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## Cat Crotchett and a Quirky Studio in East Hall

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Professor and Area Coordinator of Painting at WMU Cat Crotchett

Friday, Feb. 17 at 10:00 AM

At this is a bookstore

**Cassie:** Okay, and then if you wanna start by just introducing yourself, if you could spell your last name for the transcription to make sure that we get that right.

**Cat:** That would be good.

**Cassie:** Yes, and then we will talk about your connection with WMU.

**Cat:** Okay, so Cat Crotchett. My first name is C-A-T, my last name is C-R-O-T-C-H-E-T-T. I came to Western in 1996, and when I came here to interview, I had been living in Virginia. And I remember flying in and just thinking, "I don't know, this place is awfully brown." It was the beginning of May, and everything in Western was blooming– or in Virginia was blooming.

And when I had my initial tour of campus, the person who gave me the tour had disabilities, and so she didn't encourage me to get out and go to East Hall. She drove past it and said, this is where our studios are. And when I was offered the job, I had some hesitance because there were some things I hadn't seen, including faculty studios.

So I contacted Phil Vanderweg and he arranged for me to come out and stay overnight and I was driving to Indiana to see my parents anyway, so I picked up my mother cuz I have three older sisters, two of whom have graduate degrees in art, one of whom had taught at a university.

And my mother came with me cuz we were in the old Sangren Hall, and the facilities were scary, and part of my charge was to refurbish those facilities. And she looked around and said, "I don't know, honey, it just looks like an art department to me. I don't see that it looks that different from any place else I've seen."

And one of the places I wanted to see was East Hall in the studios. And as soon as I saw the studios, I was ready to sign my contract, because any place that would put that type of investment in their art faculty for research seemed like it would have to have some special things going for it.

And East Hall was a really special place. And I haven't gone back since the renovation.

**Cassie:** Yeah, it would be weird. It's completely different from what it was when you were there, right?

**Cat:** Yeah, and my studio was there for eleven years (Order name called) I think that's me... Yeah, it's not. So my studio was there for eleven years. And what I remember was

initially just the luxury of having a studio that wasn't just a room in my apartment, cause that's what it usually had to be. And so the space really facilitated me getting my work much larger and experimenting with different things.

And it was kind of a quirky place, and the room still exists. It was in the part that they kept in the renovation.

**Cassie:** Okay, it's on the upper level or maybe in the basement?

**Cat:** It was on the main floor.

**Cassie:** Okay.

**Cat:** And I remember when I opened the windows, there weren't any screens or anything.

And because I was working with Encaustic, which is hot beeswax, bees would fly in and say hi. And I would bring my dog with me cuz I had just gotten a dog the summer before I moved here. She was a

border collie named Max. And I have this great picture a friend took of me, cuz she and her family were walking and my windows were open and they said, "hi Cat!" and I came to the window, and so did Max, so we're both at the window.



He was always with me, and he was not very well-trained at the time, so he would just run through East Hall to see if there were people that he knew. He was very social, and it was a good place to have a studio dog because it felt like a forgotten part of campus.

So when you stay there at night, it would get kind of creepy, cuz sometimes vagrants would hang out in the basement. So I would usually have the dog with me when I went there. But it was a wonderful experience, in part because it facilitated real experimentation, and also because you could see the history of the place in the building.

**Cassie:** Right.

**Cat:** So, in my studio alone, it had really tall ceilings, but it had this little cubby area with a door and a sink, and then above that were cupboards.

And I had to buy a special ladder to reach the cupboards to store anything there because they were so tall. So I was always curious to envision how they would have been used originally, because they had probably had some sort of scoping ladder, like a library ladder.

And then I liked to hang out in the archives when I needed the Internet because the building wasn't wireless. And in the archives, they had part of the original track.

**Cassie:** Above the gym?

**Cat:** Yeah, above the gym. And then somewhere, I remember seeing some of the rings that they had for gymnastics.

**Cassie:** Wow, still hanging from the ceiling?

**Cat:** Yeah, I think they were in a friend's studio who was in the basement.

The basement was really interesting because it was at one point used for a horror movie that filmed in Kalamazoo cause it was really creepy.

**Cassie:** Really?

**Cat:** Yes. Yeah, I think they filmed for a weekend or a few days at East Hall.

**Cassie:** Right, yeah, I have heard of that, actually, and how I think there were rumors at the time, I think, of the ghost of Dwight B. Waldo haunting the hall and things like that. So I do remember that a little bit.

**Cat:** I never experienced anything like that, but I do remember the bathrooms on each floor were very different, the public restrooms. So the ones back near the rotunda, you had to step up to get to where the stalls were and it was a bank of stalls that were all elevated, and I always had to remember I was in that bathroom because I've tripped coming out of there.

But also, it was great to see the gallery spaces there, because we had a gallery space in the rotunda, and then a separate room that was adjacent to that, that was more of a square box room. But people did really interesting things in the rotunda.

**Cassie:** Do you remember any of them?

**Cat:** I remember the more traditional ones. I just remember there was so much flexibility to the space, both for exhibitions and for student studios that I noticed students did things they wouldn't have done in a normal painting room because they had shared studios. And they were all huge, they were all big, especially for undergraduates. A lot of universities don't supply undergraduate studios.

And right now, we have them and they're not shared, but they're like cubicle walls. But these all had doors. They were enclosed rooms.

**Cassie:** How big were they?

**Cat:** It varied, and I remember every once in a while, someone would get a space to themselves. Most of the time, it would be two people sharing a space, but like a space that could be over 600 square feet.

**Cassie:** Okay, wow.

**Cat:** So pretty big.

**Cassie:** Yeah, how big was yours?

**Cat:** Mine was around... I never counted the ceiling height as part of the square footage, because the floor square footage, I think, was around 600 or 700 square feet, and mine was one of the smaller studios.

**Cassie:** Wow, yeah. And were you around other faculty then like your studio?

**Cat:** I was in one sense. So my studio was right next to the staircase that went up to the second floor in the main part of the building, and Phil Vanderweg's was on the other side of the staircase, so I didn't have-

I don't remember anyone having a studio adjacent to me, but there were a couple of studios down the hall as you went towards the archives.

**Cassie:** Okay.

**Cat:** But I remember one of them was used when we had some Fulbright artists here from Indonesia. And they taught a class over in East Hall because I could smell their waxes when I would come in.

**Cassie:** Wow. And so were these studios in East Hall used quite frequently by students and by other faculty?

**Cat:** Yes and by graduate students, too. Because we still had an MFA program in all studio areas at that time. Yeah, they were regularly used. And it was great when I taught advanced painting because most of my students, all of them at one point, were in studios and it was just BFA painters.

So I would go visit the studios and then if I needed to show them something in my studio, they could just come over and see it. It was kinda an unspoken rule that if you weren't invited into someone's studio, you didn't come because they were there working. It was their research time. But it was really nice to have such close access to where they were working and their ability to have access to where I was working.

**Cassie:** Right. How do you think that affected student teacher relations at the time?

**Cat:** I think it gave it a real sense of camaraderie. Because when you teach the more intermediate and advanced students in particular, who are majoring in studio areas, you're trying to help them learn how to solve problems as visual artists. And that's what you're doing in your own studio practice. And I think it gives more street cred to how you talk about your studio practice.

And also we would have open houses periodically. So I think at least once a year where all the studios would be open and people from the campus community and the community could come in and see what we were doing.

**Cassie:** Were those successful? Were they busy ever?

**Cat:** I felt like they were very busy.

**Cassie:** Okay.

**Cat:** Yes. Because I remember taking my son to one before he could walk and having to carry him around in his pajamas. Yes.

**Cassie:** Wow. That's really cool.

**Cat:** And the other nice thing was there was a room back near where the rotunda was.

It was a conference room, so it was used for seminar classes and it was also used for faculty meetings. And when Phil Vanderweg was director, he would schedule the faculty meetings from three to five on Saturdays. Because there would be show openings from five to seven. And it was right next to the gallery, so you could just stay.

Well, the nice part of that was when we hired faculty with kids, their whole families would show up for the receptions. East Hall was... the graduate students would be there, the undergraduate students and faculty would stay from the faculty meetings. So it helped foster a sense of community within the school.

**Cassie:** Yeah, definitely, right. So you started, you said, in '96? Okay. And then when did you have to end up leaving East Hall? What was that like?

**Cat:** That was hard for a lot of reasons. I actually left a year before everyone else because when we opened the Richmond Center in 2007, so that's when I left, they told us they were kicking us out of East Hall, but they didn't mean it, so they waited a year.

So I had moved and I had actually moved within East Hall that last year to a studio that was West Torn Band, that I'm not as fond of was that bigger space because I was running out of storage space for my work. And so when the exhibitions director who had a big studio retired, I took hers for a year.

So I had moved from my initial studio after a decade to that space. And then I moved to a studio over on Patterson Street near where the old Smart Shop used to be, which I think became Boatyard Brewing. It was a building separate from where they had the pub.

My husband was a writer and he had a studio there. So I moved into the space behind his and we had to rehab it. But I was only there a year. Because then we got spaces in Park Trade Center and it's very expensive to rent studio space.

**Cassie:** I can imagine.

**Cat:** I would rather have it subsidized.

**Cassie:** Yeah. So you ended up leaving early. How did it feel to leave East Hall after a decade? Because after that it was less stable. You said you've moved around, so you only spent a year sometimes?

**Cat:** Well, I spent a year over at a space I rented and then we got spaces in Park Trade. So I've actually been in my current space for about 15 years.

**Cassie:** Okay, so longer than you were at East Hall?

**Cat:** Yes.

**Cassie:** What is the difference now from where your studio is now to where it was at East Hall?

**Cat:** Well, now it's a different type of community space and I would say it's also changed because the building is owned by a corporation or managed by a corporation rather than an individual. So in some ways I felt like East Hall had more of a community feel. And initially when I moved to Park Trades, it had that because it was privately owned.

And they had hired people to do publicity for the building and do community related events. So there was always the Art Hop. So it was nice to be in a building that was on the Art Hop and that had open houses twice a year. But when the building went out of John Thingstead's hands, there weren't community events the same way.

They would have potlucks or celebrations where you could meet other people in the building. So that's a difference. I don't know most of the people in Park Trades now.

**Cassie:** Okay, I see. Right. Took away some of that sense of community and camaraderie that happened to be at East Hall, when you were there.

**Cat:** But at the same time, anyone who has a studio provided by Western has a big Western seal on their door. So it does identify the Western faculty and it is really nice to have Art Hops and access to that.

So it was kinda a trade off. And I have one of the smaller studio spaces of the faculty in Park Trades.

**Cassie:** You went from having, like, bigger and now it's a little bit smaller?

**Cat:** No, I would say it's probably maybe just a little smaller than my first studio at East Hall. They were about the same size. Yeah.

**Cassie:** Okay. So I just have a few more questions for you. I was wondering if you have any memory of any exhibitions or events that happened in East Hall while you were there. Anything that sticks out or stuck out to you?

**Cat:** There were so many that happened. I remember purchasing an artwork from an undergrad student who had an exhibition there. And I remember going for her BFA review committee, because when students had exhibitions, their committee would come and review the work and grill them about it. So it's like an exit interview, in a way, or a thesis defense.

And I just remembered it was a quirky space, but it was always kinda wonderful to see art there. Because of the things people could do, but also the rotunda, because you would walk in and you could see the walls in a different way. One thing I do remember in particular, though was a faculty who taught a class I teach now, which is Introduction to Art. The class used to have a big budget, and he brought in the performance artist Pat Alesco. His name was Dick Kevin and he's retired now. And he partnered with myself.

So I was head of the foundationary at the time, and Wendy Babcox, who was head photography. And so we got a bunch of students together from the foundation program in photography and had a weekend workshop with her. And then the performance occurred in East Hall, and it involved the stairs.

It was called Know War, K-N-O-W War, and yeah, really well attended by the students. They had a great time. And she's an internationally recognized artist, so it was a real opportunity for them to work with somebody who had been around for a long time.

**Cassie:** Right, yeah. Wow, that is really cool, actually.

**Cat:** It was great. It was a fabulous experience. And we used some of the classrooms in the old Sangren Hall to build certain things, and then shifted everything to East Hall, where the performance was gonna take place.

So final things were produced there. And she was also known for doing these big plastic inflatables using, I think of it as sheeting plastic that you can buy at Lowe's at a hardware store.

And so, I remember there were some inflatables and students learned how to do that. I don't remember specifically the performance itself.

**Cassie:** Right, yeah. Were there any difficulties in getting some of these materials and things in and out of East Hall then? Because I know at the time it might not have been such an accessible building. I don't think there are any ramps or anything like that.



**Cat:** There were no ramps. So there were issues of accessibility. We didn't run into them very often in part, because I think I don't know that the whole campus was accessible at that point. Or it could be that we didn't have as many students who needed accommodations. We do now.

**Cassie:** Yeah.

**Cat:** But what I remember, is when I had to move out of East Hall—I seem to remember some big work tables and stuff, and I had to get them down a half flight of stairs to the door to the outside.

And I remember we had to call on a couple of friends to help us. And at the time my son was little. So when he was born in 2005, I was in the studio I originally was in.

And I can remember taking him with me to the studio cause he would nap, so I would do it around his nap time. My husband and I each had pack and plays in our different studios and bouncy seats. And I would take him there in time to give him a bottle and put him down for a nap so I could get a couple of hours of work done.

And then when I moved from East Hall, I was in a different space and I had a doorway where I had a Johnny jump up so you could suspend it in the doorway. He would just jump. And I had an activity saucer. And when I moved out, he was in the activity saucer while we moved stuff out of the building.

Because he was happy. So it was like, okay, you're fine.

**Cassie:** Wow, this little baby.

**Cat:** The dog was keeping him company, yes.

**Cassie:** Wow, I just had one more question, really. If you had any other memories or stories that you wanna share, were there any topics that we didn't touch on today that you wanted to share?

**Cat:** I'm trying to remember. For me, just overall, that was the reason I came here. It was seeing East Hall and the studio spaces there.

And there was something really special about that space, and having so much of the art department as a community there, that we had activities there on a regular basis. And we were really the ones who used it the most-

As in the Archives. I'm trying to remember specific... I remember my dog running all over the place through East Hall. I'd have to go chasing him. This is before I learned to train him. And he was still a puppy, and I have to chase him and see where he ended up. But part of that was it was a building where you were free to explore— In part because it was somewhat ignored by the university.

So it gave anybody who had a space there kind of license to explore in different ways without feeling they had big oversight.

For example, I did my graduate work at Bowling Green State University, and I stayed there to teach part time, and was there when they built an addition to the original art department. And I remember when that was built, we couldn't get anything dirty because it was new and clean, and they didn't want things to get dirty.

But things get dirty when you make art.

**Cassie:** Right.

**Cat:** That's just part of it. So there was no concern about that in East Hall.

**Cassie:** Right, yeah. You had a little bit more freedom, and I think you, and then the Archives, were the last inhabitants before it was renovated then, right?

**Cat:** Yes. One thing I remember that was negative, though, was that the studios were insanely hot. My studio was insanely hot. So I actually had a temperature gauge, and it was 90 degrees in the winter one day. So I had to-

**Cassie:** Old heating system, right?

**Cat:** Yes, and I worked with Wax. So I had to call them and say, "You know, my research is in danger because it could melt if it gets too much hotter."

**Cassie:** Right.

**Cat:** And so they wrapped insulation around all the heating, all the steam pipes in my studio, which helped.

But it was interesting one day to walk into the studio and my door was hot to the touch, cuz it was so hot in this room. Cuz they couldn't control a lot about the mechanicals and then the windows, I think, were really old at that point too, so it was like- Which is a blessing and a curse.

**Cassie:** Wow, do you remember any other quirks about the building?

**Cat:** The whole building was so quirky.

**Cassie:** Yeah.

**Cat:** Cuz I remember some of the rooms in the basement had old furniture stored in them, old classroom furniture.

And I remember a senior faculty, it was my friend, Paul Roberts, when I moved here, had a studio at the back that was huge and he was a paper maker. And he would come in all the time. So he was a good example of how to continue your own research as someone who's a visual artist in academia.

And he was internationally known as a paper maker. And he would tell me stories about how the building was used, how he knew it had been used when it was a normal school.

Like where the trolley was to take you up and down the hill. And the hill was gone at that point. It had been raised to make room for a practice field. So I would hear stories both about when the hill was cut out and where they went in the Vine neighborhood. But also stories about, so and so has the studio where this was done.

And we know it because there are these artifacts there that are either in the wall or on the ceiling, like where the gymnastic rings were and things like that. So people could help bring the old history to life because of what they knew about university history.

**Cassie:** Wow, great. And Archives being there too, I'm sure that helped a little bit.

**Cat:** It did, and it was always so cool to go hang out in the Archives and just see the track up there.

**Cassie:** Right, yeah. I'm sure it was no longer used?

**Cat:** No—But it wasn't a huge track, and it was angled. And so I always wondered, like, how comfortable was it to run up there? Because you'd feel the precariousness of being suspended in the air.

**Cassie:** Yeah, right.

**Cat:** Cause it's not like there were solid railings. There were railings up there, but...

**Cassie:** Well, I wouldn't have been able to do it. And that was high up, right? Cause it was in a gymnasium, so it had to have been-

**Cat:** It was.

**Cassie:** Wow.

**Cat:** Yeah, so it was at the second floor-

**Cassie:** Off the track as well? Were there still rooms up there?

**Cat:** I don't know, because I never went up there to the track. I do remember the back part of East Hall had the best view of Kalamazoo because you were elevated and could look down into the city.

And so that was always great to go out the back door where the back portico was, which is what most people saw of East Hall in the community. Cuz that would be kinda the public face of the building. It was, right, the columns there.

**Cassie:** Yeah, did you have anything else that you thought of-

**Cat:** I don't think so. You're making me wonder if I should stop by East Hall and actually see what it looks like inside on my way to the studio after this. But we'll see.

**Cassie:** Yeah.

**Cat:** I'm a little afraid to.

**Cassie:** Right, right, I mean, it might change the mental image that you have in your head right now of East Hall.

**Cat:** Well, and I-

**Cassie:** I'm sure it's very different now.

**Cat:** Yeah, and I didn't see Wallwood until after the renovation, so I know how that was renovated.

And I know that in East Hall they have some banks of windows now where the stairs are going up to the second floor. Which isn't where the stairs used to be. I don't know what they kept.

**Cassie:** Yeah, well, I know one thing that sticks out for a lot of people is the stairs because they used to be curved from the use over the years. And now, obviously, they're not.

**Cat:** Right.

**Cassie:** So a lot of people actually notice that and then the windows. Because the windows are obviously-

**Cat:** Well, and the doors cuz the doors were old oak, solid wood doors. They were gorgeous.

**Cassie:** Right, mm-hm. And if you do go up into the attic and then the attic, and then into the cupola up there where all the signatures are and things like that, it used to be just open free space. But now, of course, all the new, like, HVAC systems up there-

**Cat:** That's interesting. I don't know that I was ever up in the cupola. And I don't like heights. Yeah, I've only heard of a few people that knew about it and dared to venture up into there.

**Cassie:** But seeing if the signatures are up there, they are still all there. So that's pretty cool.

**Cat:** That's great. I do know the students got up to lots of mischief when they had studios there.

**Cassie:** Yes, yeah. I did interview one student so far that had a studio there. I'm not sure if you remember. I think his name was Nick.

He was a student who had a studio there. And he said he remembered an exhibit that they did in one of the rooms that somebody was like, okay, go ahead and use this small little room. And they made a bomb shelter exhibit or something like that.

**Cat:** Interesting.

**Cassie:** And yeah, it was interesting to hear. But they had set it all up like it was apocalyptic. And it was right at the end of East Hall. So it was pretty cool to hear about some of those stories, too.

**Cat:** Well, I think one thing about studio space there, for anyone who had one was that you kinda felt like the building was ours.

And because it wasn't refurbished, you could do whatever you needed to there. I mean, the flip side of that is I'm pretty sure the tiles in my studio were asbestos tiles, which is not so good.

**Cassie:** No, no, there was a tradeoff.

**Cat:** Yeah. (Laughs) But if you're looking for students to talk to, I know there was an undergraduate student named Daniel McLendon who's a professional artist in North Carolina. And he's got a really good website. And I remember his studio because... I'm pretty sure it was him.

He was on the second floor or the first floor towards the archives, I can't remember. But he had a hammock in his studio.

**Cassie:** Really?

**Cat:** Yeah, suspended from the ceiling. So when he needed a nap, he could just hang out in his hammock. I thought that was really cool.

**Cassie:** That is cool.

**Cat:** And it was also nice to see the birdhouses that had been put up years ago on East Campus. It was a very special place.

Sometimes the neglect of the place, especially in the evenings, cuz I remember being there at some point where something happened and I had to call campus safety. Like my husband would make me call him when I left the building.

**Cassie:** Yeah, right. I think at that point towards that, too, I've heard that East Campus, especially, was being so neglected that people would come and a lot of graffiti was happening. And there were, like, people that would scale the buildings or something like that.

**Cat:** Really?

**Cassie:** Yeah.

**Cat:** Okay, I don't know about that.

**Cassie:** Yeah, so I did hear about that. Yeah, right. So security was called over. It sounds like a lot in the early 2000s on the campus.

**Cat:** Well, and there was also all the speculation about what was gonna happen to East Campus. Because I remember before I came, I think Diether, who had been president for years, had an idea to turn East Hall into condominiums. So he was trying to work a deal with some development, and of course, it didn't happen.

But it's kind of like... I was reading in Kalamazoo Now this morning, that today or yesterday... about the arena.

So there's been talk about an arena downtown for years, and now it's a secret committee. And so there's always been speculation if park trades will be torn down to accommodate the arena or what that'll do. But you never know if these ideas will actually happen or not. Things come and go.

And it sounds like there were always rumors towards the end of East Hall. But then when it did happen, it was like no. But then it was like a year later when it really happened, so it's like, yeah.

Well, and Friends of East Campus has always been a really active organization since I came here. So it was always nice to know that they were watchdogs and trying to keep an eye out for things. Cuz I always thought, truthfully, that what should be in East Hall, which is now Heritage Hall, and I kinda miss that it's lost its name.

I always thought the president, the administrative offices of the president and the provost should be there.

**Cassie:** Right, yeah. Like they were when it was still part of the university classrooms and offices before the admin building was built, I believe. And then when it was the training school, those principals and everything, I think, had offices there, too, so.

**Cat:** Right because, now I haven't taught my big lecture class in person since the pandemic. I have 119 students, so it's been online since then. But when we would talk about architecture, I would always ask them what buildings they've been in. And it was interesting to see how many had never been to East Campus.

**Cassie:** Right, yeah. Because I think the College of Business was there before the School of Art. But when it was College of Business, that was like 60s to late 80s, early 90s. And then it was School of Art, and then it was-

**Cat:** Yeah, and then once it became Heritage Hall, when I would ask that question, students had been there. So one real advantage of the renovation, I think, is that it's more on their radar as a place.

**Cassie:** Yeah, right, yes, and the accessibility. Say all the new parking and everything, because they toured because of that.

**Cat:** Right.

**Cassie:** Yeah.

**Cat:** Parking for tailgating and accessibility to the stadium.

**Cassie:** Yes, right, yeah.

**Cat:** That was the other thing when there would be football games is that you could hear things. Like hear the marching band and cheering and things like that.

And fireworks, and then parking would always get crazy. And then the thing that would get really crazy is they would close that parking lot to people who had studios in there when they needed to use it for game days.

Cuz I remember one occurrence where I was turned away, and I remember a couple of others where I was able to muscle my way through, cuz I have a space there and you need to let me in and I'm not paying you money to park here.

**Cassie:** That's crazy, wow. So they just expected you to not go to your studio that day or something?

**Cat:** Yeah, I don't think they were thinking about it.

**Cassie:** Wow, that is crazy, yeah. Right, cause Waldo Stadium would be right across Oakland Drive, behind Vandercook, I think.

**Cat:** Yeah, so there would always be a lot of traffic on green days.

**Cassie:** Wow, yeah, so would you get there early in anticipation of it?

**Cat:** I would, because when they first started doing it, it wasn't well publicized.

**Cassie:** Right.

**Cat:** And then I think they hit a point, not unlike the Kalamazoo Classic, cuz it intersects with my neighborhood. So we can't get out of the neighborhood very easily at certain times when that runs. I think the organization learned, we need to make sure and let people know what dates the parking lot is gonna be closed.

**Cassie:** Right, wow, that's interesting. It wasn't really publicized, so it would just be shut down.

**Cat:** And you'd have your plan to go do your research. Like I said, I managed to muscle, I wasn't nice about it.

**Cassie:** Right, I mean, they're blocking you.

**Cat:** Right, and I have a research space here, so that was one of the inconveniences. One of the nice things was that you could easily walk there from campus, from main campus to east campus.

And I live over at Howard and Oakland, so it was a pretty easy walk from there. And before that, I had a house in the vine neighborhood. And so it was really nice.

**Cassie:** So just down the hill?

**Cat:** Yes, and it was really nice to walk up the steps to the hill and see that view of East Hall.

**Cassie:** Yes, right. And what was your route then from east campus to main campus?

**Cat:** I'll be honest, I never walked that route. I don't think I ever walked it, but I knew students could. But it would take a little while. So when I would have students I needed to meet with there, if they had a class just adjacent to that prior, I had to schedule our meeting time slightly later to give them time to get there, or they could take the bus.

**Cassie:** Right, yeah. I've always wondered when people did walk between the campuses, what routes they would take.

**Cat:** They would take Oliver, that was the main route, Oliver down to the rec center.

**Cassie:** That's what I imagined, but I wasn't sure cuz I didn't know that they could have gone the other way, technically, but that they'd have to walk down the stadium.

**Cat:** Right, which isn't as nice of a walk.

**Cassie:** Right, yeah. Well, I didn't have any more questions. Did you have anything else that you wanted to talk about?

**Cat:** I don't think so.

**Cassie:** Well, thank you so much for sitting with me today and talking with me and sharing some of your stories and memories, I really appreciate it.

**Cat:** You're welcome, and it's a great project. I think that's really worthy cause it's part of the history of the university.

**Cassie:** Yes, yeah, I agree. And it's become a project that I particularly am really passionate about now. But I think that other people will get excited about it, too, because it was such a wide variety of people that have been interviewed, for this project.

So we have people who graduated from the university high school in the 40s. So we have people who knew what East Hall looked like in the 40s. We have stories of a woman who went to school when it was a teacher's college in 1917 and then all the way to the archival people and the School of Art in the 90s and early 2000s.

So it really spans... stories that span almost 100 years at this point.



**Cat:** That's great.

**Cassie:** Really amazing project, yeah.

**Cat:** Well, you've learned a lot.

**Cassie:** Yes, yeah. And the preparation that I had to do beforehand to know what people were talking about because obviously, names change, of course, and the buildings changed quite a bit, and the landscaping and just the layout of Kalamazoo in general in relation to the university, so yeah. But it is amazing to see some of these memories, because then you can really see the life that existed all in and around East Campus.

**Cat:** Well, and it's the community that existed on and around East Campus, and it changed as the purpose for the building changed.

**Cassie:** Right, yeah, it's just interesting, too. But thank you so much for sitting down with me today.

**Cat:** You're welcome, Cassie.