WASHTENAW COUNTY HISTORICAL SOCIETY - Founded December 17, 1857 APRIL 1995

WASHTENAW IMPRESSIONS

KAREN'S COLUMN

CONTRACTOR INSTALLING HEATING AND COOLING DUCT WORK IN MUSEUM HOUSE -- A WELCOME STEP FORWARD

If a picture is really worth 1,000 words, I can be very brief in my comments about the status of renovation at the Museum on Main Street this month. The picture says it all! The photo was taken standing in the basement, looking up.

What is shown? Proof positive that our mechanical contractor, Robertson-Morrison, has begun work on the heating and cooling system at 500 North Main. Shiny duct work is very much in evidence in the basement area leading from the furnace room and up through the walls to the first and second floors.

It is hard to think it's possible to be ecstatic about sheet metal duct work , but ecstatic we are! It means we are moving toward completion of our museum. It means we will soon be removing the duct that projects from the window at the southeast corner of the house.

This was a vent for the temporary heat that was installed for us shortly after the house was moved. It has been in place for several years. We look forward to having the permanent heating system completed and to be able to remove that vent.

The new heating and air conditioning system is designed to keep the temperature and humidity as constant as possible within the house, summer and winter.

It will fluctuate because the house is not hermetically sealed and climate-controlled as a new state of the art museum might be. (In fact, our structure is quite "leaky". After all, it is over 150 years old!)

The intent is to minimize, as much as possible, wide variations in heat and humidity. This is damaging to artifacts and structure alike.

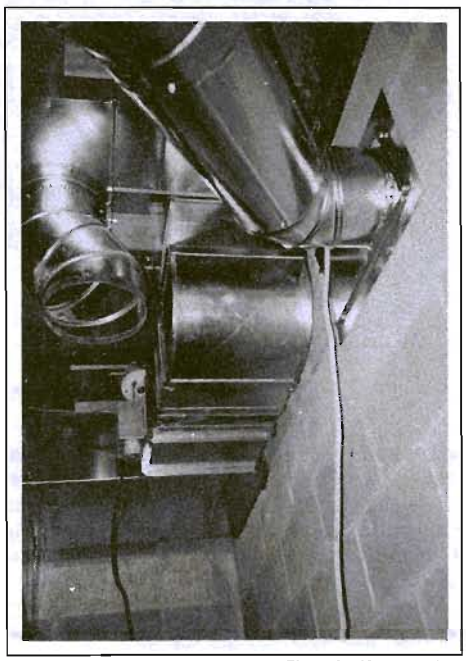


Photo by Karen O'Neal

Shiny new duct work in museum basement.

Frank Johnson, of Robertson-Morrison, Inc., Heating and Cooling, has been extremely helpful to us. He set us up with the temporary heating system and on two occasions assisted with grant requests. We are grateful for his continuing interest and support.

Karen O'Neal, 665-2242

PUPILS, ADULTS PUZZLE OVER 'WHAT IS IT?' GAMES

WCHS's traveling 'What is it?' games have recently been on the go to several Ann Arbor elementary schools and Brookhaven Retirement Residence.

Brookhaven residents puzzled over the adult game. Three classes at Northside School, two at King, one at Dicken and two at Mitchell played the children's version in recent months.

Children's and adult game each consist of collections of small artifacts with humorous multiple choice answers as to what the items are. The games are available for classes and meetings free of charge. Information: Arlene Schmid, chairman, 665-8773.

WCHS ANNUAL MEETING SET MAY 31 AT DIXBORO

Antique appraiser Gary Kuehnle of Chelsea will talk about the WCHS collection at the annual potluck dinner meeting at 6 p.m. Wednesday, May 31, at the Dixboro United Methodist Church Fellowship Hall.

Gary gained familiarity with the Society's holdings as collections chairman in the mid-1980s.

ARTIFACTS TO DONATE?

Anyone wishing to donate an artifact to WCHS should contact Nancy McKinney, collections chairman, at 665-5171 or by mail, 1104 West Madison, Ann Arbor, MI 48103. The Society welcomes donations that fit into our museum's mission and storage space limitations.

EVOLUTION OF DOWNTOWN ANN ARBOR WILL BE GRACE SHACKMAN'S TOPIC

Grace Shackman, history writer for the *Ann Arbor Observer*, will give a slide show about "The Evolution of Downtown Ann Arbor" at the next WCHS meeting, 2 p.m. Sunday, April 23, in the Ann Arbor Public Library, 343 South Fifth Avenue.

Please note: the program will be on the fourth Sunday because Easter is on the regular third Sunday. It will be in the Multi-Purpose Room on the lower level.

Ms. Shackman is also chairman of the Washtenaw County Board of Commissioners. She has given several popular programs at previous WCHS meetings. Topics included mail order kit houses, private hospitals in Ann Arbor, the history of Ann Arbor's Old West Side and the history of the Ann Arbor Public Library.

CERTIFICATES OFFERED

Hand lettered certificates are offered free of charge, framed if desired, by WCHS to organizations for milestone anniversaries. Information: 663-8826.

WCHS GOES OVER GOAL FOR KNAPP'S POINTS THANKS TO READERS

Washtenaw Impressions readers and friends have done it again--WCHS has topped its goal of collecting 13,860 Bill Knapp's Restaurant points with 95 points to spare.

These points will buy a starter supply of acid-free boxes, paper and labeling tape to properly store textiles in the Society collection. The order includes five large boxes, 250 feet of tissue paper and 72 yards of labeling tape.

WCHS is most grateful to Knapp's and to all who donated points to help reach this goal.

To those who are willing to bear with us, we would like to continue collecting points for a new goal to be set soon. Our needs are many.

Anyone who eats at Knapp's may request a yellow points slip from the cashier each time, with one point given for each dollar spent. Please keep collecting and give or send to Alice Ziegler, 537 Riverview Drive, Ann Arbor, MI 48104.

TED MICKA RESTORES BARNS, EVEN BASKET CASES

You might think of him as a barn surgeon. Sagging roofs, rotted off posts, collapsed walls, cracked beams and broken joints do not daunt Ted Micka.

He showed slides of barns and how he repairs them at the March WCHS program at Bentley Library.

He can repair near basket cases so you wouldn't know there had been a problem unless, perhaps, you looked very carefully inside.

"When I get done and you paint it, it shouldn't look like there was really much done," he said.

From his 40-acre horse farm on Sharon Valley Road near Norvell in southeast Jackson County, Mr. Micka works on barns in southeast Michigan including Washtenaw County. (His post office address is Brooklyn.)

Ted learned carpentry and quality craftsmanship from his grandfather, a union carpenter in Boston. He has studied architecture and design and has a degree from the University of Michigan College of Engineering.

"Let me say first, I work on old structures. I do a lot of old house work but it just happens barns are getting to be 95 percent of my business.

"I have my own farm so I have a better feeling of how barns are used and what they are used for. Barns were really the first structures that came to be, not the houses.

"Without barns you couldn't have your animals, you couldn't get your crops in. People were actually living in barns before houses--barns were more important."

He opened his slide show with a Christmas card-like snow scene of his own red barn he built for himself in 1986. (He painted it with red oxide primer.)

"It's post and beam construction, built somewhat as in the old days, not as far as bents going up, but it is still timber frame. I built every one of those trusses on the floor and they went up one at a time."

"The cupola is like a child's playhouse. I built it in my garage, disassembled it, then put it together on top of the barn and topped it with a weather vane. Its primary function is ventilation but you can actually go inside it, take out the panels and look out."

"I'm now in process of building a barn that's four times the size of the first barn, yet of an entirely different design."

He showed a view of his stock of big wood at his farm. He estimated he had about 400 pieces on hand.

Since lumber sizes and species used in the past are not commonly available today, he has his own stocks and suppliers. A friend down the road saws his lumber.

"There are a lot of pretty barns out there, a lot of different barns." He showed a right angle barn, one with an arched or 'round' roof, one with an unusual brick base and an octagonal barn.

"Near Saline there are about five barns with cupolas along the same road. The same carpenter went from one to another."

He plans to put some high-peaked dormers in his new barn like some on barns near Bridgewater.

"Then we get to my work. This barn is in Manchester on Watkins Road at the edge of the county. The roof line is dipping, the post is kicking out, there's a hole in the wall.

"I put a new composite beam in there and three new posts. The side wall is not in great shape. That's very common because the animals come running around it, the water comes running around it, there is no foundation under them. They usually end up sliding down. I usually add a post on the corner.

Photos by Ted Micka

Ted Micka's own barn he built in 1986.

"The whole wall has caved in--the only thing holding it in is some poured concrete around the outside.

"There's the whole wall pointed up. I call it stone repair--I don't build walls. There's that hole in the wall with the sill beams tipping down.

"There the barn is all finished up. The roof line is nice and straight again--that doesn't always happen but I try."

At this point he interjected one of his "farm life" pictures, a cow sticking her head out the barn window.

A barn at Grass Lake was moved from somewhere else and set on a block wall. Part of the inner structure was in bad shape. Ted called it a hunch back condition--the roof comes in, the sides go out.

"Here I am pulling in the sides and pushing up the top.

"It didn't have a very good lower structure. I ended up putting in these columns I made. They are about 18 feet long and they are hollow, square columns. They are setting on top of the tie beams I used to hold the wall together after I put the cable in.

"They basically are there to keep the roof up where it should be. There was only one original tie beam. That was left in and I added two more.

"The whole wall collapsed on a barn at Brooklyn. I cribbed the whole structure up--the cribbing is giant blocks of wood that I stack up. To raise the building I use hydraulic jacks on top of the cribs. I added all new posts. The stonework or anything else is now irrelevant because it's all setting on my posts."

A farm life shot of snakes. "I run into these guys a lot in stone work. They are usually milk snakes or garter snakes, no rattlers yet, although there are rattlers around my place."

A Saline area barn had a bad beam. "It actually pulled the whole wall down from above."

"The conditions I have to work under sometimes--we would come in the morning, the farmer would scrape out all the manure, we'd move the cattle over to one side and corral them in with gates and my pickup."

Ted called a post with the bottom rotted off a simple repair. "I lopped off the bottom, put a bolster on top so that what I cut off the bottom I made up for on top. This happened to be on concrete so I could pour some around it. I don't usually do that."

"The beams were cracked. We found that on both sides they were just 2 by 6's, not enough to hold so I had to add a little more.

The farmer happened to have his front end loader on his tractor and he let me use it to pull out the beam and put in a 16 footer. I added three new posts. Then I went ahead and re-sided the whole thing and put it all back together."

Of a farm life picture of lambs, he groaned, "They are cute but when you listen to them *all day* long."

On another job he found a bad stone wall on the ramp wall which is very common. "I'm repointing the whole wall. It's not just repointing, it's restructuring too. I mix all my own mortar to what proportions I deem necessary for the job.

"A lot of the time, especially on historic things, you need a softer type of mortar, a lime mortar. In some other jobs, I need to freeze those stones right where they are."

He found buttresses had already been put in one barn in the 1960s to keep the walls from going in but they were set on the ground, so now they were just pushing into the ground. "I have a real low-profile, high tech buttress that I use sometimes."

In a Milan barn, he found a post rotted on one side as well as on the bottom.

"I actually sliced the post right down to exact size I wanted with a little chain saw, then added other pieces--this is called lamination. I use all

treated wood. I put the siding back on and you could not see my repair. All you could see was the old post."

A farm life picture of their farrier sticking hot horseshoes on one of their horses' feet. (His wife, June, runs their horse farm, he says.)

A Chelsea area barn had an unusual people-size door in one of the large sliding doors. A joint or joining of timbers was breaking apart in the barn. The barn was 100 feet long and about 40 feet across.

"The top plate was ripping the joint apart and I needed to make what I think of as a giant knee brace. I had the piece of metal shaped, then I shaped it exactly on the job. The bracket weighed about 40 pounds. We had to put three of them in. We had to haul these things up in place, about 40 feet off the ground."

"The joint is strengthened with a three quarter inch steel rod and giant washers are used so it doesn't rip through and you can pull it up tight. It's very important that it be tight. It's like wrapping an Ace bandage--you don't want it sloppy.

"There's an inside plate that the bracket locks into. There's a piece of angle iron that connects both of them together so it won't buckle. It's also tied in another place.

"Finally, a cable is attached right through the whole thing, wraps around the top plate, comes through the middle of the steel and goes to the other side. Then I pull the barn back into place. There's no way this can break."

Farm life pictures showed Eeyore the donkey and a cow standing in front of a fan on a hot July day.

The bottom had eroded away from under some of the Chelsea barn's posts. "I chose to do concrete bases on these."

He used a jack post as a safety precaution where he found carpenter ants had eaten away some of the wood support.

"I have a new piece of equipment called a lifter. This is something I designed and had built. I have about eight of them now. It grabs on to the post and lifts the post and barn up together."

Farm life scene: a swallow nest in a barn. "I try to be careful not to knock the nests down when jacking up a barn."

Where a barn wall was kicking out, he showed his cribbing in place. The cribbing pieces are 7 inches by 9 inches by 3 feet white oak. They probably weigh 45 pounds a piece.

"With all new posts in place there's no way the barn will fall over, even if the wall falls right over."

He showed a floor joist, about 10 by 10, that was cracking. "It's not on just this kind of construction it happens. You'll see it on new construction too. I had a floor joist bracket made for it.

"I chose to make a double bracket because the fewer holes you punch in the beam, the better. I shaped the tongue on the job--when I got it from the fabricator it was just a straight piece.

"The bracket's tongue lifts the joist, the strap keeps it from separating more. "

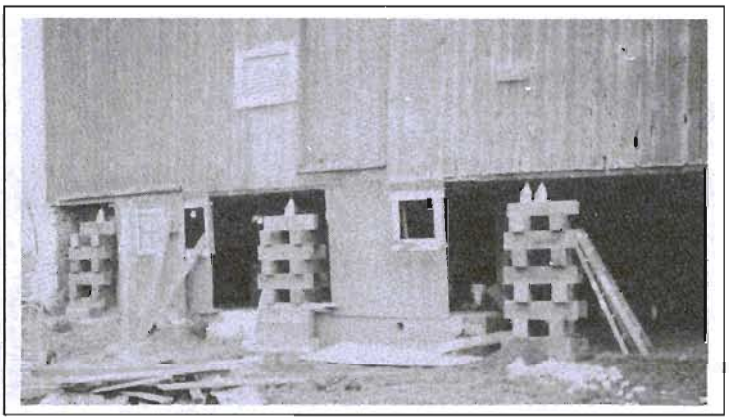
He has devised a way to lower and raise floor joists using loops of cable attached to block and tackles on the top floor and dropped down through the lower floor, where he is now able to control the job by himself.

But one day he had the owner, Dan, and his helper, Dave, helping him. "I had to be very careful not to say 'pull up now, Dan, when I meant Dave or the wrong end would go up or drop down."

He used very large floor joist brackets to repair the 14-foot floor joist.

"I'm usually so busy I don't want to do the siding, painting and finishing, so when structural repairs are done, I leave it ready to finish later.

Of another job, "This was a basket case. I didn't realize when I first went into it that the better part of the barn was an addition. The older part of the building had already sunk when they added on to it. I realized that when I was jacking it up.



Micka props up sagging barns temporarily with hydraulic jacks on top of cribs as shown above.

"The whole thing is tilting. There is a bulge. A post was squashed down by the weight. A main beam was cracking. The joint had broken off."

He repaired it and showed it "all tied back together again. These things, when I do them with these brackets, will not separate--I don't care if you bull doze the barn."

A joint had broken in back of a big beam, allowing the building to spread--"that's what the cable is for. I used an angle bracket to hold it up in place while the cable pulls it back together.

"In a cute, little barn, there's a tie beam, which is very important in a timber frame structure, that broke. The joint has pulled out. The brace was coming apart.

"That was the first time I used my pusher. You start with a big piece of wood and a 20 ton hydraulic jack in the ground and you use it to push. It worked like a charm. I've used it eight or ten times since."

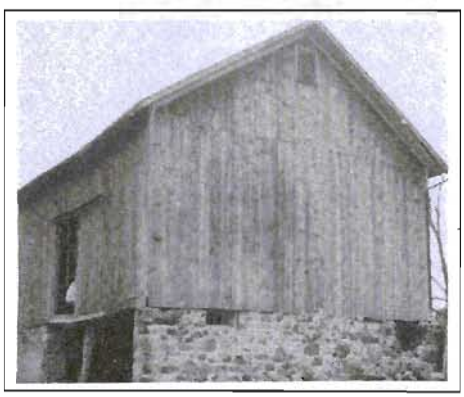
"A U-bracket is a very common bracket that I use, especially for tie beams. It wraps around the post and ties in. I've used these with legs as long as six feet. Sometimes you have a lot of rot and have to go further back to good wood.

"Then you just put some filler (wood) in and you will still have all the integrity of the original joint."

A farm life picture: Ted's pickup truck with several kittens sitting on the hood. "There were about 13 cats at a job I was doing." The Mickas ended up adopting four of them.

A large barn near Bridgewater had about 15 built in ladders inside. (He saw a much earlier ladder at another job--just big oak pegs inserted in the side of the post.)

The barn also had a hay chute with holes about every eight feet to drop hay down.



One of Micka's "patients." Note condition of stone wall.

"The fascia was coming off, a gutter was separating, there was a hole, but first I had to go up high because the braces had fallen out.

"I have my ladder tied down to the scaffolding, my scaffolding tied to the wall and I'm tied to the ladder. I'm a long ways up there.

"A tie beam had moved out of place. After I first did an evaluation of this barn, I came back within a week to put a cable on it because, when the major tie beam broke loose it started moving the whole wall. I came back about two months later to finish the job."

He showed several views of a hole to the outside, and a bad joint with rot and fungus. He used a U-bracket with four foot long legs to repair it.

"This bracket is heavy, let me tell you. You have to push it out in mid-air, bring it around the post, and slide it back in. I had to make a long-legged brace because there was so much damage. Another joint also had to be repaired. All this was done from inside."

He showed the barn all repaired. "Notice the eaves are all repaired. I don't do gutter work but I did repair the eaves from the inside when I was up there."

"I'm putting a stone foundation under a 19th century barn at the Waterloo Farm Museum where I'm an advisor, volunteer worker and general this and that. Other volunteers helped.

"The foundation is concrete and stone below ground level. As we come up to ground level I started putting larger stones on top which I then set.

"I'm doing a lot of pointing in the main house basement. There was a whole family of snakes down there. I have these high intensity bright lights so I can see. They heat up the wall and the snakes love heat. They start coming out and just sort of hang out of the wall and watch me."

Of a rotted beam in an area barn, he said, "you start cutting out pieces with a saw until you get to good meat, then you make the appropriate joint."

"You can't just cut things out with nothing holding them so I put a stringer across all the rafters. I think I used about a 4 by 6. I'm a little more advanced than the old days. I do use a chain saw but at the same time I still have to use a hammer and chisel.

"The rafter tails were all rotted off, they needed to be tied in. I just cut the brace down shorter and reattached it because this was still good meat. This is all treated wood. I use three different kinds of treated wood.

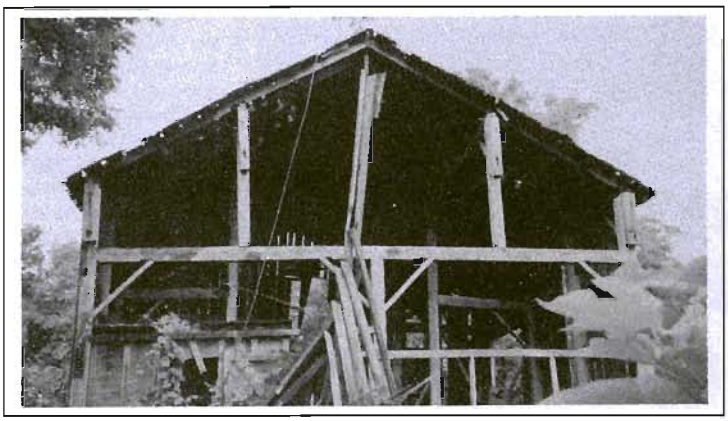
"I do rough cutting with a chain saw, then I finish it up by hand. I'm always looking for older chisels and some of the other older tools. One older chisel I have has the wonderful ability to dive in and out of wood quickly. One of my customers bought it at a yard sale for 25 cents and gave it to me."

A farm life picture: his cousin's bison or buffalo.

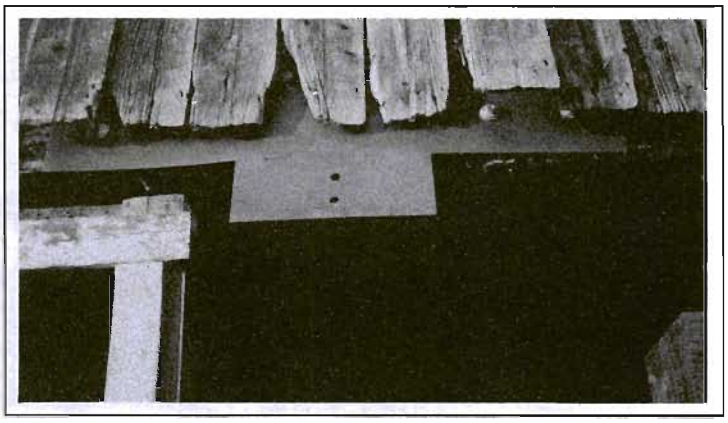
A couple near Belleville wanted to have children come and see what an old barn was really like. The hay mow floor was in terrible shape. My job was to put in a new hay mow floor and other repairs.

"I restructured a lot of places in the floor, then put in a 3/4 inch floor over the whole thing. I used tongue and groove material.

"Then I said to them, how are you and the



Another of Micka's "patients." Some might call it a "fixer-upper."



Micka uses a steel brace to strengthen support beam under worn siding.

children going to get up in the hay mow? They hadn't thought of that. I built them a nice sturdy set of stairs with railings.

"Then she wanted some upper story windows put in. I did new windows and, in this case, I painted them since we were up there anyway.

A farm life puzzle picture. Someone in the audience identified it as a horse-drawn road grader. Ted's neighbor, who does his sawing, uses it.

He first used his lifter on a barn near Saline. Now I have Mr. Lifter, Mrs. Lifter, two Little Lifters and the Twisted Lifter. It's a clamp on device you clamp onto the post and put a hydraulic jack under it. You always have to come down to firm ground.

"A beam was ripping apart down the middle. I needed to sandwich it together and at the same time have a spot for the post to set into." He had the bracket specially made.

"A torquing action will go on here to pull on the bolts so I put a light cable in the floor to always hold the post in place. When we repaired the floor, we buried the cable. When it was all put back together you'd never know I did anything.

"When I was building my cupola, I went over and talked with a Mr. Smith who had a cupola on his barn. I asked how did they get it up there. It was built on the ground, he said. Ropes were thrown over and they pulled it up with a team of horses."

A farm life scene: several cows standing close together in the center of a small pond in a green field in July.

"One of the biggest challenges I've had so far was a real basket case. Half of the barn had already gone down.. The owner called me and asked 'can you save the barn?'

"I had to immediately stabilize it with cribbing. When I went back to the job I began by repairing a joint that had come apart. The first thing I had to do then was line it up so when we started jacking it up it would go back into place.

"It took me about a half day to line it up and put a turnbuckle in to assist it along. I modified the joint a little bit and when we did the final work it just slipped back into place. It still holds."

The entire foundation wall on the ramp side of the barn collapsed--only one stone was holding it up. "I brought my cribbing in to prop the barn up. We ended up moving the barn back 14 inches. I put a sub-beam on both beams and pushed them up. I used my twisted lifter."

"Another thing I found out about the lifters accidentally was pretty neat. When my helper wasn't jacking when I told him to, I found if you jack one and not the other, it shifts it, so you have the ability to move the post side to side , which is nice, because you have to do that once in a while.

"You want to try to use whatever you have left of the patient--you don't just cut everything away."

Ted attaches a brass name plate to his jobs. In one case he attached it before he finished propping the barn up. "It was straight then but when we tilted the building back up, the sign was tilted. I was going to change it but the owner said don't, he liked it that way--it showed how bad it was."

"Barn ramp walls are the worst. You have three factors--soil creep that's pushing on the wall, tractors driving over it which puts a 45 degree angle of force against it and frost heaving against the wall. It all combines so that that's the first wall to go.

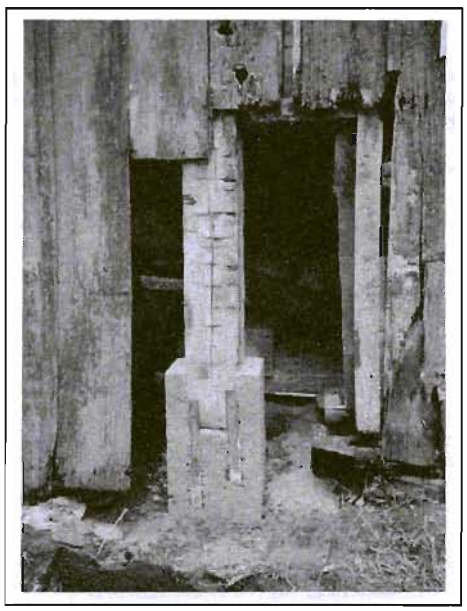
"Restructuring the wall isn't the solution because you are not going to affect the frost heave. I have come up with what I call a perimeter drainage system that doesn't go too deep.

"It's special in that you can drive whatever you want across this ramp."

He uses a very tough rubber-type liner material and steel strips anchored down to the concrete. He fills it in with pea gravel. "Frost cannot travel across pea gravel."

Of a Dexter barn with carpenter ant damage, he said, "You start by cutting out the affected parts until you get to good meat. It's just like gangrene. However, you don't just cut it out--you have to support everything."

He repaired the damage with a sandwich type beam after pointing up the top of the wall.



Concrete and steel braces strengthen post in barn.

A farm life picture: old fashioned wagon axles which happened to be setting in a barn he worked on. Not all barns are out in the country. He even repaired a barn on Broadway in Ann Arbor recently.

Among questions from the audience:

How do you determine if it is worth fixing? "I look at in terms of if it were my barn, but sometimes there are extenuating circumstances."

"I find that as I get closer to civilization, as I call Ann Arbor, the older things are more important to people. They can be in much worse shape because when they are gone they are not going to come back."

Uses for barns? "Imagination is the only limit. Storage is big. Some run home businesses out of them. I do a lot of work for working farms. They may want to put more hay in them or get bigger equipment into them."

Kind of mortar used? "I use lime, sand and cement. I mix them in proportions for the job from super high strength to something weak. The joints in the old days were meant to flex to a certain degree. They weren't meant to be super rigid. The more lime, the more flexible it will be, the more cement, the stronger it's going to be. I have to compromise between them. If you go to extremes either way, you will have problems."

"The whole foundation is heaving all the time. All that mortar takes up all those stresses so you don't want it too rigid."

He said he has never gotten hurt by a barn or had one fall in on him.

Have you used earth anchors to pull a barn back up? "Yes, the one we moved 14 inches. I use trees first if I can."

"Sometimes you have to put a 'dead man' in--a large chunk of concrete that you cast right into the ground, then you put a giant eye bolt in it. There are better ways but they don't always work."

Can you tell us how long an average job takes and how much it costs? "It costs about $2,000 a week to hire me. I work strictly on labor and materials. I charge $40 for an evaluation, then I will give a guesstimate on time and cost. I'm on my sixth job this year and the jobs are coming within $100 of that figure."

Where do you get your wood? "I buy it where I can. I do not buy it for the most part from old barns because they already have a lot of holes chewed in them."

Are there any 150 year old bars around? "Yes, quite a few. The oldest barns have all hand-hewed beams. There are ways of dating them from the wood and how the wood was dealt with."

MILL BUILT IN 1823 BY JUDGE KELLOGG STILL OPERATING

Judge Charles Kellogg, who came to Ann Arbor from Cayuga County, New York about 1839 and lived in the WCHS museum house until his death in 1842, had built a mill back in New York State in 1823 that is STILL operating.

David R. Oakley, the Cape Cod resident connected to the Kellogg family, saw the mill on a trip to Kelloggsville and New Hope, New York in November. He wrote about it to WCHS Vice-President Susan Wineberg who has been researching the Kelloggs in connection with our museum.

Three of Judge Kellogg's sons--Dwight, Dan W. and Dor--were millers and merchants in Lower Town, Ann Arbor, in the late 1830s. Dan bought five lots including 1015 Wall Street where the museum house originally stood.

Susan thinks Dan must have built part of the house which apparently was built in four sections. Dan sold the lots to Ethan Warden, Dan's sister Abigail's husband. In 1839, Warden sold two lots, including 1015, to his father-in-law, Judge Kellogg.

Kelloggsville is a "tiny, bucolic hamlet, roughly on a line between Auburn and Cortland with, perhaps, 25 'downtown residents,'" Oakley writes. "The post office is no more--the mail is all rural delivery from Moravia."

Courtesy of Susan Wineberg, David Oakley

The Red Mill

Judge Charles Kellogg built this flour mill in New Hope, New York in 1823 and it is still operating. It is painted red.

THINGS WERE LOOKING UP WHEN MILL WAS BUILT

New Hope, New York, where Judge Charles Kellogg built a flour mill in 1823, reportedly gained that name during the mill's construction.

The story is that after the mill's forty-foot, five-sided ridge pole was put in place, a man climbed up to the top and threw a gallon jug of whiskey over his shoulder, declaring the town of Sodom to be renamed New Hope.

"But, surprise! Charles's house still stands as the centerpiece, replete with historical markers and in marvelous condition."

The mill is in nearby New Hope, New York. It is mentioned in *The Kelloggs in The Old World and The New*, David Oakley says. He sent some information about the mill.

The Kelloggs sold the mill in 1851 to Horace Rounds. It remained in that family until 1947 when it was sold to Leland Weed and two others. Leland became sole owner in 1953. Today, Leland's sons, Dale and David Weed, own and operate it.

The mill is one of America's oldest continually operating flour mills. It has produced flour for 172 years.

The owners claim that New Hope Mills Pancake Mixes are the number one pancake flour in central New York. They are proud that their products are "free of chemical additives and artificial enrichments."

The mill originally contained three run of stone to grind grain and could produce 200 bushels of flour a day. They began grinding with roller mills in 1892. The roller mills are still there but in 1986 a pneumatic mill was installed, said to be the first of its kind.

While the grinding equipment has changed, the mill is still powered by Bear Swamp Creek which drains into Skaneateles Lake, one of the Finger Lakes.

In the 1850s there were 15 water powered industries along the creek. Today only the flour mill and a saw mill remain.

The present owners who continue the mill as a going business also want to preserve the old-fashioned milling heritage. To that end they have installed a romantic old overshot mill wheel with buckets although the real power comes from a water turbine underneath the mill. The mill owners bought the 100-year-old wheel in New Jersey in 1972 and have had to rebuild the buckets a couple of times. The wheel is 26 feet in diameter.

There is an upper mill pond before the sawmill with 24 foot waterfall and a lower mill pond before the flour mill with 28 foot fall. Water can be stored in the upper pond to run the mill next day.

Mr. Oakley has determined that Judge Charles Kellogg was a third cousin twice-removed to the cereal Kelloggs of Battle Creek--Dr. John Harvey Kellogg, M.D., who ran the Battle Creek Sanitarium, and his brother, Will Keith Kellogg, who went into the cold cereal business in a big way.

HAPPENINGS INVOLVE QUILTS, DELI, ONE-ROOM SCHOOL, DEPOT MUSEUM, WOMEN'S MONTH EXHIBIT

Manchester Historical Society: 7:30 p.m. Tuesday, April 18 at the Blacksmith Shop, 324 East Main. Julie Hacala of Ann Arbor, a quilter and restorer of quilts, will talk about quilts and appraise those in the society's collection.

Milan Society: 7:30 p.m. Wednesday, April 19. The society will meet at Cafe Milano, 9 West Main Street, for an after-hours tour of the business and the old downtown building it is in.

Salem Society: 7:30 p.m. Thursday, April 27, at Salem Township Hall. Workshop and planning session for the restoration of the Stone School as weather and funds permit.

Saline Society: The society has dispensed with monthly programs for weekly Saturday work sessions and is focusing all its energy to get ready to open its Depot Museum July 4, the 125th anniversary of the railroad coming to Saline.

As a fund raiser to help finish the work, the society is selling bricks for a patio entrance to the depot. You can have your name on a brick for $50. Information: 429-9261.

Ypsilanti Society: Museum, 220 North Huron, open 2-4 p.m. Thursday, Saturday and Sunday. Special exhibit during April, women's month, "They Did It Their Way."

(continued on page 6)

WCHS SIGNATURE QUILT BEARS SOME FAMOUS NAMES BUT WE'D LIKE TO KNOW MORE; CAN YOU HELP?

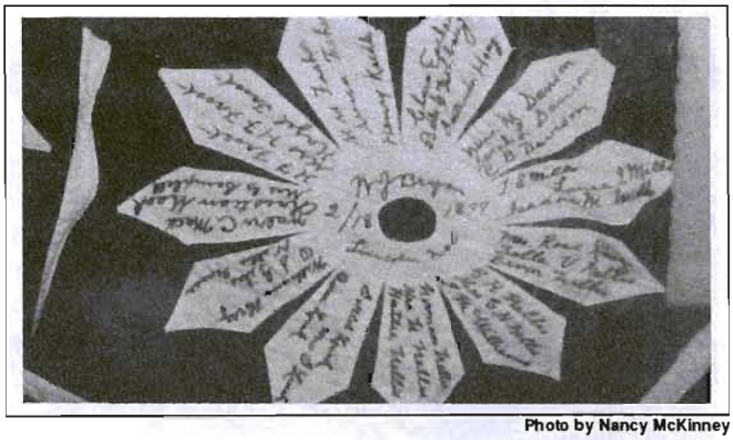


Photo by Nancy McKinney

WCHS is now exhibiting a large red and white 1899 quilt in the lobby of the County Administration Building (old Post Office) which contains hundreds of signatures not the least of which is James B. Angell, University of Michigan president 1871-1909.

President Angell's signature is in the center of a white flower in the center of the quilt. Other signatures are on petals except for that center square where some names are embroidered in white on the red background.

Presumably most of the names are from Ann Arbor, however the flower pictured here says in the center, "W.J. Bryan, Lincoln, Neb., 2-18-1899."

We assume that must be William Jennings Bryan the famous orator and three-time losing Democratic candidate for United States President.

Other names noted are "Ladies Union, Unitarian Church," and a firemen's group. Signature quilts historically have been used as fund raisers.

WCHS collections chair Nancy McKinney would like to know who made it, for what occasion and who donated it to us. We know we had it in 1975 when an inventory was made.

If anyone has any more information, please call Nancy at 665-5171.

HAPPENINGS . . . *(Continued)*

Some 19th and early 20th century Ypsilanti women of note are Dr. Helen McAndrew, the first woman doctor in Washtenaw County, Mary McCoy, wife of black inventor, Elijah McCoy, who established homes for impoverished black children and for the elderly.

Mary Newberry Starkweather gave the Ladies Library building and chapels in Highland Cemetery and the EMU campus. Mrs. Wealthy Sherman was a builder and founder of Brown Chapel A.M.E. Church.

Susan Sayre was the first woman mayor, Nathalie Edmunds served on City Council 12 years and as mayor pro tem. Ethel Howard was the first woman (a black) hired full time by the Ypsilanti Township Board.

BROWN BAG LECTURES SET

Brown bag lunch lectures are planned at noon Wednesdays at Kempf House, 312 South Division. Admission $1, includes beverages.

April 19: Dr. Margaret Steneck, "At Home in Ann Arbor: Faculty Life From 1840-1900."

April 26: H.M. Hildebrandt, "Street Cars and the Inter-Urban of Ann Arbor."

May 3: Norman Tyler, "The Search for An American Architectural Style."

May 10: Janet Kreger, "The Aesthetic Movement, Part II."

'WHAT IS IT? GAME OFFERED SCHOOLS, GROUPS

WCHS offers a traveling exhibit of small artifacts, set up as a humorous "What Is It?" game to schools for children and another for adults. They are available for classes and meetings, subject to volunteer availability. Information: Arlene Schmid, 665-8773.

HOW TO JOIN

Send name, address and phone number with check or money order payable to: WCHS Membership, c/o Patty Creal, Treasurer, P.O. Box 3336, Ann Arbor, MI 48106-3336.

Annual dues are: individual, $15; couple/family, $25; student or senior (60+), $10; senior couple (one 60+), $19; business/association, $50; patron, $100. Information: 662-9092.

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