illness were kept in attics or cellars by their families who provided minimal care. They might also be turned out to wander the countryside, with no means of support, or locked up in “madhouses.”

In 1848, Gov. Epaphroditus Ransom, a Kalamazoo native, appointed a panel that proposed that Michigan establish an asylum. When local citizens donated $1,500 and 10 acres of land for the project, the committee, which included Ransom’s law partner, Charles E. Stuart, recommended the hospital be built in Kalamazoo.

The original site was on land north of Main Street between Elm Street and Stuart Avenue. Many felt this was too close to town so the decision was made to sell that property and buy land in the country along Asylum Avenue, now Oakland Drive.

Dr. John Gray of New York was the first superintendent but he was unable to persuade the legislature to pay for the construction of the asylum. When he resigned in 1856, his assistant, Dr. Edwin H. Van Deusen, was appointed his replacement. Dr. Van Deusen oversaw the construction and the formal opening of the hospital.

The main building, designed for 300 patients, was not fully completed until 1869. That would later house female patients when a new facility for men was completed in 1874. Although the two buildings were designed to accommodate 550 patients, they housed more than 700 by 1880.

To deal with overcrowding, additional buildings were constructed while new asylums were built in Pontiac and Traverse City. The plan was to create smaller regional settings to provide more normal environments for the patients.

Before his retirement in 1878, Dr. Van Deusen supported the latter concept. In 1885, the Kalamazoo asylum purchased a 250-acre dairy farm (Brook Farm) north of the city and two years later bought the 300-acre Colony Farm adjacent to Asylum Lake.
Patients at these facilities engaged in routine manual labor as part of their treatment.

Over its first century, the hospital continued to expand. By 1960, it was virtually a city within a city. There were more than 40 buildings, including a chapel, power plant, water system, bakery, laundry, cannery, kitchen, garage, greenhouse, and various shops. At its peak in the early 1950s, there were more than 3,500 patients and nearly 900 employees. In 1969, the former state tuberculosis sanitarium on Blakeslee Street was acquired to care for elderly patients with dementia.

The hospital featured two architectural jewels, both of which still stand. In 1880, a gatehouse for a resident gatekeeper or porter was built at the north end of the campus. There is no evidence that it was ever used for that purpose and by 1885 the house, built in the “carpenter gothic” style, was used as a residence for a dozen female patients.

In 1895, noted architect B. F. Stratton designed a 175-foot, 15,000-gallon water tower to supply the hospital’s needs. The tower dominated the Kalamazoo skyline. As a local landmark, it is still visible evidence of the asylum’s presence in the community.

In 1922, Marion Spear, an occupational therapist, pioneered the establishment of the Kalamazoo School of Occupational Therapy, one of only six in the United States at the time. It merged with Western Michigan University in 1945.

The hospital pioneered new treatments for mental illness including the elimination of most physical restraints as early as 1906, and the use of psychiatric medicines in the years after World War II.

As new theories and treatment options developed in the latter half of the 20th century, the number of patients declined significantly. Many of the buildings were demolished and by 2000, most of the hospital property had been turned over to WMU. Today only a small number of patients remain at a facility that marked Michigan’s efforts to provide humane treatment for those suffering with mental illnesses.
Oshtemo Township

Just west of the city of Kalamazoo lies booming Oshtemo Township. It was not always that way.

In 1830, George Harrison completed the survey of Town 2 South Range 12 West opening the land for purchase. Another decade would pass before the population was sufficient for Oshtemo to become a self-governing township.

Oshtemo Township quickly attracted settlers, especially to the Grand and Genesee Prairies, portions of which are within the township.

Among those who found the open prairie land attractive were Benjamin and Maria Drake, probably the first permanent white settlers in Oshtemo, and Enoch and Deborah Harris, the first African American settlers in the county.

The Drakes settled on Grand Prairie, along Drake Road north of Main Street. The Harrises settled on Genesee Prairie, near Parkview Avenue and 11th Street. Their daughter, Louisa, married Henry Powers in 1836, the first wedding in the township.

There were still at least three Indian villages within Oshtemo in 1830, one of which was located on the land claimed by Drake. Drake had arrived late in the year and staked his claim. The Potawatomi, having moved south for the winter, returned the following spring and were not happy to find their farm fields occupied. Drake and the Indians struck an agreement to share the land that summer.

Oshtemo’s other key geographic features include several lakes. The head of the Arcadia Creek, which runs through downtown Kalamazoo, also starts in the township and drains the southeastern portion. That may be the origin of the township’s name. The 1880 History of Kalamazoo County says “Oshtemo,” suggested by a banker named Hammond, is a Native American word for “head waters.”

The first township meeting was held on April 1, 1839. William Price was elected the first supervisor.

By 1850, the Michigan Central Railroad crossed through Oshtemo, south of today’s Stadium Drive. The railroad spurred the growth of the small settlement of Oshtemo at 9th Street and Stadium Drive. By 1910, the Michigan Central had moved further north and followed today’s Amtrak route. A new stop, Millers Station, was opened at the intersection of ML Avenue and 6th Street. The Kalamazoo, Lakeshore and Chicago Railroad took over the old route.

The settlement of Oshtemo developed on land originally owned by Mortimer Fuller and Rezin Holmes. It grew slowly but the coming of the railroad and the opening of a post office spurred the development of the community.

In 1853, a Methodist Episcopal congregation was organized and the first church was built in 1861. By 1880, there were three general stores, two blacksmith shops, two wagon shops, and a hotel.

As with most of Kalamazoo County’s townships, Oshtemo was primarily agricultural in the 19th century. In 1938, however, it appeared that Oshtemo might have struck gold—black gold, that is. Several oil wells were drilled, including one on Ralph Glidden’s farm in Section 26. Other wells were drilled on the Nellie Stevens farm and elsewhere in the northern sections of the township. But the oil fields proved to be marginal and within a few decades, they had been forgotten.

By the end of the 20th century, though, Oshtemo was booming. Construction of the Westmain Mall and the U.S. 131 freeway in the 1960s also contributed to the township’s growth.

Today, the population has topped 17,000 and West Main Street and Drake Road have become popular shopping, dining and entertainment destinations.
Pavilion Township

Pavilion Township, known as Town 3 South, Range 10 West in the Michigan Land Survey, is sometimes overlooked in favor of its younger sibling, Portage Township. Its first township meeting was held on Monday, April 4, 1836, but immediately recessed until 1837 at which time Moses Austin was elected the first supervisor.

Pavilion included Portage Township until the following year when the latter also gained local government status. The first settler was Carlo Vorce who purchased 160 acres in Section 2 in the northeast part of the township in 1834.

Others who followed in 1835 and 1836 included Elijah Smith, Jacob Ramsdell, Martin McKain, Charles Ackley and others. Ackley married Smith’s daughter, Sally, the first wedding in the township. These men brought their families and established farms, building the agricultural foundation that is still a significant part of Pavilion’s identity.

Perhaps Pavilion remains less well-known because no substantial village ever developed entirely within its borders. Scotts, named for Samuel Scott, straddles the boundary with Climax Township. The Scotts depot on the Peninsular Railroad, now known as the Grand Trunk, was within Pavilion Township. A second stop was located in the southwest corner of the township on the same railroad and was known as Pavilion.

Miller’s Grocery and another store or two comprised a small hamlet around the stop near what is now S Avenue and 32nd Street. It is identified on the 1873 atlas as the Indian Lake Station.

The largest of the “four corners” hamlets in Pavilion Township was McKains Corners at S Avenue and 34th Street. It was named for Martin McKain who owned the land surrounding the intersection. In addition to the Pavilion Post Office, a hotel, a cobbler shop, Joseph Slater’s blacksmith shop, and Charles Collins’ saloon and dance hall were located there. Years later, one early settler recalled that Saturday-night dances were inevitably followed by a brawl.

When the Peninsular Railroad was built through Scotts, McKains Corners faded away. Agriculture was not the only economic activity in 19th-century Pavilion. More than 40 percent of the township, nearly 10,000 acres, was timbered, including stands of white oak, maple, and black walnut. Consequently, commercial lumbering developed in the early decades. There were also several extensive marshes that farmers drained to become productive agricultural land.

Other farmers turned to raising livestock. Ferdinand V. Collins, who came to Pavilion at the age of 18 with his parents in 1846, developed an extensive specialty in raising sheep for wool. Elijah Smith raised award-winning short-horn cattle.

Edmund Chase, who brought his family in 1835, encountered a little-known aspect of Kalamazoo County history. Chase, like many of the early settlers, came from upstate New York where he knew Joseph Smith, the Mormon prophet.

Arriving in Pavilion on a Saturday, he spent the night with a neighbor and awoke the next morning to find Mormons gathering at the house for Sunday services. The Chases stayed, but the Mormons eventually would move to Utah.

Today Pavilion’s four lakes are its greatest appeal. Long Lake is the largest of the four. The lakes provide recreational activities in a township that retains its rural appeal. According to the 2000 census, the population is about 6,000 residents, who most certainly are attracted by the quiet lifestyle.
With the People’s Church of Kalamazoo celebrating its 150th anniversary this year, what better time to spotlight a pulpit chair in the Museum’s collection that was from the early years of the congregation.

According to church tradition, the chair was used by Caroline Bartlett Crane while she was minister from 1889 to 1899. But is there actual evidence of her using it?

Let’s look at what we know about the church and Crane. The church was founded in 1856 as the “First Unitarian Society.” The small congregation held services in Fireman’s Hall and the Courthouse, but eventually planned for a new structure.

The 10-member congregation pooled its resources to build a church on a lot on Park Street between Lovell and Cedar. Those who could not afford to give money contributed lumber, hardware, shingles, and a furnace. Minister Silas B. Flagg donated the plate-glass windows and others did carpentry, masonry, and painting. The building was completed in 1863.

The Museum’s archives contain a photograph of a gothic structure, complete with spires, steeples, and elaborate sculpture. Another photograph shows the church altar with the chair that is now displayed in the KVM’s Core Gallery.

The excitement of the building project boosted membership to 35. A choir, Sabbath School, a women’s society, and a Mutual Improvement Society were organized. There were three ministers between 1865 and 1889, but during five of those years services were held without a minister and there were financial problems. It was at this time of declining membership and financial unsteadiness that Caroline Bartlett Crane appeared, bringing new energy and new ideas.

She was faced with a “small, weak, discouraged, faction-torn, almost annihilated society, which had no regular services and no Sunday-school for three years.”

As a female minister, Crane was something of a rarity as she took the pulpit in 1889. So the initial church audiences were mainly the curious, but soon those inspired by her fresh approach and progressive ideas began to attend.

Above: Caroline Barlett Crane, ca. 1894; photograph courtesy Archives and Regional History Collection, WMU. Above right: Pulpit chair, now part of the Museum’s collection and on display in its Core Gallery.
She proposed that the First Unitarian be a seven-day church, a church that actively demonstrated its religious principles every day, not just at Sunday worship. When plans got under way for a new church building in 1894, Crane began to push for fundamental changes to the role of the church in the community. She asked that the church become nondenominational and “creedless,” and that its name be changed to the “People’s Church.” It would be a church for humanity, not for theology, and welcome all who wished to be good and do good: the liberal, the evangelical, the Catholic, the Jew, the agnostic, the Christian Scientist, the spiritualist.

Crane did not care for the cold, formal architecture of orthodox churches; instead she believed that a church’s design should provide a comfortable, home-like setting. The new building was simple and practical in design, and photographs show the rooms to be warm and inviting.

There was a dining area in the basement and facilities for a school and gymnasium. Innovations included the first public kindergartens in the city (also notable as one of the first free public kindergartens in Michigan), a vocational training school for men and boys, and a literary club for the African-American community.

So how does the “Crane” chair fit in this atmosphere of practicality, openness, and simplicity? Purchased for the original Gothic-style church building, it reflected the same style—large, heavily carved, with architectural motifs—as the chairs seen in more orthodox churches where they symbolized the power of those sitting in them to teach the faith. Would this be the chair of a woman who as a social reformer toured slaughterhouses and examined sewers? Probably not, and we have found no photographs of the chair in the sanctuary of the People’s Church of 1894. What we do know is that the chair was used in the sanctuary when Crane began her ministry in 1889, but when the new church was built in 1894, it was out of character not only with the style of the church but with Crane’s teachings. It is unlikely that she actually used it from that point on.

*Top right: Gothic-style First Unitarian Church, 1869.*

*Photograph middle left shows three chairs (in red circled area) at the front of the First Unitarian Church, ca. 1880; the larger chair in the center is in the Museum’s collection.*

*Photograph bottom right shows the pulpit of People’s Church, ca. 1900; no Gothic-style pulpit chair is in evidence, indicating that Caroline Bartlett Crane probably did not use it in this church. Photograph courtesy of the Archives and Regional History Collections, WMU.*
1. A smoke shade. It was suspended above the flame of a gas lamp to reduce smoke and soot buildup on the ceiling and light fixture. This one dates to the early 1900s. Similar smoke shades could be purchased through Sears and Roebuck Co. and Montgomery Ward catalogs for as little as 14 cents each.

2. A swift. This device was used by one person to wind a skein of yarn into a ball. Without a swift, the knitter would use another person’s hands, or even the back of a kitchen chair, to wind the yarn from the skein. This simple piece of flat wood was worn by properly attired women of the 1820s to 1840s.

3. A corset busk. Throughout the 19th century, well-attired women wore corsets. From the 1820s to the 1840s, most corsets were homemade and a stiff wooden or ivory corset was inserted into a pocket down the front center for support. It gave the woman a very flat torso and bustline. It also made it quite difficult for the wearer to bend over comfortably. A teenager, Margaret Hicks of Kalamazoo County, made this busk in 1834.

#1 This milk-glass dome helped keep the ceilings clean.

#2 With this device (shown closed and open) a woman only needed two hands rather than four.

#3 This simple piece of flat wood was worn by properly attired women of the 1820s to 1840s.

Have a question about a person, object, or artifact that relates to the history of Southwest Michigan? Send your question to Tom Dietz, curator of research, [tdietz@kvcc.edu or (269)373-7984] and you may see it answered in a future issue of Museography.
SPECIAL EXHIBITION

BRAIN: THE WORLD INSIDE YOUR HEAD
This exhibition helps both adults & kids understand the complex function of the human brain. Delving into everything from neurons to brain chemicals, dreams to language development, depression to Alzheimer’s disease, BRAIN helps demystify the body’s most essential organ. FREE
Made possible by Pfizer Inc, produced by Clear Channel Exhibitions in collaboration with the National Institutes of Health

SHOW & TELL:
COMMUNITY COLLECTIONS
Nov. 18, 2006 – April 15, 2007
It’s estimated that one in three Americans collects something. From baseball cards to beanie babies, fans to fishing lures... there’s no limit to the number and variety of objects sought by collectors. One person’s discards are another’s prized possessions. This exhibit showcases private collections from around the community. More on pages 8–11 in this issue. FREE

UPCOMING EXHIBITION

Jan. 27 – June 10, 2007
Build your math skills and improve your economic literacy in this “dollars and sense” exhibition. Divided into 5 thematic areas—Mint, Store, Bank, World Trade Center, and Stock Market—Moneyville’s interactives are designed to maximize fun while teaching the complexities of our market system. Contains area for younger visitors.
Exhibit developed by OMSI with support from the National Science Foundation, the James F. and Marion L. Miller Foundation, and The NASDAQ Stock Market Educational Foundation, Inc.

FAMILY PERFORMANCE SERIES
First come, first served! FREE Saturday programs with shows beginning at 1 p.m.; see Preschool Performance Series on next page for ticket procedures!
Sept. 9: Carrie Wilson: Tall Tales (Storyteller)
Oct. 7: Vikki Gasko: Halloween Fun Time (Ventriloquist)
Nov. 4: Louie: Bilingual Family Concert
Nov. 11: O.J. Anderson: The Brain (Physical Comedian)
Dec. 2: Susan Harrison: Holiday Sing-A-Long
Jan. 6: Rob Reider: Mime and Juggler

FEATURED PROGRAMS & EVENTS
Drop in anytime during the hours indicated for our FREE family programs. The (B) indicates programs of interest to Brownie scouts. Scouts, call or visit our website for a list of programs designed especially for you.
20th Annual Chemistry Day (B)
Oct. 14, 12–4 p.m.
Students, chemists, and instructors entertain and demonstrate how chemistry is used every day, inside and outside the home. Yearly favorites and new experiments appear, plus meet astronaut Richard Hieb (see detail in box on next page). Brownies can earn their Science in Action Try-it badge.
Safe Halloween: Optical Illusions and Animation (B)
Oct. 28, 11–3 p.m.
See back cover for details
Festival of Arts
Nov. 4, 12–4 p.m.
Local artists fill the KVM and share the
methods they use to make their crafts fol-
lowing the annual Holiday Parade.

Music and Art (B)
Nov. 18, 1–4 p.m.
Discover how the right and left sides of
your brain work to inspire music and art.
Brownies can earn their My Body Try-it

Make Believe!
Holiday Hands-On Happenings
Jan. 1–5 • 1 to 4 p.m. each day
See back cover for more information on daily
special programs offered at the KVM over the
holidays.

ACCESSIBILITY SERVICES
The Museum is barrier-free. Sign-
language interpreters may be
scheduled for programs with a
minimum of two weeks’ notice.
Assisted-listening devices are also
available in the planetarium. Our
TDD number is (269)373-7982.

GROUP ACTIVITIES
The KVM is a great destination
for parties and group activities.
Attend concerts, planetarium shows,
Challenger Learning Center missions,
movies, special classes or hands-on
programs! Call the reservation coor-
dinator at (269)373-7965 for more
information on programs available to
groups of all ages.

VOLUNTEER ALERT!
Call (269)373-7986 to learn more
about volunteering at the KVM.

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

SPACE BUS
Saturday, 11 a.m.; Sunday, 1:30 p.m.
Sept. 9 – Dec. 31
Stella Capella’s class takes a field trip on
the space bus. Their assignment: find the
most amazing planet in our solar system.
They discover that while all the planets are
unique, only one can support life.

ASI: BASELINE
Grades 6 and up; 45 minutes
Wednesday, 3 p.m.; Saturday 2 p.m.
Sept. 9 – Dec. 31
The Astronomical Scene Investigation unit
learns that a distant star has blown away.
As the team works to analyze the event,
they build a cosmic distance ladder and, in
the process, explore constellations of the
autumn sky.

JOURNEY INTO THE
LIVING CELL
Grades 9 and up; 45 minutes
Saturday, 3 p.m.; Sunday 3 p.m.
Sept. 9 – Nov. 19
The planetarium becomes a virtual labora-
atory to travel inside a living cell. The func-
tions of the cell’s organelles are compared
to civic functions within a city.

SEASON OF LIGHT
Grades 3 and up; 50 minutes
Saturday, 3 p.m.; Sunday 3 p.m.
Nov. 25 – Dec. 31
Ancient winter solstice celebrations tell us
much about modern holiday cultural tradi-
tions. Discover cosmic origins of holiday
trees, stars, and Saint Nick.

JOURNEY IN TO
THE
LIVING
CELL

BURTON HENRY UPJOHN
CHILDREN’S LANDSCAPE
Designed to introduce preschoolers and their parents to an interactive museum setting,
Childrens’ Landscape offers hands-on activities, exhibits, and programs designed for children
5 and under. Children older than 5 may participate only if accompanying a preschool buddy,
and their play must be appropriate to preschool surroundings. Free

HOURS
Mon.–Fri. 9 a.m.–3 p.m.
Sat.: 9 a.m.–5 p.m. • Sun.: 1–5 p.m.
Extended hours and limited program times
during the holidays.

OCT./NOV.—WILD & SCARY?
Have fun with dinosaurs, jungle animals,
giant bugs, and goofy monsters.

DEC./JAN.—LET’S CELEBRATE
Celebrate Kwanzaa, Las Posadas, Hanukkah,
and other holidays—preschool style.

CIRCLE TIME PROGRAMS
Stories, musical activities, games, and art proj-
ects, appropriate for ages 3 to 5, are offered
each week free of charge to families and
preschool groups. Programs are held at 10 a.m.
and 1 p.m. Mon. through Fri., at 11 a.m. on
Sat., and are approximately 20 minutes long.

Monday: Preschool Math
Tuesday: Preschool Science
Wednesday: Preschool Stories
Thursday: Preschool Music
Friday: Preschool Art
Saturday: Preschool Stories
The CLC is an innovative educational facility complete with a Space Station and Mission Control. Special group missions are described below. For more information, visit our www.kalamazoomuseum.org or call (269)373-7965.

**GROUP JUNIOR MISSIONS**

Specially designed 90-minute missions for ages 8 and up. Pre-flight activities prepare junior astronauts for an exciting flight in our spacecraft simulator. An excellent program for scouts and other clubs.

Ages 8 & up; min. of 8, max. of 14 participants. Registration and $80 non-refundable deposit required at least two weeks prior to mission date; $10/person.

**CORPORATE TRAINING MISSIONS**

Three-hour hands-on team-building experiences for corporate groups with pre- and post-mission activities and a full two-hour space flight simulation. For details, call or visit our website.

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**ASTRONAUT VISIT**

A former Space Shuttle astronaut who flew three missions and was engaged in the longest spacewalk in history will be part of free Chemistry Day 2006 activities on Saturday, Oct. 14, at the Kalamazoo Valley Museum.

Richard “Rick” Hieb, now a vice president with Lockheed Martin Space Operations, will make a noon presentation in the Mary Jane Stryker Theater and a second one at 3 p.m.

In between, he will “fly” a simulated space mission to Mars in the Museum’s Challenger Learning Center with 14 youngsters 12 and older who win a drawing.

KVCC’s automotive-technology program that day will also be hosting an observance of Odyssey Day, a national showcase of alternative fuels and innovative forms of transportation, in Anna Whitten Hall and the nearby Kalamazoo Mall.

Hieb joined the National Aeronautics and Space Administration in 1979 after earning a master’s in aerospace engineering from the University of Colorado. He was elevated to the astronauts’ corps in June of 1985.

During his three Space Shuttle missions, Hieb logged more than 750 hours circling Earth. Seventeen of those hours involved “walking” in space, including capturing and repairing a communications satellite as he took part in the only three-astronaut venture outside of the shuttle in the longest adventure of its kind—8.5 hours.

In all, Hieb spent 32 days in space, orbiting the Earth 511 times and traveling 13.3 million miles aboard the shuttles Discovery, Endeavour and Columbia.

For more information about Hieb’s appearance, the drawing to fly a mission with him, and Chemistry Day activities, call the Museum at (269)373-7990.
From time to time friends, and even complete strangers, e-mail me with information about historical Kalamazoo items being sold on the Internet that they think should be in the Museum.

I always take a look, and sometimes I buy. In 2003, I received an e-mail from a friend, Gary Bryant, a former Pfizer Inc. employee who collected Upjohn Co. memorabilia. He had found two items on eBay that he thought the Museum should have—and he was right.

A dealer in California was selling two “rare” gilded frames for $150. They just so happened to contain 19th-century oil paintings of Dr. Uriah Upjohn and his wife, Maria.

Upjohn (1808–1896), a Kalamazoo County pioneer, settled in Richland in the 1830s. He married Maria Mills and raised 12 children. The country doctor taught his sons and daughters to see the world with a scientist’s eye—to be inquisitive, experimental and pragmatic.

Six of his children attended the University of Michigan. Helen, Henry U., James T., and William E. graduated from medical school, while Amelia and Mary graduated from Michigan's School of Pharmacy.

In 1886, sons William, Henry, James and Frederick partnered to create the Upjohn Pill and Granule Co. These paintings represent the beginning of the Upjohn legacy in Kalamazoo County and were important enough to be in a museum—but not just any museum. “This Museum,” I thought.

Excited, I went to Museum director Pat Norris for his permission to buy the paintings. He gave me some cost parameters and said “We’ll find the money.” So I began bidding.

There was another bidder in New York. We kept upping each other’s bids for a couple days. I was nervous. I had to have those paintings for the Museum. I sat at my computer in the final few minutes, hoping the other bidder would lose interest. He didn’t, but I lucked out and was the high bidder!

But that’s not the end of the story. Ray T. “Ted” Parfet, former Upjohn Co. chairman of the board, and his wife, Martha Gilmore Parfet, granddaughter of W.E. Upjohn, were told about our find and generously donated an equal sum of money to the Museum to purchase the paintings.

When the 150-year old paintings arrived, they were in reasonably good shape, but they were dirty and had a few small holes in the canvas. They were sent to a conservator in Detroit who stabilized the paintings, cleaned and repaired them.

These paintings could easily have been a lost piece of local history if it weren’t for the serendipitous find of my friend Gary. Thanks to him and the Parfets, they are now part of a public collection and preserved for the community for generations to come.

—Paula Metzner
Assistant Director for Collection Services
Kalamazoo Valley Museum’s
Mary Jane Stryker Theater  Fall ’06 Events

MOVIES AT THE MUSEUM
Enjoy these classic films on the big screen. Titles marked [B] augment our special exhibit: Brain: The World Inside Your Head (made possible by Pfizer, Inc.).

Saturdays, 7 p.m. & Sundays, 3 p.m.
$5 Admission/$3 Students

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<tr>
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<td>Sept. 23 &amp; 24</td>
<td>This is Spinal Tap</td>
<td>1984</td>
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<td>One Flew Over the Cuckoo’s Nest</td>
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<td>The Sting</td>
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<td>Young Frankenstein</td>
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<td>Sunset Boulevard</td>
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<td>A Clockwork Orange</td>
<td>1971 [B]</td>
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<td>Vertigo</td>
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SUNDAY SILENT FILMS
Sundays, 3 p.m.—$5 /$3 Students

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<tr>
<td>Nov. 5</td>
<td>The Hunchback of Notre Dame</td>
<td>1923 [B]</td>
</tr>
<tr>
<td>Nov. 26</td>
<td>Metropolis</td>
<td>1927 [B]</td>
</tr>
<tr>
<td>Dec. 10</td>
<td>Steamboat Bill, Jr.</td>
<td>1928</td>
</tr>
</tbody>
</table>

SATURDAY FAMILY MATINEES
Saturdays, 1 p.m.—$3 Admission

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 23</td>
<td>Spirited Away (Japan, 2001)</td>
<td></td>
</tr>
<tr>
<td>Oct. 21</td>
<td>Harvey</td>
<td>1950</td>
</tr>
<tr>
<td>Nov. 25</td>
<td>Fantasia (1940)</td>
<td></td>
</tr>
<tr>
<td>Dec. 16</td>
<td>Muppet Christmas Carol (1992)</td>
<td></td>
</tr>
</tbody>
</table>

SATURDAY DOCUMENTARY SERIES
Treat your brain to these documentaries! 4 p.m.—FREE

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 16</td>
<td>Part One</td>
</tr>
<tr>
<td>Sept. 30</td>
<td>Part Two</td>
</tr>
</tbody>
</table>

MUSIC AT THE MUSEUM
Thursdays, 7:30 p.m.—all seats $5

On select Thursdays the Mary Jane Stryker Theater hosts concerts by these innovative performers.

Advance tickets available by calling (269)373-7990.

<table>
<thead>
<tr>
<th>Date</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 14</td>
<td>The Red Sea Pedestrians klezmer</td>
</tr>
<tr>
<td>Oct. 12</td>
<td>Drew Nelson &amp; Allison Downey singer/songwriters</td>
</tr>
<tr>
<td>Nov. 2</td>
<td>The Goran Ivanovich Group Balkan jazz</td>
</tr>
<tr>
<td>Dec. 7</td>
<td>The Corn Fed Girls Americana</td>
</tr>
</tbody>
</table>

SUNDAY DOCUMENTARY SERIES
1:30 p.m.—FREE

PBS’ Frontier House—Three 21st century families work to survive in Montana, circa 1880, without modern conveniences.

<table>
<thead>
<tr>
<th>Date</th>
<th>Episode No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 24</td>
<td>Episode One</td>
</tr>
<tr>
<td>Oct. 15</td>
<td>Episode Two</td>
</tr>
<tr>
<td>Oct. 22</td>
<td>Episode Three</td>
</tr>
<tr>
<td>Nov. 5</td>
<td>Episode Four</td>
</tr>
<tr>
<td>Nov. 19</td>
<td>Episode Five</td>
</tr>
<tr>
<td>Dec. 10</td>
<td>Episode Six</td>
</tr>
</tbody>
</table>

FILM MOVEMENT INDEPENDENT FILM SERIES
Film Movement presents award-winning independent films from around the world.

Thursdays, 7:30 p.m.
$5 Admission /$3 Students

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 28</td>
<td>Aaltra (Belgium)</td>
</tr>
<tr>
<td>Oct. 26</td>
<td>Anytown, USA (U.S.)</td>
</tr>
<tr>
<td>Nov. 16</td>
<td>Day Break (Iran/Farsi)</td>
</tr>
<tr>
<td>Dec. 14</td>
<td>A Peck on the Cheek (India)</td>
</tr>
</tbody>
</table>
Make Believe!

Holiday Hands-On Happenings
1 to 4 p.m.
Monday–Friday, Jan. 1–5

The unknown can excite us or scare us, getting our hearts pumping. Join us for hands-on activities on themes that increase our adrenalin, making us question what we see and know.

Monday, Jan. 1: Monsters
Tuesday, Jan. 2: Masks
Wednesday, Jan. 3: Medieval Knights & Dragons
Thursday, Jan. 4: Magic
Friday, Jan. 5: Mythical Heroes

Plus these special daily programs...

Holiday Challenger Mini-Missions • 2 p.m.; $3/person
Holiday Planetarium Show: Season of Light 1 p.m.; $3/person