

SIDEBAR : PORCELAIN PAINTING

Biscuit or bisque - unglazed porcelain or pottery.

Bone china - standard English porcelain containing the ashes of bones, making it more chip-resistant.

Ceramics - the process of making useful or ornamental objects from clay by shaping them and then firing at high temperatures.

Clays - natural earthy materials that are plastic when wet, consisting usually of hydrates of silica. Different kinds and colors of clay account for the differences in the finished products. Clay can be molded into almost any shape.

Earthenware - pottery made of baked or hardened coarse and

opaque clays.

Glaze - a shiny coating, rendering porcelain impervious to liquids and imparting a surface brilliance. Glazes can be translucent, opaque, or colored.

Kiln - a furnace or oven for drying something by exposing it to high heat.

Porcelain - a strong ceramic material that transmits light and that has developed vitreosity (the quality of brittle glass) by being exposed to heat.

Pottery - any receptacle made of clay, but usually referring to earthenware fired at low temperature as distinguished from stoneware or porcelain, fired at higher temperatures.

Stoneware - a hard, opaque, vitreous ceramic ware, usually "salt-glazed" by throwing common salt into the kiln when it reaches maximum temperature. The salt decomposes into sodium oxide and hydrochloric acid. The sodium oxide combines with the silica of the pottery to form a thin coating of glass.

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1,385 words

THE KINGDOMS, THE POWER, AND THE GLORY
OF
AFRICAN TRIBAL ART

Written by June Grayson, Photographed by Richard Grayson

You might say that E. Eliot Benezra, M. D., has a sub-

specialty in masks. In his consulting room, this Chicago psychiatrist helps his patients find out what's behind their masks. In the African room of his suburban home, Dr. Benezra studies the origins of his own burgeoning collection of African tribal masks and sculptures. The insights gained from either discipline illuminate the other one. Modern man is not as different from members of those African tribes as he might think.

"I have always been interested in the history of mankind with its vanishing art and cultures," says Dr. Benezra. "So ten years ago I went to Africa with a group of physicians from my medical society. I was eager to see African people in their everyday lives."

"But African was not the way I imagined it to be, although my fantasies were probably based on old Tarzan movies. We did get to see some native animals in a national park but our guide could almost call them by name. And we saw some ceremonial dances performed for tourists. The Africa I sought, however, had already disappeared."

"I did not think of Africa again until a dinner party five years later in a home filled with African art - bronzes, terracottas, wood carvings, figures, and masks. I finally saw in suburban Chicago what I had hoped to see in Africa - the very

essence of its art and culture."

Dr. Benezra bought the first piece of his collection that very night from an African importer who also attended the party. The carved, wooden divination bowl remains one of his most prized possessions.

African art should never be called "primitive." In fact, it is highly sophisticated art, rich in its diversity. The truth is that primitive art in general, as well as the craftsmen and artists who create it, is not primitive at all, but the result of centuries old, elaborate traditions. Westerners still have a long way to go to understand the cultures that produce such art.

African rock art has been dated back to 9,000 B.C. What the Europeans merchants and missionaries to African found from the fifteenth century onwards were not the simple, barbaric curios of a newly, enlightened people but evidence of two thousand years of African creative genius.

It took the Parisian artists of the early twentieth century to proclaim the artistic merit of African tribal art. In fact, influences from African masks and statues have been found in the works of the Cubists and Surrealists. These artists insisted that naturalism was not the only way an artist could express

himself and that African art represented a different, but no less valid, reality.

Picasso said that "primitive" sculpture" has never been surpassed. In a painting by Picasso in 1907, Les Femmes d'Alger (O.J. No. 114), the heads of the dancing nude figures are clearly based on African masks.

"African art is rooted in religion," continues Dr. Benezra. "And African religion is generally based on animism, the assumption that supernatural power resides in all parts of creation - human, animal, plants, rocks, and rivers - and that this power can be tapped, controlled, and directed by ritual means. Animism believes that both animate and inanimate objects possess an innate soul. Even the dead retain this force. So the departed ancestor spirit, the spirit of an animal killed in a hunt, or even the spirit of a tree cut down, may constitute a danger to the tribe until they appease it by sacrifice or other rituals. In the case of a dead ancestor, a sculpture or a mask may have to be made to provide a home for the wandering soul and to focus that power to help the living."

"African art is conceptual, not naturalistic," Dr. Benezra says. "It does not represent an object as seen by the eye. A mask does not represent fear. It is fear itself. Each sculpture

gives us a message about the mysteries of creation, religion, history, and social structure."

"Such animism is not too far-fetched from our western culture, especially around Halloween," observes Dr. Benezra.

"Houses are haunted by ghosts. People are bewitched and cursed. Even though we deal with this humorously at Halloween, freaky things continue to happen throughout the whole year in our own lives and in the lives of others. I sometimes wonder if it is counterphobic for me to have these art objects in my own home - perhaps a way of keeping unconscious personal fears of magic and mysticism at bay."

African tribal art usually refers to African south of the Sahara. Northern Africa developed differently because its Moslem religion proscribed the making of images.

Most of Dr. Benezra's collection is from central and western African tribes. Since wood does not last in that climate, his wooden pieces are from this century. He usually buys from the importers he met at the dinner party when they return on their yearly trips to the United States. Some antique shops also specialize in African art.

A single mask may cost from \$100.00 to a \$1,000.00. Larger figures may cost several thousand dollars. Still, Dr. Benezra

believes that an African art collection can only increase in value. "Fine art museums have elevated tribal art to a major art status," explains Dr. Benezra. "The Metropolitan Museum in New York has an outstanding collection of African art. Although most of the American collectors I know are white, I should think that collecting by black professionals will increase as they can afford to travel and buy the things that attest to their roots."

Happily, African art is not dying. Although some recent African political regimes have tried to stamp out tribal customs to promote modernization, most modern African leaders hope to encourage the continuation of both traditional and modern artistic achievements.

If you travel to African today, you can probably start an African art collection by purchasing African "airport art" - ivory jewelry and hand-carved wooden figures in the Nairobi airport for \$5.00 to \$20.00.

"You can tell if a piece of African art is authentic or just made for the tourist trade," Dr. Benezra says. "Examine the masks for sweatmarks or erosion by termites."

Collectors who want one-of-a-kind pieces for their collections will probably have to establish a working

relationship with a specific antique dealer or an African importer, as Dr. Benezra has.

Then comes the fun of research, for many dealers don't really know the background of an item which they may sell. Tribal characteristics can be recognized by the posture of an image, bodily proportions, the shape of the torso, details of a headdress, scarifications of the skin, the shape of the different features, the type of dress, and the ornamentation. Each tribe in African may have some unique feature that is identifiable by an art connoisseur or anthropologist.

"When you start a collection like this, you can never see how it is going to take over your life," continues Dr. Benezra. Even when Barbara says - enough, enough - I can only say - one more, one more."

According to Barbara Benezra, African art grows on you. "The more you are exposed to it, the more you appreciate it. You see different things. It is an adventure for both of us whenever we buy another piece."

"The nicest thing about this collection," Dr. Benezra continues, "is that my wife doesn't need to dust it. Repairs and maintenance are non-existent. In fact, the pieces should not be dusted, they should not be polished, and they should be left just

the way they are after years and years of exposure to the elements. They are supposed to be cracked and scratched. They do take up a lot of space, however, and that becomes a consideration."

"Art collections used to be restricted to kings, the church, and a privileged few," Dr. Benezra says. "Now collecting can be a passion of an ever-growing number of people. The use of masks has been known in every culture - to hide and to reveal. We can only enrich our own lives as we appreciate the lives of others."

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2. Warrior, brass, circa 1870, Benin, Nigeria.
3. Same as #2, side view.
4. Amommo, ancestor born when Amma, the creator, copulated with the newly formed earth. Upraised arms in the Tellum style. Dogon bribe, Mali.
5. The Queen, Choke, Angola. Rare to obtain anything from Angola because of Marxist government.
6. Same view.
7. Stool, Ashanti, Ghana. Note the unusual light green color made by rubbing herbs on the wood. The Ashanti believe that an individual's stool houses his spirit after death.
8. Same stool, with Dr. Benezra and his cat.
9. Divination Bowl, Dogon Tribe, Mali. This was Dr. Benezra's first purchase of African art. It was expensive. People of the tribe go to the religious leader to have their fate read from the magical and medicinal herbs kept inside the bowl. Pregnant women rub their abdomens with the contents of the bowl to protect their unborn fetuses.
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13. Bronze figure, Queen Bobo, Uptuwalta, West Africa.
14. Head dress, Ekoi Tribe, Nigeria. About 70 years old. Note realistic features. Has horns covered with antelope skin. The Ekoi were headhunters. It is believed that they danced with human heads and sprinkled blood on the soil to enhance fertility. Wooden carvings are probably a fairly recent replacement for human heads. Though antelope skins are used now, the skins of slaves and slain enemies supposedly were used until the end of the nineteenth century.
- 15, 16 These two are a pair and should be used together in one picture. Two ancestor figures are used at a harvest feast. From the Bamileke tribe, Funbarne, Northern Cameroon. In #15 the man is holding a pipe. In #16 a woman holds a rifle in one hand and gun powder in the other.

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18. Terra-cotta figures. Bamileke, Cameroon. 19. Maternity figure. The spirit of the bird protects the pregnant woman from evil spirits. This is a beautiful wood sculpture with good art work. Dr. Benezra bought this as one of his early acquisitions at a modest price. Now it has appreciated to the price of a good condominium. In traditional Senefu symbolism, the woman and bird together represent a fundamental view of existence.
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35. Dr. Benezra sitting on the floor in front of a low table on which many of his African sculptures are displayed. The macrame window hanging was made to order by a Chicago craftsman to blend with the collection.
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JOAN COWEN OF INTERIORS BY J. C.

ROMANTIC WINDOWS

Written by June Grayson

Photographed by Jim Ream

Every day is "Designers Showcase Day" for Joan Cowen and her staff when they install the window treatments her clients have been eagerly awaiting. Cowen designs in all styles but she is especially known for her luxurious, romantic, and sometimes vaguely Victorian window treatments. Such designs imply

luxurious homes, abundant in the Fox River Valley area forty miles west of Chicago where new million dollar homes are now commonplace.

Tom and Gail Scholten are president and vice-president respectively of Ashley Custom Homes, Inc. They not only build custom homes, but they have built a reputation as a client-centered builder. Their new home, nestled into one of the wooded hills just west of St. Charles, Illinois, is a welcome retreat where they can enjoy their five young children. It is also a place where they meet clients to plan their next building project.

They needed a designer who could translate their nebulous visions into the reality of specific fabrics and design - and someone who would not take six months to do it. Enter Joan Cowen.

Cowen was excited about the chance to design window treatments to complement the detailed architectural features that typify each Ashley home. Gail Scholten spend hours with the company architect achieving their inimitable designs. She has designed the tray ceilings featured in many of their homes. She supervises each step of construction. If she sees something being built that does not seem perfect to her, she has the

authority to stop the workmen at any point and have the work redone to her satisfaction.

Ashley homes are a designer's delight, according to Cowen - and the Scholtens are delighted with Cowen's window designs which are detailed on these pages.

Cowen has been in business in the area for fifteen years, but her love of beautiful fabrics started when she was a child and begged for gifts of material so that she could make doll clothes. Paradoxically, however, she became a registered nurse and worked in public health after graduation. Her career as an interior decorator began in 1970 when she bought a radial saw so she could build her own recreation room. Other self-taught skills quickly followed as friends and neighbors saw her work and retained her to help them with their decorating problems. This gradually led her into her career as an interior designer.

Cowen has no formal training in art and interior design. She taught herself by trial and error, research, and the helpful advice of other professionals. Her business has grown only by word of mouth and she has never had to advertise.

It is also a family business. As the business has grown, her husband Gerald, a recently retired businessman, has taken on

the onerous (to her) chores of accounting, payroll, and taxes.

Her daughter Kathleen, also a business graduate, is responsible for management but is moving into design, discovering within herself those same creative talents that her mother possesses.

Cowen attributes their success to the service they give their clients. "Some business people are totally irresponsible. They don't keep their word. They don't come or even call when they say they will. Your clients must be able to depend on you. We are absolutely rigid about keeping our word. We promise delivery four to six weeks from the time we receive the materials. That is much less than the norm for the industry, which is three to four months."

"When I first went into business I read someplace that you will never become successful by taking people's money and promising them things you can't deliver. When we start working with a client, we tell them what we are going to do and we live up to it. If we can't meet their scheduling needs, we tell them immediately so that they can go someplace else."

Cowen can make promises because all of her work is done in-house. She even has her own carpenters and upholsterers which allows her to use construction procedures unusual for the industry. Since she has moved into expanded workrooms she can

now accept requests to do fabrications for other designers.

Cowen keeps creative control of every project. She has a rule that two designers - and she is always one of them - go on location for a new client. "You can bounce ideas off of each other, and bring two different perspectives to each challenge.

Kathleen has a youthful flair that I don't have. She is especially good with fabrics and wall covering selections while my forte is window treatments and accessories. Together we are much more than each one of us is alone."

Cowen likes the challenge of sometimes working within a limited budget. "You don't need to be rich to have a beautiful home. We seek to establish such an open relationship with our clients that they feel free to discuss possible changes they want made instead of saying nothing and going elsewhere. If they are worried about costs, we can change the material or design, or use different fabrication methods. You may think that someone who can afford a \$500,000 house can afford the decorating, but that is not always true."

Cowen takes a relaxed view toward fabrication errors that might make some workroom supervisors frantic. "If we make a mistake, we try to figure out how to incorporate it into the

design so no harm is done. Tension and stress only reduce creativity and productivity. I try to laugh about any error and say - let's redesign this so we will have something more beautiful than the way we first planned it. As a result, we create a new and novel window design.

"For instance, Lucy, my workroom supervisor, accidentally cut the bishop sleeves on the bedroom windows for the Scholten house the wrong way. We knew that we had received the last bolt of the fabric in stock, so we just redesigned the bishop sleeves to run a row of shirred fabric through the two wrong cuts. The result is that we have a style now that has never been made before and it is absolutely gorgeous. When I look back over these last fifteen years, I find that every new design I have had to develop because of a error has brought us more orders than my original design."

Cowen thinks that everyone deserves a beautiful home. "You home should be a place of refuge, the place you love to be, so that you can find the peace and tranquility you need to go out again into our troubled world."

Love your work and perservere, advises Cowen. "Once we were flooded out. Another time an employee stole all of my tools and disappeared. But we never gave up. Our only goal is to

please our clients. We love what we do. We actually LOVE what we do. I am thankful every day that I can help other people find happiness through my own creative talents."

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BEDROOM: A new elegant look in Victorian is the Robert Allen 100% cotton black background chintz against the soft rose Robert Allen 58% cotton and 42% acetate fabric and the Robert Allen blue 50% cotton and 50% polyester moire. The lace is a Victorian cabbage rose pattern in B. Berger 100% polyester. The two wingback chairs, pillow, and dust ruffle are done in the blue moire. The black chintz fabric is also used as the wall covering.

We wanted to tie in the black fabric so we used it for a ruffle at the bottom of the fluff. Then we decided that the contrast of the lace and the black was too harsh so we added another ruffle of the rose fabric between them to soften it. A inserted row of Shirred rose fabric runs up the bishop sleeves.

MASTER BATH: Repeats the black chintz fabric used in the master bedroom as the wall covering and drapes. The pleated balloon is pulled into bows at the bottom of each pleat.

LIVING ROOM: The body of the drape is a hammered Robert Allen 80% cotton 20% acetate satin. The same Waverly print that is on the sofa is used for the inner pleat of the pleated balloon. The lace is the calla lily pattern, B. Berger, 100% polyester.

Palladium windows are the design of the day, but there is no palladium window on this living room wall. To achieve the elegant palladium look, we cut plywood to form the arch over the window. The hammered satin was pleated around the arch and a two inch ruffle finishes off the edge. A ten inch diameter rosette out of the Waverly print fills the center of the arch where the pleats come together and ties in the Wqverly print as well as picking up the deep burgundy accent used elsewhere in this room.

DINING ROOM: A 100% cotton Seabrook fabric matching the coordinating wall covering is used as the face of the balloon. the inner pleat is a 100% rose fabric by B. Berger. Lace is also

B. Berger 100% polyester. Two shades of rose are used to swag around the windows. The swags are held in place by rosettes in Williamsburg blue. A brass sconce to the left and right of the windows holds the ends of the fabric swag in place.

We have developed our own fabrication method, which I call Galveston shirring, for the beautiful French lace. So that the delicate patterns of the lace can be fully appreciated, no tapes are used on the lace. We sew rings on a special tab right on the lace, and instead of shirring it as full widthwise as is customary, the fullness is achieved through additional fabric in the length. If you want to appreciate the beauty of the lace by looking through the light of the window, you lower it. If you want it to appear to be a second balloon valance, you raise it all the way and it puffs and fluffs extremely well.

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BED AND BREAKFASTING IN THE FOX RIVER VALLEY

Written by June Grayson

Who said you can't go home again? That writer obviously never visited the Fox River Valley. Seven family homes and two small inns offer winter vacations that will warm your heart without whittling your wallet. You won't even need to help with the dishes.

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Romantic nature lovers like BARBARA B'S BED AND BREAKFAST

near Barrington. Les and Barbara Ayres will show you to your private suite in their hillside ranch. Barbara changes the linens and accessories, many of which she has made herself, to match the seasons and holidays.

Eat a hearty breakfast on a tray in your room or by the crackling fire in the den. Join the family in the breakfast room with its antique copper collection and home grown herbs.

The view from your picture window overlooks a wildlife conservation area teeming year around with plants, birds, and animals. You can follow tracks in the winter snow. A deer, or even a red fox, may brush against your window. In spring, enjoy the fragrance of thousands of apple blossoms and bulbs. The herb garden flourishes all summer. In fall, flaming wild sumac brightens up the marsh.

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Five years ago Rich and Barbara Helm spent a glorious weekend at a Galena, Illinois, bed and breakfast. Monday morning they saw a for sale sign on a rundown Queen Anne Victorian house two blocks off Woodstock's city square. By Monday evening, they owned the house, naming it the BUNDLING BOARD INN.

They had to replace all interior partitions and utilities

except the original solid oak staircase. Fortunately, both Rich and Barbara are professional woodworkers so they could share the drudgery.

Custom antique molding from a New England mansion now accents the parlor. A stained glass artist (also their dentist) made new transom windows of frosted and beveled glass in Victorian designs.

In Colonial America, strangers shared the same bed with only a "bundling board" between them. You won't have to share a bed but you may share the help-yourself Continental breakfast with international guest artists performing at the famous Woodstock Opera House.

"Being a bed and breakfast host is fun," Rich says. "We were lonely after our eight children left home. Now we always have wonderful people around us."

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The STRATFORD INN in Sycamore, Illinois, may be the only B&B to encase an old mansion. In 1925 Mary Whittemore, spinster owner of the mansion, sold her home with the restriction that she would be allowed to remain in it for life.

Developers built a three story hotel around the house. Now, several remodelings later, what remains of the mansion and its

ornate woodwork has been converted into four luxurious suites, the most popular one with a loft bedroom and a Jacuzzi bath.

Thirty-nine additional rooms, lobby, and conference rooms blend the elegance of an English Manor home with 20th century amenities. During the week, a restaurant and lounge are open in the building. On weekends, you can eat a continental breakfast in the lobby.

If you want to attend special events at DeKalb's Northern Illinois University or bike the 26 mile Great Northern Bicycle Trail, this inn's for you. It's not too soon to reserve your room for Sycamore's August Corn Festival and Steam Power Show or the October Pumpkin Festival.

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Howard and Donna Petersen own the COUNTRY CHARM INN south-east of Sycamore. A farm girl, Donna has always been a nurturer to her 14 younger siblings, her own children and AFS students.

"We treat our guests just like family," they say. At times, they have even given up their bedroom to accommodate additional guests.

City families like to come here. No wonder! This sturdy farm home boasts a new family room with sunken seating in front

of the huge fireplace, an oversize TV screen, and a commercial popcorn popper. Brightly painted barns shelter the animals: lambs, goats, dogs, turkeys, kittens, and even a performing horse.

Donna will serve any special medical diet you need. Otherwise, you will feast on her special egg and cheese souffle served with applesauce muffins.

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The CHARLESTON GUEST HOUSE in St. Charles is home for Judy and Bill Schultz and their two children. Guests can choose to stay in the Victorian Room, Country Room, or Grandma's Room on the second floor of this lovingly remodeled Queen Anne Victorian. Judy serves an extended continental breakfast sometimes featuring her freshly-baked cheese coffeecake.

The business district, restaurants, and antique stores are within walking distance. Plan ahead for reservations on the first weekend of every month when the Kane County Flea Market (the world's largest?) holds sway a mile away on Randall Road.

Don't fail to notice the 9,000 antique pink bricks that Bill and Judy hand laid for the new driveway and parking area. The exterior rose trim of the house and even the spring-blooming magnolia tree match the driveway.

One couple reserves "Grandma's Room" once a year to fly in from Connecticut to attend the flea market and browse the antique stores.

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If you like the genteel ambiance of "old money," you'll love the OSCAR SWAN COUNTRY INN on Geneva's west side. Hans and Nina Heymann have converted this Colonial Williamsburg estate into a luxurious B&B in demand for bridal parties and special events. A Florida family has reserved the entire building with its seven guest suites to celebrate their wedding anniversary this coming summer.

For breakfast, you'll eat a fresh herb omelet served in the 15 foot tall, glass conservatory overlooking the seven acre garden. Nina will plan, arrange, and cater any party or reception you may want.

Choosing one of the seven special guest suites may be the hardest thing you have to do at the Oscar Swan Inn.

###

Julie Green is the general manager of the WHEATON INN on Roosevelt Road. Only two years old, the inn already has the

warmth and graciousness of a Williamsburg Colonial home.

Corporations in the high tech corridor astride Highway 88 reserve rooms for their most important foreign visitors. Meeting rooms and catered meals attract business seminars and service club luncheons. On weekends, romance reigns when wedding receptions and parties fill every hour. Wheaton College, Morton Arboretum, Cantigny, and Fermi Lab are nearby.

Enjoy a full buffet breakfast every morning in the dining room. At bedtime, the aroma of freshly-baked chocolate chip cookies entices guests to socialize in the parlor before retiring. Freshly brewed tea and coffee are available on demand 24 hours a day.

Julie has scheduled three murder mystery nights: January 26, March 23, and April 27th. If you're lucky, some reservations will still be available when you read this.

###

Dawn Dau is your innkeeper at Naperville's HARRISON HOUSE, owned by Neal and Lynn Harrison. Dawn, a school teacher on sabbatical, wants you to make the Harrison House your second home. "This is my home, and I want everyone to be happy here," Dawn says.

Amish and Victorian antiques vie for your attention.

Carry your lavish breakfast of blueberry muffins, Denver melts, spinach omelets and gourmet coffees to any one of the antique golden oak tables in the dining room and parlor.

All Naperville attractions are within walking distance: the Burlington Northern train station, North Central College Campus, Naper Settlement, the River Walk, and downtown shops and restaurants.

Call Dawn and ask her what special "family" party she is planning now.

###

Don't let the two-story Colonial facade of DIE BLAUE GANS (The Blue Goose) fool you. Inside you will find yourself in the Tyrolean Alps. You may even hear the Sound of Music echoing through the halls.

The Konrad Family Singers - Don, Molly, and their seven children - have performed throughout the world singing Bavarian folk songs and old American favorites. Now that the children are grown and Don has retired, the Konrads have converted their large home to a guest house.

Steven Lee, local artist and family friend, has decorated the entire house in Tyrolean style. You'll eat breakfast by

candlelight with the family's finest silver and linens to complement the European recipes Molly whips up each morning.

In mild weather, take your breakfast tray out to the gazebo.

Steven painted the gazebo's ceiling to immortalize special family events. The pet geese will serenade you from their backyard pen.

Europeans think that geese make the best of pets.

"We love having our own bed and breakfast home," says Molly.

"Every time we expect a guest, it is just as though we are planning a special party for a special friend."

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Page 1

Approximate!y 2,000 words

AMERICAN BASEBALL CAP

PIONEER MANUFACTURER OF BASEBALL HELMETS

Written by June Grayson, Photographed by Richard Grayson

(or any of our aliases)

NO BUSINESS IN THE SPORTING# GOOD#INDUSTRY HAS A BETTER NAME

Lindsay Wo!fe knows his ABCs. He a!so knows the other 23
letters of the a!phabet however they are arranged in today's
sports business wor!d.

Wo!fe is the president of American Baseba!l Cap, the com-
pany that manufacturers protective p!astic he!mets for a!! of the

major leagues, college teams, and Little Leagues - indeed, wherever hardball is played.

He also does his part about the United States balance of payments. Americans may buy Japanese cars but the Japanese order their baseball helmets from Lindsay Wolfe.

~_~.

Wolfe is a lifelong sportsman, mechanical engineer and, at the age of 67, a cogent philosopher about American business practices.

You won't find Wolfe a part of any merger and acquisition deal. He belongs to the school that knows that small is beautiful. His thesis? "We would all live happier lives and enjoy more of every day if we just did one thing well and kept at it."

Any baseball player standing in front of a ball hurtling toward him at 100 miles an hour can be thankful that the one thing that Wolfe has chosen to do well is to make protective baseball helmets.

Baseball history before 1950 is loaded with players whose careers were shortened because they were hit in the head with a baseball. "Once you have been hit, it's disastrous," says Wolfe.

"We have even had some men killed in baseball. In those days all

they said was 'he was hit and had a hemorrhage.' Now we know that any heavy impact to the head can cause neurologic damage of some sort, as well as a subdural hematoma."

Watch the films of the 1950 World Series between the Philadelphia Phillies and the New York Yankees. No one wore a helmet.

Branch Rickey, manager of the Pittsburgh Pirates and father-in-law (then) of Wolfe, said about that time, "I wish someone could show me how to protect the heads of my players, as they do in football."

Ralph Davia, a young inventor, helped Rickey develop

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the first plastic helmet. Rickey and friends founded American Baseball Cap in Pittsburgh in 1952. Wolfe was on the board of the new company from the beginning.

Rickey was already an innovator. He developed the farm system. He broke the color line when he was the first to sign talented black players. Now he did it again. He made it a team policy in 1953 that his players had to wear helmets when up to bat. The National League voted in 1955 to make it a league rule and the American League followed suit in 1956.

At first players did not want to wear the helmets, afraid

they would look like sissies. When some of the greatest names in baseball became convinced that helmets provided protection the other players fell in line. PeeWee Reese and Jackie Robinson were early believers. They knew that their friend, Joe Alcock of the Milwaukee Braves, survived a head hit because the ball shattered his helmet instead of his skull.

"Remember the 1981 World Series," says Wolfe, "when Dodger third baseman Ron Cey was beamed by the Yankee's Goose Gosage? It was sickening. But Cey's helmet protected him. He even played in the next game."

Some major league players will only wear the helmet when at bat. Some wear the helmet with one ear flap on the side facing the pitcher. Others will choose the two ear flap helmet. And others have designs altered just for them.

A few players will now wear the hard helmet throughout the whole game in place of the regular soft baseball cap. "That

is the trend," Wolfe says. "Little Leaguers and college players wear the hard helmet throughout the game. When they advance to professional baseball they are already sold on full protection."

Wolfe became president of ABC in 1960. He moved the corporate headquarters from Pittsburgh to Media, a small Philadelphia suburb, when he bought the company in 1971.

ABC subcontracts the manufacture of its helmets to a

Somerset, Pa., company where ABC owns its own molds and machinery.

After the helmets are formed, they are shipped to Media for painting and decorating with team logos.

Wolfe lets the quality of his product speak for him. You will find no impressive business campus in Media. Wolfe, his son, other corporate employees, and a few seasonal workers operate ABC out of a modest frame building across the street from the local commuter train.

"We could have added our own manufacturing facility. But why should we? We are a seasonal business. This is the most efficient way to operate. I have never tried to impress anyone. We do what we do best - research, development, sales, and distribution. Then we hire other companies to do what they do best."

That is why Wolfe works closely with Wayne State University, Detroit. "They have the best facilities to study head injuries as any place in the country. They have designed a head form that so perfectly simulates the human head that they can study its interaction with the speed of any ball and protective materials. We send them new plastics and configurations constantly seeking ways to improve our products."

A helmet has a plastic shell, the foam for the ear pads,

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a leather liner with a different type of foam inside, and a crown pad.

"We mix these products to determine the combination that best reduces the impact of the thrown ball. I was on the first committee to work with Wayne State to develop standards to prevent baseball injuries. So I know that they know what they are doing."

"It would cost us thousands of dollars to replicate the whole testing process. Wayne State does it best. We do what we do best. We know how to sell."

Every spring Wolfe or his son, Lindsay, visit all of the major league clubhouses. "We throw out the helmets that should be thrown out, refurbish some helmets, write up an order for the helmets needed, and send them a bill. No contracts involved. No endorsements."

Wolfe has never sought an endorsement for his products. In fact, he doesn't believe in them. "It is your integrity in the marketplace that counts," says Wolfe.

Wolfe does not even worry about competition. "Plenty of people make good helmets. They can muscle into my territory and they do. My philosophy is that every competitor is a sales person for me. He is selling his products and I am selling mine and I learn from him how to make my product better. Then I reach the point where the buyers know my product is the best."

This explains why ABC now sells only baseball helmets and riot helmets. ABC riot helmets protected the police during the student riots of the 1960s. ABC has shipped riot helmets

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to the Shah of Iran and European police.

"We experimented with helmets for other sports. There were too many variations in playing conditions and state laws. We couldn't be sure that our products were the best under all circumstances, so now we don't even try."

Plastics deteriorate. "That is why we tell everyone to get new helmets every three years. The major league clubs buy a new set of helmets each year so that is not their problem. But it could be a problem for amateurs. The sun and other environmental conditions affect different plastics in different ways. So the goal always is to find the best product for each set of conditions."

Product liability laws concern American business and ABC is not immune to these concerns. "It is ironic that a helmet which has prevented so many serious injuries is now sometimes faulted if it does not prevent injuries to other parts of the body - something it was not designed to do," Wolfe says.

Theoretically, it should be possible to develop protective equipment to prevent all injuries. "Who would wear it?" Wolfe asks. "You would look like a space explorer."

Research may develop a better plastic someday. "A General Electric or General Motors could stimulate such a sudden material

development because they would use thousands of tons of it. Our needs are relatively so small in the total market place that we remain dependent on what is already available."

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Wolfe thinks that a small, family-owned business is best structured to provide a quality product for the long haul. "I disagree with the whole philosophy of growth in American industry today. Just because you are successful in one company, why do you think you have to acquire 8,000 other companies?"

"Many an executive in America today with a big company is looking at his own personal track record, not what is good for the company 20 years down the road. He wants to show how he made the company grow. Then he will be hired away by another company at a bigger salary."

"But how does he do this? To show profits for the short term, he will use cheaper materials, cut the price, and raise the sales. Then other companies start saying 'there's a guy who is a real comer' and he moves on for more money. But what did that executive do to the first company where he was responsible for its reputation and the lives of the other workers? The company's

reputation has soured, the costs are out of line, the stockholders are angry because the dividends are down - all just to get a quick sales curve for his own advancement."

"I am not against growth or competition but our decisions should be based on what is best for a company in the future, not the short term benefit of the chief executive officer."

Wolfe has spent his life keeping his eye on the ball. "Put a ball in front of me and I'll follow it," Wolfe says. "It doesn't make much difference what the ball is. I played

baseball, football, "

football and captained my team at Swarthmore College. I was an All-American lacrosse player. It was my privilege to be associated with Branch Rickey, a really great man. And I still get to follow the ball in my business."

"Anyone who knows me well realizes that I don't spend much of my time worrying about what is going to be left in the evening. Every day is a great day. I enjoy building a good product and giving good service."

Lindsay Wolfe has adapted the principles of good sportsmanship to his business as well as his life.

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BEAUTIFUL IRISH BELLEEK
THE ENCHANTED PORCELAIN

Written and photographed by June Grayson

Perhaps the leprechauns had something to do with it - the
creation of this captivating Irish china that has charmed
collectors for the last one hundred and thirty years.

Or those wild and wily Irishmen.

In the 1850's, John Bloomfield, owner of Castle Caldwell in northwestern Ireland, discovered a native clay deposit on his estate that had qualities unlike any other clay in the world. For years, the local farmers had used the clay to paint the exterior of their cottages, imparting a vivid white finish that was impervious to moisture.

Bloomfield wanted to exploit these clay deposits commercially and provide employment for his tenant farmers still suffering from the potato famine of 1846-1851. With a friend, Robert Armstrong, a London architect, he founded a pottery factory in 1857 in Belleek, a small town on his estate in County Fermanagh. They brought in David McBirney as financial backer.

Over the next few years, they distilled the strength of the old Irish chieftains, the purity of the Irish saints, the romance of the Irish harpers, the beauty of the Irish countryside, and the sturdiness of the Irish peasants into the romantic porcelain china now known as Belleek.

First displayed at the Dublin Exposition of 1872, Belleek has attracted enthusiastic collectors, including Queen Victoria of England, ever since. Outstanding museums around the world display representative examples of this pottery's art.

Fine china possesses two qualities - translucency (the

ability to transmit light) and vitreosity (the quality of brittle glass). Unlike most clays, Belleek clay becomes both translucent and vitreous in the first firing. The glazes applied with subsequent firings do not permeate the body of the china but give an overlay effect. The irridescent and lustrous glow of its pearlized glazes remains a distinguishing feature of Belleek. Like a beautiful woman, it glows from within.

Today the Belleek Pottery uses the same techniques of total handcraftsmanship that it did in the beginning. Workmen measure the raw materials - feldspar, flint, alkalies and clay - into huge vats which toss and churn for six days. They filter the resultant "slip" to remove impurities. They pour the slip into Plaster of Paris molds and then immediately pour it out. The thin layer that adheres to the inside of the mold is the raw china. They allow that to harden to a cheese-like consistency when it is ready for its first firing of 56 hours. The only concessions to progress are the huge electric kilns which have replaced the original peat furnaces.

Craftsmen add the glazes and decorations in several subsequent firings. They transmit their skills proudly from one generation to the next. Because of the time and labor involved, even the simplest items are made in small

quantities, thus assuring their collectibility and increasing value.

To produce the famed Belleek baskets, craftsmen lace spaghetti-like rods of the "cheese" substance over molds, using only their hands and eyes to achieve perfection. They hand-sculpt the pastel flowers added later as decoration.

The Irish Ambassador presented a Belleek basket filled with Irish shamrock to the newly-installed President Reagan on his first St. Patrick's Day in office in 1981.

Except for five years during World War II, Belleek has been produced continuously since 1857. It was first exhibited in the United States at the Philadelphia Exposition of 1876. More than twenty American potteries attempted to produce a similar fine china which they referred to generically as American Belleek. In 1929, the Belleek Pottery Ltd. of Ireland sued successfully in the American courts to prevent the use of the term "Belleek" by any other company.

The Ceramic Art Company, the only American pottery to survive from that period, became the now well-known Lenox, Inc., which still produces beautiful china.

Many examples of the American Belleek china produced

between 1880 and 1930 remain eminently collectible by enthusiastic antiquers. Understandably, Belleek Pottery Ltd. of Ireland still calls such china "counterfeit."

You don't need to be Irish to collect Belleek. The Belleek Collectors' Society has members throughout the world, including Australia. A Wisconsin antique dealer says that her best customers are visiting Japanese businessmen.

Fortuitously, almost from the beginning, the company used a succession of trademarks that now determine the approximate year of manufacture and the value and rarity of each piece of Belleek.

Collectors speak of the "first black mark" used from 1863 - 1891, the "second black mark" from 1891-1926, and the "third black mark" from 1927-1941. The simpler the mark, the older the piece of Belleek - and the more valuable and collectible. The color of the mark was changed to green after World War II. Now it is gold in color. Whatever the color, all marks show an Irish wolfhound, a harp, a round castle tower, and a banner marked Belleek.

According to Susan Osmani, owner of ConsignTiqueS, St. Charles, Illinois, "What is nice is that sometimes an advanced collector does put his collection up for sale. That is probably the only way you can buy "black-mark" Belleek today."

An advanced Belleek collector in the western suburbs who is a retired airline captain and world traveler has chosen Consigntiques to sell his 2,000 piece collection. Many of his pieces have the first and second black marks, attesting to their age and rarity.

Would-be Belleek collectors who have no luck prospecting in antique stores and flea markets can start their own collections by buying the current pieces available in local gift shops.

According to Dolly Vari, owner of Grace's Little Bit of Ireland in Elmhurst, the harpist butter dish selling for under \$50.00 is a popular gift item.

Alex McGrath of Donegal Imports, Chicago, says that his customers favor tea sets, dinner sets, and lamps as wedding and anniversary gifts.

You can join the Belleek Collectors' Society by writing to POB 675, Pine Brook, New Jersey 07058. You will receive the quarterly bulletin and be eligible to buy the limited edition pieces offered only to members.

Someday, like all true believers, you may even want to make a pilgrimage to Ireland on one of the yearly Belleek Collectors' tours. Who knows, you may even spy the leprechauns that started

it all.

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MARI WITTUM - BELL COLLECTOR

Written by June Grayson

Photographed by Richard Grayson

Automatic electronic bell and buzzer systems control the back-to-school activities of today's children. No longer can you find a one room school with a prim and pretty school mistress ringing her own school bell to mark the hours and call the children from play.

Although she is too young to remember the days of the country school, Mari Wittum owns several antique school bells. She has a big silver bell with a black handle from the Eighteenth century. When the teacher rang that bell, the children knew that they had better start running if they were to get to school on time. She also owns several smaller school bells, the kind that used to sit on the upper corner of the teacher's desk to call the class to order. She even has one bell shaped like an apple, perhaps a gift of a grateful pupil or hopeful parent. "That's a cutesy bell," explains Wittum. "It was probably made in the 1940s or 1950s, when bells became decorative rather than practical."

Wittum started her bell collection when she was five years old. An only child, she attended antique auctions on the weekends with her parents. Her father collected pulleys and her mother collected metal banks. "I wanted my own subject," says Wittum, "and I picked out a little metal bell before an auction began. My mother told me - 'fine, we will bid up to five dollars for it, but if it goes over that, I'll stop and let the other bidders have it.' It did go over five dollars so the other lady won the bid.

"After the auction, the successful bidder came over to talk to us. 'Your daughter is so good that I want to give this bell to her as a present,' she said. 'I have a granddaughter just her age and if she had been here in your daughter's place she would

have screamed and cried."

Wittum has 92 metal bells, her favorite kind. "I chose them when I was young because they wouldn't break." She has received other kinds of bells as gifts. Bell collectors almost have to specialize by material or category. The first bells are as old as mankind - made out of clay and fired perhaps while a woolly mammoth roasted over a caveman's fire. Every culture had its own bells.

Ancient people believed that bells had special powers. The Hebrew Bible noted that bells were among King David's processional instruments when he brought the Ark of the Covenant to Jerusalem. His horses wore bells to ward off evil spirits. Prophets and high priests sewed bells into their garments. Biblical bells were "crotal" bells, shaped like the ancient Chinese bells and our old sleigh bells: metal spheres containing loose pebbles.

The most important use of bells was for signaling. The Greeks decorated their homes with bells. Greek warriors had small bells concealed in their shields. When the captain made nightly rounds, each soldier had to rattle his shield to show that he was guarding his post. For the same reason, Roman sentries had to wear bells on their breastplates.

Bells called people to worship, tolled the hours, announced events, and regulated the daily routine. (Clocks did not come

into widespread use until the Seventeenth century).

Bells have been treasured as patriotic symbols. The Liberty Bell, the traditional symbol of U. S. freedom, bears the motto, "Proclaim liberty throughout all the land unto all the inhabitants thereof" (Leviticus 25:10). Commissioned in 1751 and hung in 1752 in the Pennsylvania State House, the colonists had to hide the bell when British forces entered Philadelphia during the Revolutionary War. It cracked irreparably when it was rung for the last time in 1846 for Washington's birthday.

The ancient Chinese were the first people to make chimes, a sequence of bells tuned to a seven note scale. We call sets of at least 23 tuned bells carillons. Groups of two or more free-swinging bells "peal." One bell rung in repetition is said to "toll."

Metal bells were first made by forging and riveting. Casting of molten metal began in the Bronze Age, beginning about 3,000 B. C. The great Gothic cathedrals of the Middle Ages all had their bell towers.

The world's largest bell, The Tsar Bell of Moscow, weighed 200 tons when it was cast in 1733. It never rang because it was cracked by fire in 1737.

Glass, porcelain, and pottery manufacturers have made bells in every shape, color, and form to gratify collectors. The Victorians used bells to call their servants and announce afternoon tea. Collectors especially prize sets of bells such as those featuring the Sunbonnet Girls. Baby rattles can be consid-

ered another form of bell.

Beast of burden bells, tied around the necks of pasturing animals so that strays could find their way back to the herds, hold a special nostalgia for our rural past. Who can think of Christmas without sleigh bells, another form of a crotal bell or rattle? Train bells are very collectible - and expensive - now.

"You won't find many cheap bells for sale any more," warns Wittum. "When I started to collect, I was able to buy most of my bells for around five dollars. I had to pay \$65.00 for the last bell I bought a few months ago."

New bell collectors should visit museums to see bell collections and read reference books, such as "The Collector's Book of Bells," by L. Elsinore Springer, Crown Publishers.

If you visit the Kane County Flea Market the first weekend of every month, look for Mari and Alec Wittum in the main building, where they sell their homemade candy. Or stop at their candy store featuring children's penny candy and homemade chocolate candy in the Warehouse, Century Corners, St. Charles.

They'll be there with bells on.

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THE KINGDOMS, THE POWER, AND THE GLORY
OF
AFRICAN TRIBAL ART

Written by June Grayson, Photographed by Richard Grayson

You might say that E. Eliot Benezra, M. D., has a sub-

specialty in masks. In his consulting room, this Chicago psychiatrist helps his patients find out what's behind their masks. In the African room of his suburban home, Dr. Benezra studies the origins of his own burgeoning collection of African tribal masks and sculptures. The insights gained from either discipline illuminate the other one. Modern man is not as different from members of those African tribes as he might think.

"I have always been interested in the history of mankind with its vanishing art and cultures," says Dr. Benezra. "So ten years ago I went to Africa with a group of physicians from my medical society. I was eager to see African people in their everyday lives."

"But African was not the way I imagined it to be, although my fantasies were probably based on old Tarzan movies. We did get to see some native animals in a national park but our guide could almost call them by name. And we saw some ceremonial dances performed for tourists. The Africa I sought, however, had already disappeared."

"I did not think of Africa again until a dinner party five years later in a home filled with African art - bronzes, terracottas, wood carvings, figures, and masks. I finally saw in suburban Chicago what I had hoped to see in Africa - the very

essence of its art and culture."

Dr. Benezra bought the first piece of his collection that very night from an African importer who also attended the party. The carved, wooden divination bowl remains one of his most prized possessions.

African art should never be called "primitive." In fact, it is highly sophisticated art, rich in its diversity. The truth is that primitive art in general, as well as the craftsmen and artists who create it, is not primitive at all, but the result of centuries old, elaborate traditions. Westerners still have a long way to go to understand the cultures that produce such art.

African rock art has been dated back to 9,000 B.C. What the Europeans merchants and missionaries to African found from the fifteenth century onwards were not the simple, barbaric curios of a newly, enlightened people but evidence of two thousand years of African creative genius.

It took the Parisian artists of the early twentieth century to proclaim the artistic merit of African tribal art. In fact, influences from African masks and statues have been found in the works of the Cubists and Surrealists. These artists insisted that naturalism was not the only way an artist could express

himself and that African art represented a different, but no less valid, reality.

Picasso said that "primitive" sculpture" has never been surpassed. In a painting by Picasso in 1907, Les Femmes d'Alger (O. J. R. M.), the heads of the dancing nude figures are clearly based on African masks.

"African art is rooted in religion," continues Dr. Benezra. "And African religion is generally based on animism, the assumption that supernatural power resides in all parts of creation - human, animal, plants, rocks, and rivers - and that this power can be tapped, controlled, and directed by ritual means. Animism believes that both animate and inanimate objects possess an innate soul. Even the dead retain this force. So the departed ancestor spirit, the spirit of an animal killed in a hunt, or even the spirit of a tree cut down, may constitute a danger to the tribe until they appease it by sacrifice or other rituals. In the case of a dead ancestor, a sculpture or a mask may have to be made to provide a home for the wandering soul and to focus that power to help the living."

"African art is conceptual, not naturalistic," Dr. Benezra says. "It does not represent an object as seen by the eye. A mask does not represent fear. It is fear itself. Each sculpture

gives us a message about the mysteries of creation, religion, history, and social structure."

"Such animism is not too far-fetched from our western culture, especially around Halloween," observes Dr. Benezra.

"Houses are haunted by ghosts. People are bewitched and cursed. Even though we deal with this humorously at Halloween, freaky things continue to happen throughout the whole year in our own lives and in the lives of others. I sometimes wonder if it is counterphobic for me to have these art objects in my own home - perhaps a way of keeping unconscious personal fears of magic and mysticism at bay."

African tribal art usually refers to African south of the Sahara. Northern Africa developed differently because its Moslem religion proscribed the making of images.

Most of Dr. Benezra's collection is from central and western African tribes. Since wood does not last in that climate, his wooden pieces are from this century. He usually buys from the importers he met at the dinner party when they return on their yearly trips to the United States. Some antique shops also specialize in African art.

A single mask may cost from \$100.00 to a \$1,000.00. Larger figures may cost several thousand dollars. Still, Dr. Benezra

believes that an African art collection can only increase in value. "Fine art museums have elevated tribal art to a major art status," explains Dr. Benezra. "The Metropolitan Museum in New York has an outstanding collection of African art. Although most of the American collectors I know are white, I should think that collecting by black professionals will increase as they can afford to travel and buy the things that attest to their roots."

Happily, African art is not dying. Although some recent African political regimes have tried to stamp out tribal customs to promote modernization, most modern African leaders hope to encourage the continuation of both traditional and modern artistic achievements.

If you travel to African today, you can probably start an African art collection by purchasing African "airport art" - ivory jewelry and hand-carved wooden figures in the Nairobi airport for \$5.00 to \$20.00.

"You can tell if a piece of African art is authentic or just made for the tourist trade," Dr. Benezra says. "Examine the masks for sweatmarks or erosion by termites."

Collectors who want one-of-a-kind pieces for their collections will probably have to establish a working

relationship with a specific antique dealer or an African importer, as Dr. Benezra has.

Then comes the fun of research, for many dealers don't really know the background of an item which they may sell. Tribal characteristics can be recognized by the posture of an image, bodily proportions, the shape of the torso, details of a headdress, scarifications of the skin, the shape of the different features, the type of dress, and the ornamentation. Each tribe in African may have some unique feature that is identifiable by an art connoisseur or anthropologist.

"When you start a collection like this, you can never see how it is going to take over your life," continues Dr. Benezra. Even when Barbara says - enough, enough - I can only say - one more, one more."

According to Barbara Benezra, African art grows on you. "The more you are exposed to it, the more you appreciate it. You see different things. It is an adventure for both of us whenever we buy another piece."

"The nicest thing about this collection," Dr. Benezra continues, "is that my wife doesn't need to dust it. Repairs and maintenance are non-existent. In fact, the pieces should not be dusted, they should not be polished, and they should be left just

the way they are after years and years of exposure to the elements. They are supposed to be cracked and scratched. They do take up a lot of space, however, and that becomes a consideration."

"Art collections used to be restricted to kings, the church, and a privileged few," Dr. Benezra says. "Now collecting can be a passion of an ever-growing number of people. The use of masks has been known in every culture - to hide and to reveal. We can only enrich our own lives as we appreciate the lives of others."

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MAKING A JOYFUL NOISE

BILL ROBINSON AND THE ART OF THE DULCIMER

Written by June Grayson,

Photographed by Richard Grayson

On this Easter Sunday church bells peal, pipe organs thunder, and choirs praise the Lord with joyful noise.

Bill Robinson of St. Charles, Illinois, doesn't need a 200 voice choir and a 16 rank pipe organ to make his joyful noise.

He plays the hammer dulcimer, an instrument mentioned in the Hebrew Bible two thousand years before Johann Sebastian Bach wrote his mighty organ chorales. Since then, the dulcimer in all its many variations has spread throughout the world.

Wherever people play their indigenous folk music, they play some form of the dulcimer.

If you have never heard a hammer dulcimer virtuoso play the instrument, imagine four performers on two grand pianos playing wondrous harmonies all at the same time. That is what one small dulcimer not even a yard wide sounds like when Robinson plays his arrangement of "Turkey In The Straw." No more than ten professional hammer dulcimer players in the United States merit top acclaim among their peers and Robinson is one of them.

Robinson got an early start. At the age of three he clutched a little ukelele in a family portrait. "I played backup chords for family singing when I was four. My father taught me to play the dulcimer when I was five. In fact, my cousins used to get mad at me because I wanted to play music with the adults

rather than go outside and play ball with them."

Robinson grew up on a working corn and hog farm near Macomb, Illinois, but the family's avocation was always music. "My German grandmother and my Welsh father both played the hammer dulcimer," Robinson says. "My Welsh grandfather brought over a dulcimer as a family treasure when he immigrated to the United States."

Robinson learned to play the dulcimer, piano, banjo, ukelele, mandolin, and guitar. Yet he never learned to read music. No problem. "If I can hear the music, I can play it," He used to play 'backup recording' and answered emergency calls around the country to fill in for other musicians. "I can improvise and follow along so closely that the average person can never tell that I don't know the music by heart."

He had already established his reputation in his early twenties. He played at the Grand Ole Opry and accepted gigs any place in the United States. Now, older and with a family, he has settled down in St. Charles. He works days as foreman of a machine shop - "I like to eat regularly," he confesses - but evenings and weekends are for music.

Every second Saturday night of the nine-month school year

he drives to Macomb, Illinois, to play in the Wagon Wheel Opera Show, the Illinois version of the Grand Ole Opry. His group, Bill Robinson and Friends, performs throughout Illinois. He records his own arrangements. He appears as guest artist at dulcimer festivals.

No matter how many instruments he plays, Robinson likes the dulcimer the best. "It is such a neat instrument, once you are hooked, you are hooked for life. It sounds complicated but it is really easy. I can have you playing simple arrangements in one lesson."

When the family dulcimer collapsed fifteen years ago, Robinson became a self-taught dulcimer maker, using the pieces of the old dulcimer as his pattern. "I experiment with different woods and construction methods. Rosewood makes the best sounding board. Each instrument sounds a little different."

So far he has made thirty-eight dulcimers, all signed and numbered. Those he doesn't keep for his own use, he sells to other dulcimer players.

He gave one of his handmade dulcimers to Roy Acuff of the Grand Ole Opry. It is now on display in a Nashville museum.

He uses four diameters of wire for stringing. The larger the wire diameter, the lower the tone. The four different tuning

methods used in the United States are utterly incomprehensible to any outsider, but Robinson understands and uses them all.

Sometimes Robinson uses wooden playing handles. Sometimes he uses corset stays because they are more flexible. He puts tape on the handles so they don't slip out of his hands. He adds soft wood and leather to the playing ends and wraps them with electrical tape. "If I want the music loud and hard I use shorter stays to apply more force when striking the strings. For light and easy music, I use the longer stays."

You can sit or stand to play the hammer dulcimer on its own special rack. Robinson likes to hold his dulcimer in front of his body with a special strap slung around his back and shoulders so that he can step up to the microphone quickly for his solo turns. "You can't electrify a dulcimer because there is just too much reverberation," Robinson says.

Dulcimer enthusiasts aren't a highly visible group like street gangs or politicians. But they are out there, many thousand strong. Amateur members of dulcimer clubs usually prefer to play the mountain, or Appalachian or fretted, dulcimer because it has only four or five strings which you pluck to play.

According to Jo McBride, spokesperson of the Dulcimer

Society of Northern Illinois, 800 households receive the society's annual bulletin. "People like the dulcimer because it is easy to play, it doesn't make a lot of noise, and it sounds good to other people," McBride says. "Everyone should have a real passion for something in life. Some of our members have a real passion for the dulcimer. Even professional musicians who play other instruments play the dulcimer for fun. We have members who never go out of town without taking their dulcimer with them. You can't do that with a piano."

Diane Hillard and the other members of the Champaign-Urbana Dulcimer Society meet monthly to share their love of dulcimer playing. Hillard first became captivated by dulcimers during the folk music resurgence in the 1950's and 1960's. "Listen to David Schnafer play the dulcimer on two of the Judd's recent albums - Heartland and Rockin with the Rhythm," Hilliard suggests.

Chicago area residents can get an introduction to the dulcimer by hearing Alex and His Cimbalom at the Belmont Hotel.

For your best introduction to the dulcimer and the chance to participate in an entire weekend of joyful noise, red circle the weekend of July 15th and 16th on your calendar when the second annual Gebhard Woods Dulcimer Festival will be held at Morris, Illinois. You can family camp in the state park or stay

at one of the many area motels.

Internationally famous guest artists will demonstrate the art of dulcimer playing and construction. Workshops will abound. Take your first dulcimer lesson. Join the old time music Saturday night dance. Praise the Lord with your own joyful noise at the non-denominational Sunday morning gospel worship service.

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For further information, call Bill Robinson at (312)377-0519, Jo McBride at (312)256-0121, and Diane Hilliard at (217)367-1359.

DIET-CARRY-OUT, LTD. First NA Serial Rights
Page 1 - DCO
Approximately 700 words

DIET-CARRY-OUT, LTD.

Written by June Grayson, Photographed by Richard Grayson

When Dr. Sutton asked his wife to help him motivate

his obese patients to lose weight, he didn't realize that she
would start a business that has the potential for going national.

If one corporation in the family is good, can two be
better?

It is if you are H. Kelly Sutton, M.D., and Seattle
Sutton, R.N., BSN, who have "his" and "her" corporations - the
Marshall's Medical Clinic and Diet-Carry-Out, Ltd., of Marshall's,

Illinois.

Diet-Carry-Out, Ltd. (DCO) utilizes a new concept to promote health and fitness. Instead of a diet list and advice, DCO provides the actual 21 meals a week. Clients pick up their complete meals, refrigerated and packaged in disposable plastic containers, from local distributors. The meals are freshly prepared at a central location and transported by refrigerated trucks throughout northern Illinois.

No more temptation. No more choices. No more forbidden foods.

#EL, DCO - page Z

Every doctor knows how hard it is to get patients to lose weight, even when their lives depend upon it. "You can talk until you are blue in the face and they never lose a pound," explains Dr. Sutton.

Dr. Sutton is a specialist in family practice 100 miles southwest of Chicago. Mrs. Sutton is a nurse who assists him in his office. "In frustration one day I said to Seattle - you take

over these patients. I don't have time to give weight-loss advice any more," Dr. Sutton says.

Mrs. Sutton started out with the old diet-list-and-advice routine until one day a patient pleaded with her, "Seattle, if you would cook for me, I know I could lose weight."

"I thought - why not? Maybe they could follow their diets better if I could make sack lunches for them," says Mrs. Sutton. Dr. Sutton agreed the idea was worth trying.

For months Mrs. Sutton thought of nothing else but food and distribution. "I wanted to plan a diet that was as pure and healthful as could possibly be. It should teach good eating habits that would continue to influence a patient even when he went off the diet. It should be a "prudent diet" - low-fat, low-cholesterol, low-salt, low-sugar. I would use only the choicest and freshest ingredients with no preservatives or additives. I would make everything from scratch, even the bread and crackers, because we could buy nothing commercially that fit our rigid specifications.

The Suttons obtained business advice from their local

community college and the office of the Small Business Administration. Dr. Mahmood Khan, Associate Professor, Food Services

Department, the University of Illinois, analyzed a!! of their food and menus by computer to provide scientific va!idation of their concepts.

The Suttons took \$1,000 out of persona! funds to capi-talize the new Subchapter-S corporation. Mrs. Sutton is the so!e shareho!der. At first she rented the faci!ities of a local catering service, but now DCO has moved into its own building, especia!!y adapted to its needs. She hires her own emp!oyees - a sa!es supervisor, cooks, and drivers. She a!so hires outside consu!tants for specia! advice.

DCO started in 1985 with e!even c!ients - medica! friends and patients. The program spread to neighboring communities by word of mouth. Mrs. Sutton appoints a distributor in every town that DCO services. The distributor is an independent contractor who secures c!ients, does !ocal promotion, and receives and distributes the mea!s DCO delivers three times a week.

Peop!e start the program to lose weight, combat a medical problem, and improve their hea!th and appearance. Physicians, dieticians, and home-care coordinators recommend DCO to appropriate patients. One distributor operates out of a !oca! hea!th c!ub and reports that business is booming among fitness devotees. Another is !ocated in Chicago O!d Town, where professionals and sing!es buy the

meals to save time and still eat well and protect their health.

DCO now prepares over 2,500 meals a week. The business is self-sustaining but Mrs. Sutton retains all money within the

company for expansion. She is considering setting up a national franchising system. Potential distributors have called her from all over the United States.

She does not want to turn the business over to promoters.

"They say we will have to switch to preservatives and frozen foods.

No way!" Mrs. Sutton says. "We are committed to preserve our principles."

This is one diet program that doesn't require your doctor's permission. "Who needs permission to eat healthy?" the Suttons ask.

Why do the Suttons work so hard now that their children are grown and they could slow down?

"I'm fulfilling a dream," Mrs. Sutton explains. "My own father was morbidly obese. Perhaps I can help other people as desperate as he was."

Dr. Sutton believes in that time-tested business axiom: if you want something done well, ask your wife to do it.

"I'm proud of Seattle. I just threw her the ball and she

took off down the fie!d."

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THE RAFAEL CABALLERO FAMILY OF AURORA, ILLINOIS

A FINANCIAL PROFILE

HOW THEY SPEND THEIR MONEY

Written and photographed by June Grayson

You won't find this venture capitalist prowling around
Wall Street in a pinstripe suit. Rafael Caballero works out of
Aurora, Illinois - and he wears jeans and T-shirts.

He probably does not call himself a venture capitalist,
either. But he has functioned as one for the many friends and
relatives whom he has helped get started in business in the United States.

Since Caballero immigrated to Miami from Cuba twentyfive
years ago at the age of nineteen, he has seen his net worth
increase from zero to the amount that qualifies him for a personal
line of credit of one and a half million dollars - the highest
amount this local bank allows.

GEL, page 2, Caballero

And even though he does not have his MBA from a presti-
gious business school, he could give lessons in practical business

applications to some of the professors.

Caballero went to high school in Cuba. When he came to Miami with a cousin in 1962, Catholic Charities found him a factory job in Minneapolis. His cousin went to work in a ham processing plant in New Jersey. "We said to each other - here is a business that would be good for us," Caballero says.

In 1972, with Caballero living in Aurora, Illinois, the two cousins put together a business proposal in which they would be equal partners. They secured a \$28,000 loan guaranteed by the Small Business Administration from a local bank.

Gusto Packing Company buys "green meat" from the big wholesalers such as Wilson, cures it for four days according to its own secret recipe, and then resells it to distributors in the Chicago metropolitan area. The company was profitable within one year. Now they have all of the business that they can handle.

Company insurance and a buy-out agreement protect the partners in case one of them should die. Gusto Packing also has its own medical insurance plan as well as a pension and profit-sharing plan.

Caballero takes a monthly salary from the business that enables him and his family to live comfortably, although - by some

standards - modestly.

They live in their second home, bought for under \$200,000 with a thirty year mortgage. It is only minutes away from the

plant so that Caballero can go home for lunch. "I don't want to go to meetings, I don't want to join anything, and I hate to eat out," Caballero explains.

He lives with his wife, who is part Panamanian, and his three young children. "When I am done working, all I want to do is to go home, play with my kids, read the paper, and watch TV."

Their personal income covers the cost of parochial school education as well as their involvement in their local parish. "Believe me, this costs me plenty," Caballero says.

They own one personal car which Mrs. Caballero drives. Other cars and trucks are owned by the business.

For recreation, the family likes to attend football games, especially those of the Chicago Bears.

For vacations, Caballero bought a 33 foot Pace-Arrow motor home several years ago with a regular commercial loan. The whole family goes on a five week tour of the United States

every summer.

Caballero uses the rest of his discretionary income to buy a few stocks now and then. Blue Monday did not bother him. He only buys blue chips such as IBM and holds them for long-term growth.

He also owns a couple of city lots in Aurora which he hopes will appreciate in value before he sells them.

His children will be able to go to college, even though he could not. "I bought a universal life insurance policy for a different purpose," Caballero says. Universal Life

...

combines term protection with investment values which accrue tax-sheltered. A policy holder can borrow on the cash value at a later date without making it a taxable event as long as he keeps enough money in the policy so that its insurance value is not compromised.

If one company is good, can more be better? It has worked that way for Caballero. You won't find out from him exactly how

many friends and relatives he has helped over the years. Caba!ero only grants a rare interview. He is a man of action, and not of talk. "I get one hundred calls a day. My friends say they need money, do I want to be a partner, and I say - sure, why not?"

He will admit to a current 50% ownership in a successful Aurora machine shop and a 25% ownership in a Florida gravel supplier. He is always actively involved in any company in which he has a financial interest.

He has several financial advisors. "I always listen to them. Then I do what I want to do anyway," laughs Caba!ero.

Rafael Caba!ero proves the old wisdom: the best tax shelter and wealth builder is your own privately-held corporation.

His advice for other Hispanics just starting out? "If you are willing to work, you will succeed. Get all of the education you can, decide what you want to do, and then go after it."

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WHEN NOTHING BUT THE BEST WILL DO
FELINE FURNITURE

Written and photographed by June Grayson

Pity the poor pussies with nothing to do all day. No wonder they claw the drapes and scratch the furniture while the people of the house are away.

If this is the way your cat lives, you definitely have a disadvantaged cat. You need a "kitty klimber" in the corner of your living room -or maybe several of them scattered throughout your home.

Linda and Dave Brinkman say that their company, the AMERICAN CAT EMPORIUM, (A.C.E.), produces the ultimate in cat furniture. They are selling it as fast as they can make it.

Their color brochure illustrates more than seventy cat toys and furniture designs where cats can perch, play, and sleep.

A.C.E. is the largest of the six American cat furniture companies. Their friends sometimes refer to them as the owners of the largest "cat house" in America.

Humor aside, cats mean money in the bank to the Brinkmans. Their business has grown more than 50% annually since they started eight years ago. They expect to reach one million gross yearly sales within a few months.

The Brinkmans meant to form only a "sideline" business, one that Linda could manage while she stayed home to raise their children and Dave kept his full-time salaried job.

They knew their market before committing themselves, one of the first rules for business success. Dave had spent fifteen years in the pet industry, starting as a teen-age clerk in a pet store. Linda has a bachelor's degree in home economics and a master's degree in nutrition. Before their marriage, she worked as a quality control specialist in a multinational food company that makes pet food.

Dave identified an underserved market niche - quality cat furniture. "We thought we could design a better product and provide better service than the other companies already in the field," Linda explains.

They started with four workers in a small factory in McHenry, Illinois, in 1980. Outgrowing that plant in one year, they moved to a 20,000 square foot barn in Elburn, Illinois, where they had room for 15 employees.

Within two years they grossed \$100,000 and Dave had to quit his job to help Linda manage the business.

Their latest expansion? Last year they bought out another pet supplier in Wisconsin and merged the two businesses into one factory in Camp Douglas, Wisconsin.

Their smallest product is a \$1.50 toy with a bell inside of a carpeted cardboard box. Their largest piece of furniture is a complicated climbing post four feet wide and six feet high that retails for \$179. Natural bark-covered branches serve as upright supports for carpeted perches, tunnels, and nests.

Janet Hospodar, the owner of the Geneva Pet Depot, Geneva, Illinois, has four of these big climbers, as well as many smaller variations, in the bright and airy cattery where she

breeds her champion American wire-haired cats. "Cats are just like people," Hospodar says. "If they don't have something to do they will get bored. They like to climb and claw. Without the cat furniture, my cats would be climbing the walls."

Dave is the company's creative designer. Linda interprets his designs and makes them work. She trains the staff and supervises quality control. Dave buys the supplies.

They have a hands-on management style for every step of the business. "Almost 97% of pet products are now imported from Taiwan and are cheaply made," Linda observes. "We produce custom handmade products so we have to provide top-notch quality and service."

A.C.E. is the only company making rustic furniture. They buy hardwood tree branches, in good supply in Wisconsin because the branches are smaller than those used for firewood. Oak, cherry, maple, and especially birch branches make attractive designs. They discard bug-infested or rotten wood.

They buy residential grade carpeting - mill ends and samples in all colors and prices - from a Georgia carpet factory. The amount of carpeting in a design determines the final price.

Staples from pneumatic air-driven stapling guns that deliver 120 pounds of pressure join the different components.

"You don't realize how well our furniture is put together until you try to take it apart," Linda says.

Two full-time truck drivers in two trucks owned by A.C.E. deliver the finished products to distributors as far east as Florida and as far west as the Rocky Mountains.

They do not sell directly to retail customers, but most pet stores either carry or can order their products.

They market their business through regional manufacturers' representatives and trade shows. "For the big shows, we close the plant and take the whole family on vacation. Why do you think the major show is held in Tampa, Florida, in the spring?" Linda laughs.

They use the "shoestring" management style. "We always operate on a cash basis. We buy new equipment when we can pay for it in cash. That way we never have to spend money servicing debt. In fact, the owner of the company which we bought last year said he just got tired of trying to pay the interest on his Small Business Administration loan,"

The future looks "purrfect" for the American Cat Emporium. "This is a recession-proof business," Linda thinks. "We started during the economic downturn of 1980-1981 and succeeded

from the start. When people cannot afford luxurious vacations or expensive hobbies they can still afford to have a cat."

Demographics is also on the side of cat suppliers. "Ten years ago, the pet distribution in the United States was two-thirds dogs and one-third cats. Now it is estimated to be 45% dogs and 55% cats - and still shifting," Linda explains.

"As more women work, the percentage of cats can only increase. You can't leave a dog at home alone for long. But you can leave your cat alone for as long as three days if you have to," Linda says.

At least you can if your cat can frolic the time away on cat furniture from the American Cat Emporium.

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Grayson Enterprises Ltd.

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Page 1

Approximately 1,000 wds

NOTHING BUT THE BEST

FELINE FURNITURE

Written by June Grayson, Photographed by Richard Grayson

Your cats deserve the very best. That is why, according to Dave and Linda Brinkman, your cats deserve cat furniture manufactured by the American Cat Emporium (ACE).

Natural bark hardwood branches support carpet covered boxes of various sizes and shapes where cats can play, perch, and sleep.

Dave Brnkman started in high school as a clerk in a local pet shop. He spent the next twenty years in the pet industry and ended up in Chicago where he managed a wholesale warehouse.

Linda Wisniewski worked as a quality assurance technologist at Quaker Oats when they met and married eight years ago. She

had her bachelor's degree in Home Economics and a master's degree in nutrition. She liked to refinish and upholster furniture in her free time.

They decided to invent a sideline business which Linda could operate from the dining room table when she stayed home to raise their children. Dave would keep his fulltime salaried job.

They would produce top of the line cat furniture. Although there were about six other national companies making pet furniture eight years ago, they knew that they could design a better product and give better service.

They opened a small factory in McHenry and employed four workers. In only one year that facility was too small, so they moved to a 20,000 barn in Elburn, Illinois, where they had room eventually for fifteen workers.

Within two years they had grossed \$100,000 and Dave had to quit his job so they could both work in the new company.

It helped that Dave knew the pet industry so well and that their first manufacturer's sales representative in the midwest was the best in the industry.

Their latest expansion? They have bought out another manufacturer in the pet industry who made wooden rabbit cages and small pet toys.

For the past year, they traveled between the two factories.

"We only seem to be able to operate in a hands-on fashion," explains Linda. So last spring, they closed the Elburn facility and moved the company to Camp Douglas, Wisconsin. "Since we sell nationally to distributors, and not retail, we can locate anyplace," Linda says.

Visit any pet store in the Chicago area and you are likely to see several items from ACE on display. You can buy a one dollar toy of cardboard covered with carpeting and with a bell inside to amuse your cat.

Or you can buy a multiple cat perch four foot wide and six feet high for your cats to scratch and frolic upon during the day.

The natural shape of the branches determine the design. Multiple carpet covered boxes provide tunnels, ferris wheels, perches, and nests to amuse pussy.

ANDY ANDERSON - VIKING WARRIOR

Written and photographed by June Grayson

If all of the world's history books, almanacs, and reference tomes have to be rewritten soon, blame it on Wilfred Raymond Anderson, a prolific Chicago writer and retired businessman.

Anderson has trained his sights on what he calls the Columbus Fraud. Anderson has proof, he believes, the Christopher Columbus we know as the discoverer of America was an ignorant Genoan weaver who died in 1480. The real Columbus was a Spaniard of Norwegian and Jewish blood.

"I know the idea sounds weird if you haven't heard it before," admits Anderson, "but anyone can examine the evidence." To make the facts more accessible, Anderson published a book in 1981 at his own expense called the "Viking Explorers and the Columbus Fraud." He publishes a quarterly newsletter for the Leif Ericson Society of which he is founder, president, public relations director, and newsletter writer. He writes letters to the editors of newspapers throughout the world. He appears on television and radio talkshows. He sends news releases to college history departments so historians can keep abreast of his discoveries (although none of them so far have deigned to respond).

A Chicago literary agent will market his latest book, "Panning For Truth," subtitled "Columbus and Other American Myths," which he is writing with four co-authors. The overriding theme of the book is that the people of ancient civilizations were much more mobile than previously thought and there were hundreds and maybe thousands of transatlantic and transpacific ocean crossings before Columbus.

Small wonder that one of his favorite prints adorning his living room wall is Salvador Dali's Don Quixote, the sometime patron saint of lost causes.

Andy Anderson thinks big as befits a six-foot, four-inch descendant of the Vikings. His father, Ole Martin Anderson Djerke (the Djerke was dropped when the Andersons became Americanized) was born in Ullensaker, Norway, in 1881. His mother, Matilda Frederickson, was born in Kongsvinger, Norway, in 1886. Their families joined the thousands of other Norwegian families who came to America around the turn of the century seeking economic opportunity.

Born in Janesville, Wisconsin, Anderson lived there until attending the University of Wisconsin at Madison. He majored in chemistry "until I got tired of acid burns on my pants." The highlight of his college experience, he recalls, was the chance to study Norwegian with Einar Haugen. In 1939 he graduated with an accounting degree and became a CPA.

After working in Atlanta and Detroit, he ended up in Milwaukee in 1950 where he met his future wife, Gerd Tennebekk, from Bergen, Norway. They have been married for thirty-seven years and have two daughters and three grandchildren. Trained in fashion and design, Gerd is now a supervisor at Marshall Field's in Chicago.

Anderson has always been a writer. He wrote his first

column for the school newspaper when he was twelve and had a regular column in *The Cardinal*, the University of Wisconsin newspaper. He has written over two hundred business articles published in various trade journals.

In October, 1961, a chance remark by Finn Sandberg, then Norwegian vice-consul in Chicago, started him on the path of an amateur historian and fervent apologist for the Vikings. "I visited the consulate to secure a writing assignment to finance a trip to Norway," remembers Anderson. "Sandberg offered no encouragement. As a joke, I said - I guess I will have to get Congress to change Columbus Day to Leif Ericson Day."

"If you can do that, you'll have a million Norwegian-Americans on your side," Sandberg said. Recognizing a gauntlet when he heard one, this latter-day Viking thought - why not?

Anderson had despised the study of history in college, but he became a frequent visitor to the Chicago Public Library and the Newberry Library. He discovered that there already was a Leif Ericson Day, first proclaimed for October 9th, 1935, by Congress and signed into law by President Roosevelt.

To learn more about his Norwegian heritage, Anderson called a Chicago Norwegian newspaper and asked for a sample copy. "Send me seven dollars and I'll send you a subscription," said the

editor (who shall remain nameless) as he slammed down the receiver.

"That really annoyed me," says Anderson. "I decided to write my own newspaper." He ordered letterhead stationery and started the Leif Ericson Society in 1962. His avowed purpose was to discover and publish the truth about the Vikings. "Even today many Norwegians are ashamed of their Viking ancestry," Anderson says. "Most Americans think any talk about the Vikings in America is only hearsay."

Chicagoans don't quite know what to make of Andy Anderson. Is he only an intellectual gadfly and the biggest story-teller in Chicago - or something more? One thing sure, he has provided many interesting tales for Chicago newspaper columnists.

Perhaps it does not help his credentials that he has won three honorable mentions in the Burlington, Wisconsin, Liars Club annual contest with entries such as this:

"In slum clearance for a Chicago expressway, they encountered a house so dilapidated that \$8,000 had to be spent on remodeling before it was fit to be condemned."

Consider the "ridiculous" plan that he and five other investors had in 1966 to build the Leif Ericson Center east of

Michigan Avenue on the south bank of the Chicago River - a 132 story, 1,452 foot tall building of glass and aluminum. The plan failed. However, only a few years later the new Sears Tower reached a height of 1,454 feet with 110 stories. His vision was not preposterous, only premature.

Or consider his proposal to observe the millennium of Leif Ericson's discovery of America (wait till 2,003 A.D.) by building a 1,000 foot statue of Leif, complete with sword and shield, astride the Chicago River in downtown Chicago.

Anderson has an even more obliging reason to step up the pace of his assault on historical errors. He wants to convince the world of his thesis before 1992, when he expects Italians to go all out to celebrate the 500th anniversary of the discovery of America by the "wrong" Christopher Columbus.

You can read Anderson's summary of the Columbus controversy elsewhere in this magazine. If you assume that Anderson's sources are accurate and if you examine his evidence with an open mind, you may have to admit that his version of history could be true. Remember the historical context of these events:

Columbus sailed on the eve of the final banishment of the Jews from Spain on the pain of death. If Columbus was indeed Jewish,

he would have had to lie to get the support of the Spanish royalty and he could not have returned to Spain safely unless he continued to hide his Jewishness.

Particularly compelling is the evidence marshaled by Saul Wieselthaler, the famous Nazi hunter, in his book, *The Sails of Hope*, where he asserts that Christopher Columbus was really an educated Jew rather than an unschooled Genoan Catholic. The esteemed *Encyclopedia Judaica* summarizes similar information but reaches no conclusion under its heading of Christopher Columbus.

Anderson is not alone in seeking to set the record straight. At the very least, his plot is as good as that of any current spy best-seller.

If the controversy exists, why do we never read about it in our children's history books? Why don't university history departments research the subject? Can the scientific method be applied to the study of history as well as medicine?

According to Lew Erenberg, Ph.D., professor of American history at Loyola University, Chicago, "Historians use scientific methods in that we make hypotheses and assess the evidence. We need first hand accounts of historical records - birth records, church records, death records. If the evidence is still inconclusive, we have to search for more evidence. All of the

pieces must fit together pleasingly."

"If Mr. Anderson feels rebuffed by historians," Erenberg continues, "I suspect that it is because lay writers are out of the mainstream of historical research and not taken seriously as historians. This is not an burning subject for present day research," Erenberg thinks.

"If there were only some larger issue riding on the subject, then it could again become an important matter to historians. I am not averse to mentioning such controversies to my students but this may be a subject, like the Kennedy assassination, which will never be resolved to everyone's satisfaction."

Anderson has one unfulfilled desire. He would like to visit Spain and examine the evidence he cites firsthand. However, he is 73 years old (although he could pass for 60), he takes daily blood pressure medication, and his wife wants to go to Hawaii.

He hopes that one of his grandsons will pick up his standard if he does not finish his work. "When my grandson was a baby, I held him in my arms and rubbed his little face with the fur on one of my Viking statues," Anderson beams.

In the meantime, Anderson lives by his credo: it is better to light one candle than to curse the darkness. Anderson is too

modest. He lights fire-bombs, not candles.

Will he ever retire?

"Hell, no, I'm having too much fun. I'll die with my boots on and kicking all the way to my word processor."

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June Grayson is a Svenska flicka and registered nurse in St. Charles, Illinois.

interview at Rockford, VW reenactment, on Sunday, June 25, 1989

why do they do it its a lot of fun ovgoing out camping voer the weekend, learning a lot of history that you enver learned in shcool,actually reenacting a battle you get a much different feel of what actually happened. there was a case I read aobut in the actual civil war of one guy who panicked so much that he just kept on loading his when they finally undid his musket he had 23 lead balls in it and hadn't fired once he forgot to load his powder, just kept on putting bullets in skurkis, cHAD, CHAD sKURKIS westmont Illinois

lisle ill, David pacanowski

have 12 in our unit

you want to join a unit already in excistence, I came in thru dave and his father, oterhwsie I wouldn't have known anything ive been doing it for 14 years now any times from 20-50 times a year

whole famioleis can come with a way to go camping, everyone goes out for it

the only war americans against americans

most amer casualties in the CVW than any otehr war

I got in it thru dAve and his da,d theys tarted explaining things ot meosudned liek a lot of fun, so I came out and really enjoyed it m 4th year

all volunteer

pay our own expenses we bought muskets this weekend

Ive always liked history

i learned a lot of things I never knew before it is amazaing,ive walked up to my colelge teachers and said what years were the cw and they couldnt' answer, colelge teachers,once we went into a schoolw earing our uniton blues and they asked what side we were on teachers asked or osmeone said, here comes the confederates. it is amazaing how many epople don't know anythigna bout the cw all amer invovled they also don't undesrtand what it was about everyone thinks it was about slaves

urgeon

Mark Spurgeon my 8th year, Woodridge it fun, you learn so much you expericence the actual sites and smells what it was actually like to live then, swe live in a canvas tent, you don't realize

what it is like until you do it. majored in business, and an auto mechanic at Gettysburg last year about 12,000 of us
180,000 soldiers originally at Gettysburg
20,000 men and arms maybe in whole US, = all the rest of the people at Gettysburg, we had people from France, Germany, Australia,
they reenact things all over the world
I am going to England in AUGUST FOR 2 weeks, own expense, 500 in all, about 200 from the US CW is real big over in England,
over there, they reenact lots of things touring all over England
lots of people come out for the military buff also, my dad was an army man played war games as a kid, played guns
everyone does it for a different reason Bob is a historian joyce degree in hx they can fall back into their character
hx oriented
clerk at U of N. Ill. DeKalb
hobby
enatest things filming of the Lincoln train, commercial tourism in Illinois
in costume
personal enatest experience
asked because of our involvement reenactments
having uniforms
shown on all 2 major networks
trAHAN our impressions of sutlers
portraying what an authentic sutler would offer
stuehr post store
private companies
commissioned by the govt

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page 1

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800 words

GORGEOUS GLASS COOKIE JARS

Written by June Grayson

Photographed by Richard Grayson and June Grayson

I didn't want to collect cookie jars - or cracker or biscuit jars as the Victorians called them. It meant defying my husband and depleting my bank account. It also meant recluttering our

home.

Our four children had grown up and left us; their pets had died. My husband had sold his 100 piece antique radio collection. I had even sold my antique doll collection so that I could buy Leica cameras for a new career as a writer and photographer. Our home had never looked so nice.

But in 1986 George Keyser allowed us to photograph the 135 cracker jars that he and his wife Mary had collected in their travels throughout the United States and Europe before her death five years previously. I had never seen such an exquisite collection.

When our children were little and the house filled with dogs and cats, I had purposely avoided buying anything breakable for our home; that consideration no longer applied. The beautiful cookie jars reminded me of the best times of my own childhood and I wanted to relive them.

Many of us who grew up in the 30s and 40s during the Great Depression never realized at the time how poor we were. When I came home in winter after the dark had started to fall, I could see the inviting glow of our living room lamp with its pink shade shining through the window onto the snow. I knew that my mother had hot chocolate and home-made cookies on the kitchen table.

(In those days, no "good" mother would think of serving "boughten" cookies to her family). How could I help but try to recapture those happy childhood days by collecting cookie jars, too?

Andy Warhol, the recently deceased "pop" artist and also a cookie jar collector, called cookie jars "pieces of time." And so they are - hundreds of them with their own little story to tell and all adding up to an intriguing history of an entire age.

The English started it all around 1700. They had to eat something with the tea brought by the clipper ships from the Orient by the East India Company. Serving tea became a national tradition during the Victorian Age. A family displayed its prettiest biscuit jar on the dining room sideboard and reserved it for company. Simpler jars stayed in the kitchen.

Surprisingly, it was American silver manufacturers who popularized biscuit jars in the United States and advertised them in their silver trade catalogs. Silver manufacturers made the silver plates, rims, lids, and handles. They imported the glass jars from France and England until American glass and pottery makers arose to supply them.

Glass manufacturers produced humidors, pickle jars, and

ginger jars just as opulently designed as biscuit jars.

Sometimes they made matching sugars, creamers, and spoon holders.

The tea biscuits the Victorians served from their biscuit jars were not the sweet treats we call cookies today. They were more like our crackers. You can still buy similar crackers imported from England in your grocery or department store. Victorian cookbooks did not even have a section for cookie recipes. The one or two cookie recipes to be found are in the "Cakes" section and are rolled sugar or molasses cookies. Since then, American cooks have taken the art of cookie baking to its greatest glory.

You can still start a wonderful cookie jar collection. Collectors tend to specialize because of the sheer volume of cookie jars available. Prices for pottery figural jars have soared since the Sotheby auction of the Warhol collections in 1988. However, almost every antique store has one or more Victorian biscuit jars for sale. True, signed art glass jars from reputable antique dealers are expensive, but they are worth budgeting for. After you know the field, you will seldom come home from a flea market without a lovely, although modestly-priced, jar. And there is always the chance of finding a real bargain at a local market or garage sale.

Beware, though, cookie jar collecting is truly addictive.

Our appetite for treats of any kind - cookies and the jars we keep them in - may well remain insatiable.

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Please write me at POB 167, St. Charles, Illinois, 60174, with any additions or corrections to the cookie jar captions in this article. I would especially like to know if you have seen any of these jars pictured in factory catalogs. This is almost the only way to substantiate the exact maker and the time of manufacture. I will incorporate such facts in a book I am writing on cookie jars.

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Christmastime 1988

Dear Friends and Family,

Seasons Greetings to you and our best wishes for a Happy New Year. It's been quite a year for us at the Grayson-Hestilow home.

Mary Kristine was born on January 12th. She has been a true bundle of joy to us throughout the year. She has a cheerful disposition and is big (22 pounds) and healthy. Since 9 1/2 months old she has been on the run - walking everywhere and getting into everything. Her smile makes up for her destructive curiosity.

Our greatest shock came in February. Amy, then 2 1/2, was diagnosed as having a rare congenital liver disease. She underwent many tests at Children's Hospital of Oklahoma. On April 13th, she had a four hour operation to correct her problem. In October, she had two more liver scans and the prognosis is very good. Her liver should function normally from now on.

Meanwhile, Amy is still our little angel. She loves to play dress-up and beauty shop. She likes to play and fight with her brother and sister. She has those unusual "lovable" qualities of the terrible-terrific two and three year olds. Of course, she has her Daddy wrapped around her little finger.

Rich is the big boy now at age 5 1/2. He is always busy - talking, playing, reading, and creating. His favorite activity is going with his Daddy (big boys only!) to the local Science Museum and a round of Putt-Putt. He attends afternoon kindergarten. He is a very protective big brother to his two little sisters.

Gary has had a busy year at work. At home he has taken on a lot of the chores involved with the three kids. He loves and enjoys his family and, of course, the kids think he is great.

As for me (Kris), I take it one day at a time, taking care of the crew. Don't forget that our 100 pound abrador Retriever puppy in

the back yard needs lots of attention, too.

Richie, Amy, and Mary are each a unique challenge but truly our blessed gifts. We pray for wisdom, patience, and a little luck, as they grow.

May these greetings find you and your loved ones in good health and good spirits. May you have a blessed New Year. With warmest wishes from our house to your hours,

Gary, Kris, Rich, Amy, and Mary

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Written by June Grayson

Photographed by Richard Grayson and June Grayson

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and depleting my bank account. It also meant re-cluttering our home.

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Many of us who grew up in the 30s and 40s during the Great Depression never realized at the time how poor we were. When I came home in winter after the dark had started to fall, I could see the inviting glow of our living room lamp with its pink shade shining through the window onto the snow. I knew that my mother

had hot chocolate and home-made cookies on the kitchen table.

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Surprisingly, it was American silver manufacturers who popularized biscuit jars in the United States and advertised them in their silver trade catalogs. Silver manufacturers made the silver plates, rims, lids, and handles. They imported the glass jars from France and England until American glass and pottery makers arose to supply them.

Glass manufacturers produced humidors, pickle jars, and

ginger jars as lavishly designed and decorated as were their biscuit jars. Sometimes they made matching sugars, creamers, and spoon holders.

The tea biscuits the Victorians served from their biscuit jars were not the sweet treats we call cookies today. They were more like our crackers. You can still buy similar crackers imported from England in your grocery or department store. Victorian cookbooks did not even have a section for cookie recipes. The one or two cookie recipes to be found are in the "Cakes" section and are rolled sugar or molasses cookies.

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Exclusive Your State

VICTORIAN COOKIE JARS

Written by June Grayson, Photographed by Richard Grayson

They don't make cookies like they used to: cookies with sugar sparkling on top, thick and cake-like in the center, and crispy brown on the edges.

They don't make grandmothers like they used to: one who had time to make the cookies, wear a big apron, and stir hot coffee into milk for cookie dunking.

They don't make cookie jars like they used to, either: jars of the finest handblown art glass, or delicate hand-painted porcelain with a profusion of flowers, or cut glass lead crystal which rang like a bell when you tapped it with a spoon.

Grandmothers still make homemade cookies for visiting grandchildren - especially for holidays. Cookies are easy to make. You can stir up a batch and have them hot out of the oven in less than an hour. Although we don't know the name of the first cookie baker, all cultures that baked at all, baked some small treats that could be called cookies.

But unless you haunt the antique stores and flea markets, you won't find any cookie jars for sale to compare with the beauty of the Victorian biscuit jars.

And that's a pity. The Victorian china and glass manufacturers, as well as the silversmiths, made their "biscuit" and "cracker" jars in every conceivable color, shape and material - silver, glass, pottery, stoneware, earthenware, and porcelain.

The first jars were probably made after 1700. They became popular in England about 1865, when serving tea became a national tradition. A family displayed its prettiest biscuit jar with

the silver tea service on the dining room sideboard. They used that one for "company." The plainer jars were used for everyday.

Surprisingly, it was the American silver manufacturers who popularized the biscuit jar here and advertised them in their silver trade catalogs. They made the silver plates, rims, and handles. They imported the glass jars from France and England until American glass and pottery makers took over. You can see the advertisements in the old trade catalogs preserved in historical museums and reproduced in reference books about antiques. WAVE CREST, The Glass of C. F. Monroe, contains several pages of these advertisements. Manufacturers also produced humidors, pickle jars, and ginger jars just as opulently designed as the cracker jars. Sometimes a creamer and sugar bowl were made to match the biscuit jar.

For twenty years, George and Mary Keyser, advanced collectors of Chicago, bought antique biscuit jars for their own pleasure, amassing one of the most complete collections in the United States. They had 125 jars and no two were alike.

The Smithsonian has no biscuit jar collection. The Strong Museum at Rochester, N. Y., has five biscuit jars. According to Mr. Keyser, "Even the Victoria and Albert Museum in London

had only six biscuit jars on display when we visited there.

We have seen a few in Germany and Austria but none in Italy."

When Mrs. Keyser died seven years ago, Mr. Keyser began to give away his collection. "If I sell them to a dealer, how do I know who gets to buy and enjoy them? If I give them to a museum, they might be stored unseen in some basement. This way, I get to see my friends and family enjoy them." explains Keyser. "I go into their homes and can see that they display and appreciate my treasures."

The Keyzers bought their first biscuit jar in Connecticut in 1962 when they traveled east for a family wedding. They paid \$12.00 for it. From then on, every outing at home or abroad included a stop at an antique store. Unlike some collectors who store their treasures in boxes, the Keyzers displayed every biscuit jar either in a cabinet or on tables and chests throughout their large Victorian home.

Since they both had English ancestors, some of their favorite jars were bought in England. Hannah Barlow, an English artist, designed their Barlow jar, which soared five-fold in value right after they bought it. Though probably they have no relationship to Hannah, Barlow is one of their family names.

Keyser, who majored in geology in college, also favors

an English Huntley and Palmer tin jar in the shape of a globe with a world map. The jars were used as promotions to sell cookies. If you can find one now, you will pay several hundred dollars for a Huntley and Palmer jar.

Can you start an antique biscuit jar collection today?

The hunt would be harder but no less rewarding. A quick tour of one suburb's antique displays found three for sale. One was oblong, silverplated, with the word, Biscuits, engraved on the front and priced at \$400.00.

Two other jars, with handles, looked like sugar bowls, only larger. Their price was \$42.00 each. According to Keyser, they may well be sugar bowls. "Before the automobile, traveling salesmen stayed at hotels built next to the train station. Each table in the hotel dining room had an oversized sugar bowl in the center of it."

The most ornate biscuit jar in a current issue of the Antique Trader is priced at \$799.00. Two other jars list for \$300.00. Undoubtedly, the most beautiful jars which survive to this day are in the hands of private collectors. They may only appear a few at a time at sales at the large auction houses.

The tea biscuits the Victorians served from their biscuit

jars were not the sweet treats we call cookies today. They were usually more like our crackers. Still, our appetite for treats of any kind, and the jars we serve them from, may well remain insatiable.

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DOCTORS AS ENTREPRENEURS

DIET-CARRY-OUT, LTD.

Written by June Grayson

Photographed by Richard Grayson

You don't need a doctor's approval before you start

this diet program. "Who needs an examination to eat healthy?"

ask Dr. and Mrs. Kelly Sutton of Marseilles, Illinois.

If one corporation in the family is good, can two be better?

It is if you are H. Kelly Sutton, M.D., and Seattle Sutton, R.N., B.S.N., who have "his" and "her's" corporations - the Marseilles Medical Clinic and Diet-Carry-Out, Ltd.

Diet-Carry-Out, Ltd. (DCO) embodies a new concept to promote health and supply special diets for diverse medical conditions. Instead of best diet list and advice, DCO provides the actual 21 meals a week, all freshly prepared at a central location from choice ingredients. A refrigerated truck transports the meals three times weekly to local distributors. The breakfast and lunches, designed to eat cold, are in disposable plastic containers. The dinners are fully cooked, requiring only a few minutes in a microwave oven to serve warm.

Until they launched their new business in September, 1985, the Suttons were similar to other medical families. Dr. Sutton is in solo family practice with his own medical office building in Marseilles, a picturesque town of 5,000 on the Illinois River 100 miles southwest of Chicago. He sees approximately 300 patients a week with the help of a physician's assistant, a secretary, and two registered nurses. He admits

patients to Ottawa Community Hospital, five miles away, where he is also the medical director Of the hospital's substance abuse program.

When their five children became independent, Dr. Sutton asked his wife to help at the office. This she did so effectively that she gradually assumed all business responsibility for the practice as well as supervision of their pension plan and investments.

"The most frustrating part of family practice to me is trying to get people to lose weight," Dr. Sutton says. "You can talk until you are blue in the face and still they come back week after week and haven't lost a pound."

"On day I said to Seattle -'why can't you take over these patients? I just don't have t me to counsel them anymore.'"

Mrs. Sutton discovered that she was skilled in motivating patients to stick to special diets. "but even I would bet discouraged sometimes," Mrs. Sutton continues. "I knew as I sent some patients out the door that they wouldn't expend the effort needed to prepare the foods on their diet list."

One day a patient pleaded, "Seattle, if you would cook these meals for me, I know I could lose weight."

"I thought - why not? I could make sacks lunches for each meal and he would know that was all he could eat for the whole- day."

Dr. Sutton agreed that the idea was worth trying.

"I just threw her the ball and she took off down the field."

Not that it was easy. "For months I thought of nothing but the mechanics of starting this business. I decided it could not be just another weight-loss diet. There are so many bad fad diets in circulation already.

It should be as pure and healthful as a diet could possibly be. It should teach good eating habits and portion control so that the principles would continue to influence a patient even when he went off the diet. It should be a prudent diet appropriate for many medical needs - low-salt, low-sugar, and low cholesterol. It should use only the choicest ingredients, fresh: fruit, vegetables, poultry and fish, with no harmful additives.

I ended up preparing everything from scratch, even our breads and crackers, because we could buy nothing that fit our rigid

specifications.

The Suttons sought business advice from the local representative of the Small Business Administration as well as the faculty members at their community college.

Their biggest boost came from Mahmood A. Khan, Ph.D., ..R.D., Associate Professor, Food Services Department, the University of Illinois, Champaign-Urbana. "I know I am not a nutritionist," Mrs. Kelly says, "so T wanted scientific validation of our concepts. Even though we could not afford the more than \$10,000 such testing could have cost, Dr. Khan became so interested in our goals that he computer-analyzed all of our foods and menus for a mere pittance. He have us invaluable advice and still participates in some of our educational programs about DCO."

After completing initial p ans for food preparation and business procedures, Mrs. Sutton formed a subchapter S corporation. To forestall any possible complications due to liability or malpractice, Dr. Sutton has no connection with DCO. Mrs. Sutton is the sole shareholder of the stock with a capitalization of \$1,000 for start-up expenses.

Mrs. Sutton rents the facilities of a Marseilles

catering firm but she hires her own cooks. DCO started with eleven clients, medical patients and friends of Dr. Sutton. Some of those people are still on the DCO program today. One couple lost a total of 80 pounds and, since the wife doesn't like to cook, plan to stay on the program indefinitely.

The success of the new diet program spread by word of mouth. When more people called to sign up for the program, Mrs. Sutton hired local distributors in nearby towns. These distributors are independent contractors, women who are themselves interested in the diet program.

DCO has no contracts, either with clients or distributors. Mrs. Sutton doesn't believe in contracts. "If a distributor isn't any good, I want to get rid of her fast. If she doesn't like the work, why would I want to make her stay?"

Most people who start the DCO program want to lose weight to improve their health or appearance. Even if they go off the program, they come back. They say they feel better and have more energy..

The Suttons point out additional applications for the DCO program. Physicians, dieticians, and homecare coordinators recommend DCO to appropriate patients. Adult children may

purchase the meals for their elderly parents who live alone, thus enabling them to remain independent in their own homes.

Professionals and singles buy the meals to save time and still eat well.

DCO now has six cooks, two drivers, one supervisor, and ten distributors. Since Marseilles is accessible to Chicago's affluent western suburbs, the Suttons see almost unlimited possibilities for expansion. DCO has a van for local deliveries and a new refrigerated truck for out of town. The distance that the truck can travel to deliver meals within 18 hours will in effect limit their regional sales district.

The Suttons would like to take DCO national, but how do you expand without relinquishing quality and control?

They are investigating franchising. They have met with brokers representing venture capitalists. Already people have called from as far away as California who want to see DCO in their own communities. One investor tried to convince them to use preservatives and the other mainstays of the food industry so they could go after the big bucks.

"But then you wouldn't have DCO," says Mrs. Sutton.

"Go into any grocery store and read the labels on the frozen food

packages. There is little on the market now without additives.

That is how DCO is different - and superior."

The Suttons are not afraid of competition. Their brand names are protected by trademarks and copyright. "We know what effort we have put into research and development. It would not be easy for anyone to duplicate what we have here and still maintain the concept and quality. We honestly believe that there is no better way to eat in the whole world today than DCO," Mrs. Sutton says.

Why did the Suttons start a new business with all of its challenges at the age when some medical families are already considering early retirement?

"To fulfill a dream Mrs. Sutton replies. "MY father was morbidly obese all of his life. In fact, he still weighed 285 pounds when he died of congestive heart failure at the age of 72. Perhaps he would still be alive today to enjoy his great grandchildren if I had been able to help him with DCO."

Dr. Sutton remains his wife's biggest fan. He even sweeps up the house on her busy days. "What we have here is role reversal," he teases. "But your corporation has yet to show a profit. bow .. can I live on what you make?"

DCO could be making a profit. In fact, its break even

point is 2,000 meals a week. It now averages more than that with the promise of further expansion. "I don't want to show a profit," Mrs. Sutton says. "I plan to put everything back into the business and just see where it takes us."

Since her staff is now experienced, Mrs. Sutton spends most of her time on advertising and promotion. They offer educational programs to service clubs, she appears on local radio stations, and she plans the numerous newspaper advertising campaigns through her local distributors.

Small business is the backbone of the American economy. In spite of the new tax laws, a family corporation remains a good tax shelter.

As they become aware of new opportunities, perhaps more doctors and their families will seek the challenges and rewards in operating a sideline business for fun and profit.

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1,007 words

MAKING A JOYFUL NOISE

BILL ROBINSON AND THE ART OF THE DULCIMER

Written by June Grayson,

Photographed by Richard Grayson

On this Easter Sunday church bells peal, pipe organs thunder, and choirs praise the Lord with joyful noise.

Bill Robinson of St. Charles, Illinois, doesn't need a 200 voice choir and a 16 rank pipe organ to make his joyful noise.

He plays the hammer dulcimer, an instrument mentioned in the Hebrew Bible two thousand years before Johann Sebastian Bach wrote his mighty organ chorales.

If you have never heard a hammer dulcimer virtuoso play the instrument, imagine four performers playing wondrous harmonies together on two grand pianos. That is what one small dulcimer not even a yard wide sounds like when Robinson plays his arrangement of "Turkey In The Straw." Fewer than ten professional hammer dulcimer players in the United States merit top acclaim among their peers and Robinson is one of them.

Robinson got an early musical start. At the age of three he clutched a little ukulele in a family portrait. "I played backup chords for family singing when I was four. My father taught me to play the dulcimer when I was five. In fact, my cousins used to get mad at me because I wanted to play music with the adults rather than go outside and play ball with them."

Robinson plays the dulcimer, piano, banjo, ukulele, mandolin, and guitar. Yet he never learned to read music. No

problem. "If I can hear the music, I can play it." He used to play 'backup recording' and answered emergency calls around the country to fill in for other musicians. "I can improvise and follow along so closely that the average person can never tell that I don't know the music by heart."

He had already established his reputation in his early twenties. He played at the Grand Ole Opry and accepted gigs any place in the United States. Now, older and with a family, he has settled down in St. Charles. He works days as foreman of a machine shop - "I like to eat regularly," he confesses - but evenings and weekends are for music.

Every second Saturday night of the nine-month school year he drives to Macomb, Illinois, to play in the Wagon Wheel Opera Show, the Illinois version of the Grand Ole Opry. His group, Bill Robinson and Friends, performs throughout Illinois. He records his own arrangements. He appears as guest artist at dulcimer festivals.

No matter how many instruments he plays, Robinson likes the dulcimer the best. "It is such a neat instrument, once you are hooked, you are hooked for life. It sounds complicated but it is really easy. I can have you playing simple arrangements in one lesson."

When the family dulcimer collapsed fifteen years ago, Robinson became a self-taught dulcimer maker, using the pieces of the old dulcimer as his pattern. "I experiment with different woods and construction methods. Rosewood makes the best sounding board. Each instrument sounds a little different."

So far he has made thirty-eight dulcimers, all signed and numbered. Those he doesn't keep for his own use, he sells to other dulcimer players.

He gave one of his handmade dulcimers to Roy Acuff of the Grand Ole Opry. It is now on display in a Nashville museum.

He uses four diameters of wire for stringing. The larger the wire diameter, the lower the tone. The four different tuning methods used in the United States are utterly incomprehensible to any outsider, but Robinson understands and uses them all.

Robinson may use wooden hammers. Or he uses corset stays because they are more flexible. He puts tape on the handles so they don't slip out of his hands. He adds soft wood and leather to the playing ends and wraps them with electrical tape. "If I want the music loud and hard, I use shorter stays to apply more force when striking the strings. For light and easy music, I use the longer stays."

You can sit or stand to play the hammer dulcimer on its own special rack. Robinson likes to hold his dulcimer in front of his body with a special strap slung around his back and shoulders so that he can step up to the microphone quickly for his solo turns.

Dulcimer enthusiasts aren't a highly visible group but they are out there, many thousand strong. Amateur members usually prefer to play the mountain - also called the Appalachian or fretted - dulcimer because it is has only four or five strings which you pluck to play.

According to Jo McBride, spokesperson of the Dulcimer Society of Northern Illinois, 800 households receive the society's annual bulletin. "Everyone should have a real passion for something in life: some people have a real passion for the dulcimer. We have members who never go out of town without taking their dulcimer with them. You can't do that with a piano."

Diane Hillard and the other members of the Champaign-Urbana Dulcimer Society meet monthly to share their love of dulcimer playing. "Listen to David Schnauffer play the dulcimer on two of

the Judd's recent albums - Heartland and Rockin with the Rhythm," Hilliard suggests.

For your best introduction to the dulcimer and the chance to participate in an entire weekend of joyful noise, plan to attend the second annual Gebhard Woods Dulcimer Festival to be held at Morris, Illinois, July 15th and 16th. You can camp in the state park or stay at one of the many area motels.

Internationally famous guest artists will demonstrate the art of dulcimer playing and construction. Workshops will abound. Take your first dulcimer lesson. Join the old time music Saturday night dance. Add your own joyful noise to the non-denominational Sunday morning gospel worship service. Praise the Lord for the gift of music.

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For further information,
call Bill Robinson at (312)377-
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ELSE BIGTON -NORWEGIAN-AMERICAN FOLK ARTIST

Written by June Grayson

Photographed by Richard Grayson

You don't need to be Norwegian to appreciate the multiple talents of Else Bigton, folk artist of Barronett, Wisconsin. Though she earns her living as a cabinet maker and wood carver, she is also a skilled weaver and knife maker.

Else Bigton and her husband, Phillip Odden, are co-owners

of the Norsk Wood Works of Barronett. They produce one-of-a-kind heirlooms owned and treasured, so far, by people from forty states and ten countries.

Else was born in Aalesund, Norway, where her family still lives. She is a graduate of a Norwegian trade school in weaving.

But it was at the prestigious Hjerlid Trade School for woodcarvers at Dovre, Gudbrandsdalen, Norway, that she befriended an American student who could barely speak and understand Norwegian. She was so helpful, in fact, that Phillip Odden soon presented her

with a "mangle board" which he had carved himself. According to Norwegian folk custom, if the woman accepts the mangle board she has accepted a marriage proposal. They wed in traditional Norwegian costume in Else's home town in December, 1978.

In 1979 they graduated from the Hjerlid School where Else specialized in cabinet making and Phillip in carving.

Few countries have a richer tradition of the art of woodcarving than Norway. Arrogant dragons from the powerful art of the Vikings decorated the Norwegian "stave" churches peculiar to Norway about 1,300 A.D. When Christianity spread into Norway, the carvers added the cross,

grapevine, acanthus leaf, and the symbolic lions and eagles of the Crusaders. Even when the Industrial Revolution transformed the rest of Europe, it almost bypassed Norway. So the old Norsemen continued to carve in wood. It was not unusual for several generations to use the same house and furnishings.

It is this culture that Else and Phillip perpetuate in their life in Wisconsin.

Though they work together, Else and Phillip work independently according to their special skills and strengths.

"We don't take guidance very well from each other so we have found we work best by not interfering," Else says.

Though Else may appear delicate, she is skilled in the use of the huge electrical woodworking tools. "Since I was trained as a cabinet maker," explains Else, "I will do the technical drawing. I will figure out the dimensions and how things should be put together."

They buy lumber from local Wisconsin sawmills, air dry it, and select it for the proper grain direction, uniformity, density,

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and moisture content. Else will use any wood that a client may request but she prefers to carve in butternut. Birch, pine, and baswood are also popular.

She transfers her original designs to the wood and carves them entirely by hand sometimes using as many as 60 different tools for one design. Just to keep her tools sharp is a demanding task. It takes time and concentration to achieve the complicated patterns. European joining techniques allow the wood to expand or contract as the weather changes. She mixes her own water base stains and uses a penetrating oil finish.

Small pieces such as boxes, mirrors, shelves, and frames can be made in a few weeks. Larger pieces such as a dining room tables and chairs may take several months of work. Baby cradles are popular items ordered by doting grandparents. Prices vary depending on the wood used, the size of the item, and the intricacy of the carving.

Usually Else and Phillip will work on orders according to their schedules. However, some women, especially, will request that Else make and sign their order, appreciating the fact that there are not many world-famous women woodcarvers.

In fact, this summer Else goes for the "gold" - an honor bestowed to the winners of eight points in a yearly juried competition

sponsored by the Vesterheim, the Norwegian-American Museum in Decorah, Iowa.

Carvers may enter three carvings in each yearly contest and are awarded three points for a blue ribbon, two points for a red, and one point for a white. Entrants do not need to be Norwegian

but they must carve in the Norwegian style.

Else has won six points in previous competitions. This year she plans to enter three pieces, one of which is a Kubbestol. A Kubbestol was the only chair found in the Norwegian peasant home and was reserved for the head of the household. It is carved from a single log, hollowed out so that the base conceals storage and the back continues upward to form a long and comfortable curve.

When Else wins the gold medal, she will be the first woman to do so. The Vesterheim has previously honored six male woodcarvers, one of whom is Phillip Odden.

The three day Nordic Fest will be held this year on July 26, 27, and 28th. Else and Phi will also exhibit their work this summer at Door County, Wisconsin, and the Host Fest at Minot, South Dakota.

The Kohler Museum, of Sheboygan, Wisconsin, has picked samples of Else and Phi's work as part of a two year traveling

exhibit of Wisconsin folk art.

If you go through Decorah, Iowa, on a vacation, stop and eat at McDonald's. It is decorated in the Norwegian Viking style and displays 30 of their carvings.

Or plan to visit the Norwegian Pavilion at Epcot Center, Disneyworld, Florida, when it is finished in 1988. Their names are already on display there, as two of the three American woodcarver# and two Norwegian woodcarvers to be asked to contribute their work for this permanent exhibition.

Or if you drive through northwest Wisconsin, visit the showrooms of the Scandinavian Import shop owned by Phi's mother

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in Barronett. Or visit the workrooms themselves when they hold Open House on Friday and Saturday of every Thanksgiving weekend.

It is only in the evenings that Else has time to weave and make knives. "I earn my living as a cabinet maker and carver, but I love to weave."

She accepts orders for weaving and knives just so she can keep up her skills.

It is in the "junk" room of their home in a converted country schoolhouse near Barronett surrounded by the woods and lakes that she loves that Else keeps her Swedish loom. "I pick out my wool in Norway when I visit there every other year and have it shipped over because that is what I am used to working with. The hardest part of weaving is to set up the loom itself - to set up the right tensions of the thread and tie the pattern into it. After that is done, it's just fun to sit and play with the pedals," according to Else.

Else learned knife-making by taking a week long course one year at the Vesterheim. "Of course, it helped that I was able to understand the visiting Norwegian instructor," Else smiles. She made a belt knife and sheath for a present for Phil which he wears all of the time. Now she plans to make him a "twin" knife set for his belt. "Twin knives are common for men in Norway," Else explains.

"I start out with a flat sheet of leather for the sheath and three pieces of steel, one hard piece and two soft pieces. I like to use birch bark for the handle, and then I use silver or brass for the cap."

A twin knife set may take Else one hundred hours of "evening" work and cost more than \$125.00. However, such knives are meant to last a lifetime and in Norway are passed down as treasured family heirlooms.

Else has never allowed her left-handedness to be a handicap although many tools are designed for the right handed. "You just learn to work around it," Else explains. "Right handed plastic scissors can really hurt. With hand tools it doesn't make any difference. In fact, carvers are supposed to be ambidextrous. That way you can just switch hands as needed, rather than move around the piece on which you are carving."

"I did have to get a jigsaw made to a new design, however. The old one blew air into my eyes every time I used it," Else says.

"Growing up as a left-handed child in Norway, I heard many horror stories," continues Else. "Parents would tie the left hands behind their children's backs to force them to use the right hands."

"I was more fortunate. Thirteen students out of my class of 26 in school were left-handed. So no one tried to change any of us!"

American collectors have made folk art a hot item. In addition to its beauty and emotional appeal, ethnic art is practical for every day use.

Interestingly enough, Else and Phil have many customers from Norway itself because woodcarvers in Norway can no longer afford to work fulltime at carving. Indeed, Else and Phil may be the only Norwegian-

American woodcarvers who are able to support themselves by working in their chosen field.

Through her multiple talents, this Norwegian immigrant contributes her own bright strands to the colorful fabric of contemporary American life.

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 1,500 words

THE MANY NAMES OF ROBERT POZOS

Written by June Grayson

They call him Doctor Icebox. And with good reason. In 1977 he founded the now world-famous hypothermia laboratory at the University of Minnesota Medical School at Duluth. His official title was Robert Steven Pozos, Ph. D., Associate Professor of Physiology, Head of the Department of Physiology, and Director of the Hypothermia Laboratory.

He calls himself a Chicano from California. Both of his parents were Mexican. He grew up in Ventura where his father worked as a welder to support a wife and five children.

Since last December he has had a new title: Vice-President for Minority Affairs and Professor of Physiology and Biophysics, Department of Physiology, School of Medicine, University of Washington, Seattle.

Add all of the educational and research attainments detailed in his 24 page, single-spaced curriculum vitae. Clearly, Pozos is one busy and accomplished, 46 year old Hispanic.

"To be a university professor with tenure is to have the best of all possible worlds," Dr Pozos says. "I choose the research I want to pursue. I interact with students. I travel. I contribute to the world. This is an exciting and fulfilling life."

Only one thing was missing at Duluth - his own people. Few Hispanics live in Minnesota. "Every time I returned to California, I thought - if I could only do something to get Chicano kids interested in science and higher education."

Last December, the University of Washington made him an offer he couldn't refuse. "As a professor in its Department of Physiology, I can still do my research. In addition, as the Vice-President in charge of Minority Affairs who reports directly to the President of the University, I can make a

difference in the lives of minority students."

Pozos says that 25% of the 35,000 students on the Seattle campus are members of a minority - Hispanics, Native Americans, and Pacific Rim. "We have to make our minority students want to stay in college. I hope to do that by placing students in research laboratories with prestigious faculty members as their mentors. That is where they will catch the excitement of a scientific career."

For the next three years he will continue as a consultant and return periodically to Duluth to supervise his hypothermia research. "We study anything you do in the cold," Pozos explains. "Our results can be applied to space research, oceanbed exploration, and cold weather work and travel."

Government grants provide partial funding for the laboratory work. The armed forces need improved survival gear for outside workers in cold climates and for navy and flight personnel who might have to ditch in a frigid ocean.

"Hypothermia experiments are relevant to Hispanics, also," Pozos says. "Many are in the armed forces. Our research may save lives in the mountainous regions of South America where high altitudes and cold cause problems."

More than 500 volunteers - usually young and healthy medical

students - have floated in the laboratory's cold water basement tank or in the icy waters of Lake Superior to provide data for his medical research. Multiple electrodes applied to their body surfaces measure their physiological responses.

The term hypothermia refers to a subnormal body temperature - one that is 95 degrees Fahrenheit or below. Normal body temperature is usually quoted as 98.6 F. Exposure to cold may cause accidental hypothermia. Medically, hypothermia refers to the artificial reduction of body temperature to slow metabolic processes - as in heart surgery, for example.

Already research at the lab has helped emergency room doctors. "We now know that victims of cold exposure can survive much longer than previously thought possible," Pozos says.

A note on the office door of Dr. Lorentz Wittmers, the new director of the laboratory since Pozos left, says - "You aren't dead until you are warm and dead." That means that a hypothermia victim cannot be pronounced dead unless vital signs do not return after complete rewarming. Frozen victims can make miraculous recoveries.

Since shivering and stuttering are some of the body's responses to cold, hypothermia research may also provide medical

applications for people who "shiver" and "shake" with diseases such as multiple sclerosis, Parkinson's Disease, and speech problems.

You might even call Pozos a new media star. Cold research is a trendy topic now. "People ask how kids can survive, about the best rewarming techniques, and about the effect of cold on the homeless," Pozos says.

An Australian television crew came to Duluth last year to film a story on his research. You may already have read about him in newspapers and magazines such as Good Housekeeping, Omni, and Discover. Or you may have seen him on talk shows including one segment of the McNeill-Lehrer Report.

"Glasnost" has even reached his laboratory. Last year Professor U. V. Lupandin of Petrozavodak University, Russia, wrote Dr. Pozos to propose a joint Russian-American research project into further aspects of hypothermia. "This is what is so exciting about science," Pozos exclaims. "You never know where it is going to lead you next or what bridges you may be able to build in the world."

Add still another name for Dr. Pozos to this list: expert witness. Lawyers request his testimony in cold-related court cases - such as the one in which a husband was accused of

drowning his wife in a faked boating accident. Based on his years of research, Pozos proved that the husband's version of the accident could not be true. The husband was found guilty.

An academic career will not protect you from controversy, however. Pozos discovered this last year when he raised the question: is it ethical to use medical data from victims of torture?

In World War II, Germany ordered its scientists to find ways to save its fighter pilots. Too many were dying when their planes went down in the English Channel and North Sea. These researchers performed truly brutal hypothermia experiments on concentration camp inmates and prisoners of war. They placed the victims in salt water and monitored their responses while they literally froze them to death.

The results of these experiments, buried in official government archives throughout the world, have posed a moral dilemma for civilization ever since. Should the data, no matter how morally tainted, be used if it could help save lives?

Pozos discussed this issue with Dr. Arthur Caplan, a Professor at the University of Minnesota, Minneapolis, and Director of its Center for Biomedical Ethics. Dr. Caplan wrote

an editorial for a Minneapolis newspaper discussing the use of the Nazi data.

Jewish spokesmen, whose people were victims of the Nazi Holocaust, generally renounce all such attempts. Jay Katz, M.D., professor of law and psychoanalysis at Yale Law School, wrote, "These data are not objective; they are soaked in blood...When we choose to benefit from evil and make it a part of our history, we perpetuate evil."

Yet even some Holocaust survivors say, "Use this horrible data to help other people so those deaths will not have been in vain."

Spurred by this debate, the University of Minnesota will sponsor "The Meaning of the Holocaust for Bioethics", a three day international seminar in Minneapolis next month. Russia, Germany, Israel, and Denmark will send speakers. Dr. Pozos will speak on the "Legal and Moralistic Perspectives of the Analysis of Accurate Data Gathered by Unethical Means."

"We Hispanics have suffered torture, too, in our quests for freedom," Pozos says. "We hope this seminar will create a truly global climate of opinion in emerging medical ethics so that such barbarous experiments will never be performed again. Wherever you have powerless people who are the downtrodden

members of society, you will have other people who try to take advantage of them. We must sensitize each new generation to human rights and ethical values."

A Catholic, Pozos attends his church regularly. "The older I get, the more philosophical I become," Pozos muses. "We have the chance to choose good or evil. I believe that most people have the potential to demonstrate true nobility in their lives."

Dr. Pozos credits whatever success he has attained to his parents. "Neither of them had a chance to get an education. Yet my father worked as a welder until he was 70 years old so his children could go to college. He taught himself the multiplication tables. My mother taught herself to read in the public library. She always encouraged us. All five of us finished college, we all have good jobs, and most of us have also earned advanced degrees."

Pozos wants to pass on this heritage to other Hispanics. "Education is not just dull textbooks and test tubes. My greatest reward would be if some kid out there would read this story and say - hey, this guy really likes what he is doing. It sounds exciting. Maybe I can do it, too."

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For further information about the seminar, "The Meaning of Holocaust for Bioethics," call the Office of Continuing Medical Education, University of Minnesota, 1-612-626-5525. It will be held May 15, 16, 17, at the University Ratisson Hotel, 1615 Washington Avenue South, Minneapolis, Mn 55414. Anyone interested may attend. Registration deadline is May 1st. Fee is \$150.00. Space is limited.

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PRE-EMPLOYMENT DRUG SCREENS

A young pilot recently failed a pre-employment physical examination for a large airline. The examiner refused to explain why, so the pilot will never really know the reason for his failure.

He suspects, however, that he may have failed the urine drug screening test.

He told me that he had used Sudafed, an over-the counter decongestant which contains pseudoephedrine, for a cold the night before the examination. He told the airline examiner this and asked if he should postpone the exam. The doctor assured him that there would be no problem, so he went ahead with the examination.

A week later I performed an FAA Class I physical examination on this pilot and certified him. He was a healthy, normal-appearing, conservative young man.

I called the largest commercial medical laboratory I know and spoke to the chief of toxicology. His laboratory performs

drug screening tests for many other commercial firms, so he is an expert.

He sent me a two page list of 500 medications which can cause false positive results in urine drug screen tests.

Some of the drugs which give a false positive test for amphetamines include Primatene, Tedral, Actifed, Chlr-Trimeton, Drixoral, Novahistine, Nyquil, Sinutab, and Sudafed.

Drugs that contain codeine, such as Naldecon-CX, Robitussin A-C, and Pediacof cough syrup, will give a false positive test for opium.

Even something you eat can cause a false positive drug test. One teaspoon of poppy seeds well chewed and swallowed contains enough morphine to produce a positive test.

No national standard for drug screening tests yet exists. Some laboratories may use tests that are less than optimal in that they produce many false positive results on initial testing. Good laboratories will do additional confirmatory testing that will eliminate many of the aberrant false positive tests.

When you judge the accuracy of drug screening tests you must determine how specific and how sensitive the tests are.

The Council on Scientific Affairs of the American Medical

Association (Journal of the American medical Association, June 12, 1987) stated the following:

"The selection of the population for testing is crucial, since the prevalence of drug use varies among populations, and the prevalence greatly affects the positive predictive value of the test - that is, the percentage of true-positive results in all the positive results. For a drug test that has 90% specificity and 99% sensitivity, if the prevalence of use of the drug is 1%, the predictive value is 9%.

"Thus, if 10,000 people are screened and 100 (1%) use a certain drug, 99 of these 100 would test positive (99% sensitivity) and 990 of the 9900 non-users would test positive (10% positive, or 90% specificity). so that the predictive value would be 99/1089, or 9%.

"Conversely, 91% of the positive results, on confirmation, would be found to be false. The predictive value increases to 50% at a 10% prevalence....

"Forensically acceptable testing programs must include highly specific, technically more complicated, and more expensive confirmation techniques, which unequivocally establish the identities and quantities of drugs....

"Results that may have an impact on the life, liberty,

property, reputation, or employment of the person being tested must be able to withstand the scrutiny of litigation and therefore must meet forensic standards.

"Forensic confirmations must 1) unequivocally establish the identity of the compound(s) detected, 2) quantitate the compounds(s) detected, and 3) document a chain of custody."

A final specific corroborative test can be done if the urine tests positive - but such a test costs more money. At present, apparently, no law requires corroborative testing of an initial positive drug screening test.

What lessons can be learned from this?

1). Never take any prescription or over-the-counter drugs for perhaps as long as one month before undergoing a drug screening test. The half-lives of some drugs are extremely long and you have no way of knowing which drugs may show up in the urine days and even weeks later.

2). Remember that pilots must be at their best when flying. You should not take any medication which interferes with your reflexes, judgment, level of consciousness, or skills.

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FLYING:THE NATURAL HIGH

Written by

June Grayson

If you have always dreamed of soaring with eagles, wait no longer. There is a flight instruction program to fit your schedule at an airport near you. In a few weeks you can make your childhood dreams come true.

The day is long past, however, when you could just drive up to an airport and find a barnstorming pilotolling around ready to take you up in his plane whenever you appeared.

Flight instruction is now a professional service.

If you are a young person who hopes to make flying a career, it makes sense to attend a college which coordinates the full range of flight training with a bachelor degree. In professional flying jobs, as with other occupations today, the edge often goes to the person with that formal degree.

But your degree does not have to be in flying. If

you have some or all of your college behind you when you opt for a flying career, you can attend full time flight school to attain all of your flight ratings in the shortest possible time.

This will take four to five months and cost between .. \$15,000 and \$20,000. You will end up with 230 loggable flight

hours and 200 hours of ground education,, all of your flight ratings including multi-engine, and a marketable skill.

Military flight programs coordinated with college also provide excellent training to young students who qualify. In fact, commercial airlines have always depended on retired military pilots whose skills were honed in war combat or military maneuvers.

But the average flying student today is in his thir-

ties or forties with full time family and business responsibilities. He wants to fly for personal pleasure or business efficiency. Since no one ever has enough time and it always seems as though "you can't get there from here", flying your own plane can make family vacations feasible and business hours more productive.

The three usual methods by which you can get your private pilot license are through a flying club, a fixed base operator (FBO), and a flight school.

At smaller airports, licensed and student pilots may form a flying club so that they can afford to buy their own plane and hire part-time flight instructors for the benefit of their members.

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The FBO is the backbone of the flight instruction industry and you can find one or more located at larger airports. The FBO is a franchised dealer of one of the three small aircraft used for flight training - the Beechcraft, Cessna, and Piper.

He operates like your local auto dealer and provides a full range of flying services. He wants to sell airplanes and to do

that he needs licensed pilots. He keeps top-quality air-

Aircraft manufacturers have brought uniformity to flight training by providing their dealers with the latest instruction programs geared to the planes they manufacture.

The dealer hires

local pilots who have their flight instructor rating to staff a training program that usually operates seven days a week.

You will use flight manuals and audio-visual materials that allow you to study at home at your own speed. Even though timing is flexible, you will learn most effectively if you can schedule at least two flying lessons a week.

You can expect to

solo after about ten hours of flight time and attain your private pilot license in 50-60 hours at an average cost of \$3,000.

To qualify for your license you will have to pass the two examinations required by the Federal Aviation Administration (FAA).

In the written FAA exam you will show what you have learned about aviation regulations, piloting procedures, and cross country flying#

During the actual flight test, you have to show your

ability to control the airplane in a safe and confident manner.

You must also pass a physical examination performed by an Aviation Medical Examiner (AME), a local physician authorized by the FAA to perform airman physicals according to FAA specifications. Chronic medical conditions that are incompatible with the safe operation of an airplane, such as heart disease or epilepsy, are disqualifying.

If you have any questions about your ability to pass the physical, your flight instructor can direct you to a local AME who can advise you before you start flying.

If you find it hard to discipline yourself to study at home and to work your flying lessons into your busy schedule, you may want to investigate the concentrated instruction provided by .. a flight school. Leaf through any flying magazine to see their ads and decide which one sounds right for you.

American Flyers, with facilities in California, Texas, Florida, Illinois, and New York, is such a school. You can master ground instruction and pass your written test - all in a three-day weekend at one of their locations. If you can get away for a two or three week vacation, you can get in enough flight time to be eligible for your private pilot license through a training program tailored especially for you.

Most private pilots plan to go on and get their instru-

ment rating. Your license and plane won't do you much good if you can only fly in perfect weather.

Instrument training is far more demanding than that

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needed to secure the private pilot license. Ground simulators are often used to teach holding patterns, radio navigation, and approaches. Flight schools and some FBOs offer training so that you can qualify for your instrument rating.

If you can't leave your office even for a few days, hire the school that comes to you. Professional Instrument Courses, for example, will send you a flight instructor - usually a retired military pilot with over 10,000 hours of flying time - who carries his own portable ground simulator. You pay his transportation, lodging, and the ten day professional fee of \$2,750. You also furnish your own plane and eight hours of your time every day - and Eureka! You are ready to take your instrument rating tests.

Peter Dogan, PIC's founder, says that their typical

student is 56 years old, a highly motivated entrepreneur, and the president or CEO of his own company. You may have heard of one of their recent graduates - Tom Landry, the owner of the Dallas Cowboys.

Who hasn't heard the story of the brave spouse who safely lands a plane after the pilot has died of a heart attack? If you don't want to learn to fly but you want to be prepared for a flying emergency, the Aircraft Owners and Pilots Association (AOPA) has a course just for you. Their PINCH HITTER program will teach you enough about a plane and its controls so you could land it safely if necessary.

As a spouse or friend of an AOPA member, you are elig-

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ible to take the four hour ground instruction course and, if you have an airplane available for your own use, four hours of flight time during which you will actually land the plane.

If you drink alcohol or do drugs, don't fly. ""

Statistics

show that 40% of flying students wash out of training programs

because of alcohol or drug problems. And one in ten flight fatalities

is due to alcohol abuse. There is even a case where second-

hand inhalation of marijuana fumes was deemed the cause of a crash that killed the two pilots.

Flying is different from other sports in that mistakes can be fatal. You can't pull off to the side of the road and read your owner's manual.

Because attaining and upgrading your ratings is a major investment of your time and money, demand the best of yourself and your instructors. #

Then all of your landings will be happy ones.

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FOX HUNTING IN ILLINOIS

WITH DR. JAMES KANE

Written by June Grayson
Photographed by Richard Grayson

When Dr. James Kane and his wife Gloria want to get away from it#!!, they don't have far to go. They just wa!k out their patio door to the land of Connemara Fa####. Connemara Farm# is on!y minutes away from Dr. Kane's office in Mt. Prospect, Illinois, and the t##e# hospitals where he has surgical privi!eges. Yet these 80 acres of rolling and wooded countryside seem a wor!d apart from the busy expressways and housing deve!opments that now encroach upon it. Ignore such evidence of

metropolitan development by savoring the view of the green fields with brown rail fencing surrounding the horse stables and their private riding course.

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Here is where the Kanes raised four children to love family, medicine, and horses. Mary, a gastroenterologist, is married to Eric Kerchburger, also an internist. Elizabeth and her husband, Steven Shandley, have a joint dental practice. Jim is a surgical resident at Cook County Hospital, Chicago. Patricia is an electrical engineer with an interest in medical instrumentation.

Though the children are grown they have not altogether left Connemara Farm. Their boots and saddles are lined up in the tack room. Their horses wait in the stables. There is still time to do what they like to do best, especially in the fall when the fox hunting season starts.

Dr. Kane is the Field Master of the Oakbrook Hounds, one of the six Hunts in Illinois. Three times a week during the hunting season he will make the 140 mile round trip to the farm where they hunt south of Rockford, Illinois. There, one hundred miles west of Chicago, the shadows of the twin cooling towers of Commonwealth Edison's Byron Nuclear Reactor power plant fall on a scene straight out of the Eighteenth century: the hunters are riding to the hounds!

The fox is not just a pretty animal with a big bushy tail. It slaughters poultry and lambs and can be a real menace to nearby farmers. Fox hunting was an economic necessity in rural areas before the invention of the gun because horses and hounds were the only way to catch and destroy foxes.

But history has always recorded the thrill of the chase.

Page 3, Grayson re Fox Hunting

Prehistoric artists scratched pictures of horses and hounds on cave walls. Genesis chapter 10 says that Nimrod "was a mighty hunter before the Lord". The Greek Xenophon in 400 B.C. described the attributes of a good hound. Kings and knights combined war with hunting during the Crusades by taking their falcons and hounds with them to the Holy Land.

Foxhound packs have existed in America as long as in England, from about 1690 on. George Washington was such a hunting enthusiast that almost every page in his diary contains some reference to hunting. Supposedly, his first thought upon awakening was whether it would be a good day for hunting. Even on days when important events were scheduled, Washington would rise early so that he could ride and hunt first.

Dr. Kane deplores the myth that fox hunting is a sport only for the idle rich. "We have farmers, teachers, professional people - all kinds - in our group. If you can afford to keep a horse, you can get into fox hunting."

Unlike the purists who insist that hunters should "ride to hunt", today's Hunt member is more apt to "hunt to ride". Proponents say that fox hunting is an unselfish sport requiring personal discipline, courage, teamwork and physical fitness. What better way to mitigate stress than to get out in the country on a powerful horse with good friends and perhaps the promise of a tasty "stirrup cup" after the hunt is over?

Even if you are the kind of person who would always

cheer the fox, you might like hunting with the Oakbrook Hounds.

"We're happiest when the fox gets away," says Dr. Kane. "And that is most of the time. Because the dumbest, healthy fox is 50 times smarter than the smartest healthy hound. So there is no way we are going to catch a fox unless it is very old or sick,"

"What really grieves me," says Dr. Kane, "is to find fox traps that poachers have illegally set out in the fields. That is horribly painful and prolonged way for a fox to die."

A fox hunt is a finely choreographed event with rigid rules of etiquette and dress developed for rational reasons over the last several centuries.

The mounted Master of the Fox Hounds goes first with his hunting horn and his hounds. He may "cast" the hounds until they pick up the scent of a fox. He is assisted by the whippers-

##n, or simply the whips, who help him control the hounds and keep them on course.

The Field Master comes next and this is Dr. Kane's position. "I go over the fence first." He has to control the "Field#- the other riders and their mounts - so that they stay well back and not interfere with the work of the hounds. He must also know the territory so that he can choose the safest way for the Field to ride as they start off after the hounds.

Dr. Kane did not learn to ride until his children did. In fact, survival was the only thing on the mind of

William Kane, his grandfather, who left Ireland for Wilkes-Barre, Pennsylvania, in 1870 during the great potato famine. Dr. Kane is also proud of his father, Michael Kane, who in the great American-

can tradition started work in the coal mines when he was eight. Yet he went on to become a Pennsylvania postmaster while raising two sons who became doctors and one daughter who became a painter.

A graduate of Loyola Medical School, Chicago, Dr. Kane was a surgical resident and attending physician at Cook County Hospital before he started his solo surgical practice in Mt. Prospect in 1960.

Even though he does a lot of colon and endocrine surgery, he may be best known for his work with the morbidly obese. He has done 1,194 gastroplasties so far, probably more than any other surgeon in Illinois. Because of this experience he has developed a modification of the usual gastric stapling procedure that involves vertical rather than horizontal stapling. This promotes a lasting weight loss and has a very low incidence of complications. "I sometimes put a permanent suture over the stapling line, locking the barn door twice, so to speak."

To describe his work he has appeared on talk shows, including the Phil Donahue Show, with Agnes Belushi, one of his better-known patients and the mother of the actors John and James Belushi.

These associations have sensitized him to the plight of the morbidly obese. "I have had these patients brought to me standing up in the back of a pick-up truck like a 700 lb cow going to market. After a person weighs two times his ideal weight, his chance of losing and maintaining a weight loss for five years is less than 4%. With this operation you can really change their

Similar compassion led Dr. Kane to buy Connemara Farm. "When our children's first horse went lame, we could not bear the thought of putting him down and we couldn't afford to continue his stable fees and still buy another horse. So I went looking for some affordable acreage. This area was all empty farmland then. Even so, I was afraid to tell Gloria when I bought the land - she might have asked me how I planned to pay for it! In fact, I ran out of gas right in front of the gate the first night I brought her out to see our farm. I didn't have enough money to fill up the gas tank."

As their children have grown, so has their interest in horses. They have now started a sideline business to breed thoroughbreds. But Dr. Kane still prefers to ride an Irish Hunter, part thoroughbred and part draft horse developed near his ancestral home in Ireland, for fox hunting.

"You can always make time for what you really want to do," according to Dr. Kane.

That is why he will always have time for family, medicine, and horses.

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y
interview from Friday, June 30th re Wedgewood

Mary Furness, st. Charlewhen I turned 30 Is tarted to become
intersted in older things, I felt that I was getting older so
within a span of 10 yearsI quit my accountant job and now I sell
antiques, we sold our modern house and our mdoern furniture qw
and nwo we live in an antique house with antique furnitures.
husband in polyester division of cargyle, does traveling sales
work

I couldn't do mya ntique business without /wayne, he works at the
store almost every weekend, he refinishes fgurniture, and he has
his own colelctions too, Hopalong Cassidy and guns
*he has more toys now than he ever did when he was a kid
started ppeper box guns, rotating barrles
shoot cannon balls, hard ot come by.

wedgewood, I had no idea when I started jsust how vast it is
been in business since mid 1700s theyve made practivally every
kind of dinner ware and stone ware.
very easy to tell old from new, all amrked, time intervals how to
date it, most of the modern things have the sexact date on it

love of antiques
started to coloelct before I gave up my job
we started out by selling at flea markets because we wanted to
amke sure that we relaly like it
I colelcted wefgewood, sold things
my friend colelcted modern wedgewood
my brotherin law in antqiques and he talked us into going to
Dunnings auction.
they had a peice large of old wedgewood, I bought it, alter I
found it was a large cheeskeeper, bottom wedgewood, top Adams,
\$50,
not a good peice really, colelcting one thing elads to another,
to get a peiced of what you want at an ancution, you have to buy
a whole box, and then you ahve to sell the other things
at flea market for a year, started to amke some money,
my huysbands job he started to trvel, so I quit my 9-5 job,went
on acntiqueing journeys, life of atraveling salesman not much fun
afterbought antique home 2 eyars ago, started buyting antique

furniture to display, antique furniture in a rased ranch house
is overpwoering, so it ran us out of it, so we had to get a
bigger house, really lucky, a contractor who had redone it,

all fo furnishing we got thru being in the antique business
I like it better than accounting,
I would never go back,
this si what I like best
lucky to do what I like best
you will enver get rich in antiques, no security for sure, you
have to relaly love itncome, like social security
a little extra money,
you would find it difficult to live on it alone
palce in Antique 2, St. Charles, still go to some shows to visit
and buy, I don't sell any other palce,
a lot of time peopel come into stores would with things to sell
wd of mouth,theyt ell their friends, my motehr is retired and she
has a lot of elderly friends,
estate sales and auctions
had to teach myself
books a rstarted out a real purist
I liked a really Vcitorian,
to really amke it in the business yopu have to know something
about modern glassware and colelectibles, because there is a big
market there. tosy from the 50s
diversify
Is tarted out with high aspirations
reputation for antyhing aprticular, large selection of bELLEEK
flow blue, oak and victorian furniture, glassware.turn over
afast,
it does selldy to anotehr regular

antiques doing well, or there wouldn't be so many fo them

jj

weve made 2 trips ot England, 2 trips there
you find it in strange palces, a better antiques show
a really nice peice at the Kane C. flea market,
word gets around and dealers have friends and they will let you
know
I relaly like the wedgewood majelica, horribly ungly, it has to
grow on you
they amke so many different kids of ware, smart thing would be to
specialize in one ware

I like it because it dates back so far and it was always such
good quality
make bone china, nice dinnerware sets
most known for the jasper ware

all good china very high
bone china very good, very expensive
jkjjjj

one set of wedgwood china, I got it at market 1 when it opened,
creamware, nice, can put it in the dishwasher

most antique dealers are just collectors who have to make a
living
occasionally a few people do it as a business, like the market
set up,
lica 3 letter mark, 1860-1890st charles is as good as anywhere

on collectibles people whose member it from the fifties have money,
they want to buy things they remember, but when they sell it when
they are 70, the bottom will have fallen out,
stuff now looks so junky, gi joes, batman, interesting,

collectibles
mismatched cups
when you clean something you break it
pattern glass, cord and tassel
QUADRUPLE PLATE loses its silver easily
sometimes it comes out looking like chrome
all wedgwood
wedgwood only mark mid 1800s
creamware
creamy color, still make something similar in dinner ware
when it says made in england, 20th century
ma\$

majolica has to grow on you
decorated cream ware

large ginger jar, or vase
teapot 1820s
1850-18 majolica
lead glaze, so now not used

butter dish
flow blue
crewel ware
mid 1800s
jasper ware
type of material
clay coat it with colors
most well corations put on afterwards
certain kinds of clay, molded
that is how you can tell, lots of toher made jasper,
germans and Jaepanes, modled in, you can put your finger in adn
feel the mold.
made main piece and colored it and then added figures
pitcher
cracker jar
sugar and creamer
hair reciever
dresser tray
apotehtcary small mortar
chess peice bought in Ebngland, very ealry one
late 1700s.
cxheese keepers
doesn't match, top probably adams, he sued to work for wedgewood.
good quality but don't match

bowl,
plates in kitchen
much is out there
if people decide to colelct, there is a lot out there
that is why you should limit yourself to one field
like jasper, or majelica or creamware
black basalt, looks a lot like jasper,
don't believe they make it anymore
1780
real wedgewood you may be able to get a bargainclay anturally that color
wall plaques
real early late 1700s
oldest piece, 1874 book, candle holder is the oldest piece she
has
pcitured in book, 1770?
perfect mate is damaged
decorated basalt,
you can tell difference between old and new, once you have seen

it

make a transfer, allw edgewood is marked

make a transfer.

caneware style

candlesticks vases, not made now.

bring back stuff occasionally to spur sales

drab ware, clay also

lots of it from time of aMER REVOLUTION

WEDGewood waws a freind of Geroge washington

3 letter mark, 1860s

unusaul scene,

\$325.00 on it, cookie jar

The Shamrock cookie jar.

Perhaps the legrechauns had something to do with creating the captivating Irish Bellek china which has charmed collectors for 130 year. The discovery of a special fine white clay in northwestern Ireland in the 1850s started this industry which still thrives today, producing a translucent china that glows from within. Belleek is Irish, and the shamrock is Irish, so it is only natural that almsot from the first the factory produced its shamrock ware. Many of the molds still in use today were first made between 1860-1890. The decorations are handpaitned and a pearlized glaze give it the unique feature. The only way you can tell how old a piece of Belleek you have is by the trademark stamped on the bottom of the jar. the romantic Irish wolfhound, harp, and castle, over the word Belleek. The simpler the mark, the older the china, and the more valuable and collectible. The black marks came first, then green marks after World War II, and now the marks are in gold. Belleek can be purchased in fine department and import stores.

Even the new peices are made in small quantities, thus assurign their colelctibility and increasing value.

The handle is made to resemble a stem.

I was too impatient to wait until I could find - or afford - an antique Belleek jar, so I bought a new one, that is made from the same molds that were made 100 years ago. You can only tell the age by the gold mark on the bottom of the jar. Someday, when I give this to my grandchildren or great-grandchildren, it may have increased in value too.

Torquay pottery

You can't collect everything; where would you put it? That is why I seldom buy a pottery cookie jar for my collection. But I made an exception for the motto ware jar by Torquay. Most people cannot resist the charm of Torquay, and I can't either.

The discovery of a unique red clay in the very southwest tip of England in the Victorian era spawned a burgeoning business in terra cotta pottery, revered by the Victorians, and even grand enough to make terra cotta pieces as special gifts for Queen Victoria.

Alas, by 1900, the bottom had dropped out of the red clay market. To survive, the little family owned factories in the area sought another pottery best seller. They found it in the painted and glazed Motto ware, they made out of their red clay, appealing to

the tourist trade and advertising industries all over the world

who ordered their pieces for promotion.

Torquay is decorated in several patterns also, which go well with the country decorating now in vogue. The Black cockerel, the blue Kingfisher, the Scandy pattern (similar to Norwegian rosemaling and Scandy is possibly short for Scandinavian., and the cottage patterns. The mottos can be humorous, moralistic, or anything, but for sure they appeal to all of us.

Originally considered a "cheap" product which one could pick up for pennies, now prices have escalated all over Britain and the United States, Local clubs have banded to study Torquay and there is an international Torquay Society headquartered in England that holds annual meetings.

Pink Open Lace Pattern

What plebian articles are we throwing away now that our grandchildren will collect 50 years from now?

The depression's glass, the giveaways with soaps and cereal during the 1930s and 1940s, are now eagerly collected, there are

depression glass clubs, and depression glass shows held regularly throughout the country.

Scorned when it was issued, because it was only a cheap relative of the more beautiful art glass, now we can appreciate the patterns and colors in their own right. No longer cheap, but at least it is still more affordable than the Victorian Art Glass and alter.

*The pink open lace pattern can still be found at shows and flea markets for affordable prices, and it is practical besides. It

is the only cookie jar originally advertised by the manufacturer that could also be ordered for use as a fish bowl, only available in the crystal, however, not the pink

Carnival Glass

I was a snob as a little girl during the 1920s and 1930s. We thought that carnival glass, sometimes given away as gifts in carnival booths, was cheap and tacky, almost as tacky as depression glass. Now I love it.

Carnival glass was manufactured throughout the world during 189-01920s, the biggest manufacturers were in the United States.

There were thousands of patterns manufactured and made in the most common colors of marigold, green and purple. Smaller amounts were made in all of the other colors of the rainbow, including black.

According to an antique book I have that catalogs carnival patterns, cookie jars were not made in very many patterns.

The outstanding feature of carnival glass is its iridescence, and the original manufacturers patented many secret processes, which were promptly stolen and adapted by other manufacturers.

The most common way to produce the iridescence was by doing such and so. Heavy and exquisite, I love both of mine and feel lucky to have them.

Grape Carnival Glass

Some carnival glass is still being produced today. or at least in current times. The Fenton Glass company of ?? has been in business from 19 to the present. Indeed, three books have just

come out that are great for collectors, cataloging all of the glass that Fenton has made.

I have a big pitcher in the same pattern, and a goblet that originally came with a candle in it as a Christmas gift.

The Love Story Jar

Some current collectibles can be just as charming as the old antiques. I was excited to find this cookie jar, with its gold color glass and its gold colored leaves and tendrils surrounding the glass and the gold rim, lid and bail. The only mark on the bottom is a taped on piece of paper on which is printed Love Story.

An added treat is that a music box is hidden under the domed lid and when the lid is removed, you hear the tinkling strains of Love Story. The word Japan is molded in the bottom of the glass. Was it created to cash in on the romance of the Love Story movie starring Ali McGraw and

tHE Doulton Procelain Jar.

Surely one of my appealing jars, this was made in England

aorund the 1900s and has the Doulton mark on the bottom of the

jar.

GRayson
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EL TINAJON
A GUATAMALAN RESTAURANT

Olga Pezzarossi, owner and hostess

Not all of the jewels in Chicago are on the Christmas trees. Chicago has its hidden jewels. They are its many little ethnic restaurants, in storefront buildings throughout the city neighborhoods. Lucky the Chicago resident or visitor who has a Latino friend who can find these little jewels for him, before they become Americanized.

One such jewel is El Tinajon, a few miles north of Chicago's loop. El Tinajon serves authentic Guatemalan as well as Mexican cuisine 363 days of the year.

On the other two days - Christmas Eve and Christmas Day - Olga Pezzarossi, the owner and hostess, closes the doors so that she can recreate the Guatemalan Christmas celebration for her family and

friends.

"In Guatamala," Olga says, "the children use firecrackers

' ' ..#.

to celebrate Christmas. Parents will buy new clothes for their

children and families will get dressed up by 6.00 pm. The whole

family goes to church and comes home by midnight to celebrate. We

give and receive presents. We eat our big meal about 1.00 am. Then

the neighbors will visit back and forth. We may only sleep from 4.00

am to 7.00 am. Then it is up again for a full day of visiting and

exchanging presents with everyone we know.

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"We have Christmas trees which we usually decorate with

little handmade Indian crafts. We decorate our homes with pine

boughs and mansanilla, a small red fruit similar to an apple that

adds color to our homes. We strip the pine needles from additional

boughs and scatter the needles all over our floors, to give the

scent of Christmas."

Olga has adapted many of the family recipes of her mother,

Ave!ina Ve!asquez, who lives with her here in Chicago, for both her home and restaurant. However, the turkey recipe is her own variation.

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CHRISTMAS DINNER MENU OF OLGA PEZZAROSSO,

Owner and Hostess of E! Tinajon, Chicago's Guatama!an Restaurant

TURKEY IN BEER

SALTY TAMALES

Green Sa!ad

Potato sa!ad

Sweet tamales

Bread pudding

Assorted fresh fruits and nuts

Grayson

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_.TURKEY IN BEER - Treasured family recipe ## Olga Pezzarossi, from
Guatama!a City, who is now owner of El Tinajon, Restaurant, Chicago.

Ingredients:

1 4-6 pound turkey

2 pounds of beef

2 pounds of pork

1 8 oz can of ? (alcaparrado?)

4 large tomatoes

2 large onions

3 cloves of garlic

2 12 pz. cans or bottles of beer

2 shoots of fresh thyme or # teaspoon of ground thyme . 5 bay leaves

salt to taste

oil for frying

Procedure:

Bone turkey two days before serving. Soak it in beer with
onion slices. Turn it every six hours. Keep refrigerated.

The day that you are going to serve it, put the beef,
pork, bay leaves, thyme, and salt in a pan with a little water and

cook until tender. Then chop the meat into fine pieces.

In a frying pan, saute the tomatoes, onions and garlic which have been finely chopped. Then add the chopped meat and fry all together.

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Stuff the turkey with the fried meat mixture and close it so that no stuffing falls out.

Place the stuffed turkey in a roasting pan with the marinade. Place in 350 degree oven. Turn the turkey when it is half baked. Cover until finished baking. Then uncover and let turkey brown.

When turkey is brown, remove from oven and serve with Red Tamales.

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TAMALES COLORADOS - Recipe of Olga Pezzarossi.

Ingredients:

3 pounds of dough

12 large tomatoes

1 pound of ? (mi!tomate)

1 guaque red peper

.#1 dried red pepper

1 can of peppers

1 pound olives

2 oz. capers

1 oz. sesame seed

1 oz. gib!ets

1 dash of b!ack pepper

2 who!e c!oves (or cinnamon 3 pounds of lard

5 pounds of pork cut into sma!! pieces salt to taste

3 packets of banana pee!s

specia! paper for wrapping tamales foil

1 !arge jar.

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page

Procedure:

Liquify dough with water to form a gruel and set aside.

Put dough into jar with 4 pounds 12 oz of lard. Add salt. Cook on a low flame stirring constantly until cooked. Do this a day ahead so that it can chill.

Brown the tomato, mildtomate, guaque red pepper, giblets, sesame seed, and cloves. In a small amount of water cook the dried red pepper, then add to browned ingredients. Add salt and peppers.

When mixture is thinned, fry it in hot lard. Then refrigerate.

Chop canned peppers into strips and mix with capers and olives.

Place foil on a piece of special wrapping paper and place on a banana peel. Measure the dough onto a banana peel leaving a small hollow in the center. Put filling into center with a piece of meat, a strip of canned pepper, 2 olives, and 3 teaspoons of caper mixture.

Roll up paper and banana peel making sure it is closed securely.

Those who want to do so may place the tamale in a jar

with a little water and salt and cook for four hours.

Grayson

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PASTELES de NAVIDAD (Christmas Pastries)

Prepared for Christmas celebration each year for the extended family of Dr. Jaime Estobar, honorary Bolivian consul of Chicago by his nieces, Gabriela and Sylvia Uga!de, from a recipe of their mother. Their mother is Grace Uga!de, a sister of -#r. Estobar. Mrs. Uga!de lives in Cochabamba, Bolivia.

Pastry dough:

1 cup of warm water, with salt to taste (approximately 1 tsp). 1#

teaspoons baking powder

1 egg

1 pound lard

3 cups sifted flour

1/8 cup of sugar

vegetable oil for frying

Mix dough. Knead until smooth. Let stand for 10 minutes. Roll

out dough very thin. Cut into 4" circles.

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FILLINGS FOR PASTELES de NAVIDAD

Cheese filling:

2# pounds of Cuban or Mexican White Monterrey Cheese, grated 2-3 beaten
eggs, enough to moisten cheese and hold it together.

Place filling on rounds as described. The cheese is salty and the
powdered sugar is sweet - nice contrast.

Meat filling:

2 pounds boneless round steak, or any boneless beef without fat 2# cups

of white onions, finely chopped

1 cup of sugar, more or less, to taste

1 dash of cumin powder

1 teaspoon curry powder

1 cup raisins

2 hard-boiled eggs, chopped fine.

Boil meat in water until soft, then drain. In separate pan slightly

cook diced onion in water, stop before onion gets mushy. Drain onions.

Grind meat in a meat grinder. Mix onions and meat in deep pan over low

flame. Add sugar, spices, and raisins. Bring to boil and stir

a few minutes over low heat.

Drain. Cool before using to fill

dough. May refrigerate meat filling before using.

The pastries can be served warm or cold.

The Escobars prefer them

served warm immediately after making them.

MARIA ORTIZ, HEART TRANSPLANT SURVIVOR

Written and photographed by June Grayson

In November, 1988, two teen-age classmates from Clemente High School in Chicago lay dying in the intensive care unit of Illinois Masonic Hospital.

Auri Rodriguez had a rare neurological disease that would

soon prove fatal.

Maria Ortiz had end-stage heart disease caused by cardiomyopathy, a disease of the heart muscle. Without a new heart, she had no hope of survival. Her doctors had already placed her name on a waiting list for a donor heart.

Auri Rodriguez did die last November, but her healthy heart did not. Auri's mother can take comfort in knowing that the death of her beloved daughter brought a better life to someone else. Because of the ultimate gift - the donation of a healthy heart - Maria Ortiz now lives through the miracle of organ transplant surgery.

Maria Ortiz was born of Puerto Rican parents in Chicago in 1970, a normal baby, seven pounds, ten ounces. She does not know the cause of the heart disease that developed when she was six months old. "Ever since then, I had to take Lanoxin for my weak heart but I could do everything the other kids could do," Maria says. She finished her sophomore year in high school and always got good grades. Algebra was her favorite subject.

When she became pregnant in September, 1987, she quit school. She was too weak to walk. She had difficulty

breathing. Her doctors said the physical stress of pregnancy was too much for her heart. "I could have had an abortion. I never even considered that. I wanted to have the baby."

Delilah Marie weighed four pounds when she was born in June, 1988. She had to be in an incubator for three weeks. Maria's mother and two sisters cared for the baby because Maria was too sick. "Even after delivery my heart stayed bad. I had to have gall bladder surgery in July. I went in and out of the hospital with headaches, weakness and shortness of breath." Another emergency hospital admission on November 4, 1988, found her near death.

The helpless mothers of the two dying girls met that November in the hospital waiting room.

Because Auri's mother had opted for organ donation, a mechanical respirator continued Auri's heart and lung function even after all brain function had irrevocably ceased and she was legally dead. Without oxygen, body organs deteriorate swiftly and cannot be used for organ transplants.

Carmen Geliga, Maria's mother, prayed for a miracle. "I could not bring myself to come right out and ask the other mother for her daughter's heart. That would have been too cruel."

Auri's mother made her own decision. "I want to donate my daughter's heart so your daughter can go on living," she told Geliga.

Nationally, The United Network for Organ Sharing matches available transplant organs with lists of waiting recipients. "The hospital did not follow the usual protocol for this patient," Candice Wyberg, organ procurement coordinator explained. "The mother had specifically designated that Maria was to receive the heart and may have changed her mind if her request had not been followed."

Doctors determined that the heart would be a good match for Maria. Blood types were compatible. Auri did not have a communicable disease such as hepatitis or AIDS.

The two girls were transferred to the University of Illinois Hospital for the procedure. Two organ transplant teams headed by Dr. Windsor Ting, cardiac transplant surgeon, and Dr. Pedro del Nido, pediatric cardiac surgeon, worked in adjoining surgical rooms to remove the healthy heart from Auri and insert it into Maria's chest.

Incredible as it may seem to outsiders, surgeons no longer consider heart transplantation a technically difficult procedure.

The few blood vessels that have to be connected are large and easily sutured. Liver transplant surgery, by comparison, involves many small blood vessels and is not yet as successful as heart transplant surgery. Dr. del Nido observes, "Survival statistics for heart transplant patients get better every year. Chicago even has a working surgeon who had his own cardiac transplant surgery thirteen years ago."

The University of Illinois Hospital did seventeen cardiac transplants in 1988 and fifteen of them survived. All are doing well. Maria was the second youngest patient to have a heart transplant at the University of Illinois.

Approximately 150 medical centers in the United States now perform heart transplants. Ninety percent will survive one year and sixty five percent five years.

According to Sue Miller, R. N., transplant coordinator at the University of Illinois, Chicago, "Patients do not always achieve an idyllic existence. Sometimes they just exchange one set of problems for another. Yet most patients think the gamble is worthwhile."

Organ rejection remains a life-long concern. According to newspaper reports, such rejection was a contributed to the recent death of Donna Ashlock, another heart transplant

patient in Patterson, California.

Maria takes seven medicines daily, among them cyclosporine to prevent organ rejection and an antibiotic to prevent infections. She must return to the hospital every four weeks indefinitely for out-patient evaluation.

Medical researchers hope to develop a totally artificial implantable heart. Such a heart would avoid the danger of organ rejection and make live organ transplants obsolete. For now, the present artificial heart serves as a bridge machine to keep heart patients alive until a donor heart becomes available.

For Maria, the miracle continues. "I felt better right away. I have more energy and I can do everything."

Her mother, who took a six-month leave of absence to help Maria, has returned to work. Maria has moved into her own apartment. "I can do my own housework. I take care of my baby. We take long walks."

She plans to return to night school to get her high school diploma. She would like a career, or at least be able to get any work at all.

She dreams of a better life for her daughter, little Delilah Marie. "I hope that she will have a good education, a

career, and a happy marriage."

She dreams for herself. "I hope that the rest of my life will be easier than it has been so far."

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For more information about organ sharing, call 1-800 24 DONOR, the 24 hour number of UNOS, The United Network For Organ Sharing.

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Approximately 2,000 words

Page 1

HAWORTH, INC.

EXCELLENCE IN OFFICE FURNISHINGS

PRODUCTS AND SERVICES FOR RESPONSIVE OFFICE ENVIRONMENTS

Written by June Grayson, Photographed by Richard Grayson

Their corporate strategy to be "the best in the eyes of our customers" has enabled them to grow twice as fast as the industry as a whole.

Gerrard W. Haworth has come a long way since he founded a

sideline business in his garage workshop 42 years ago.

Now he is chairman of the board of a multimillion dollar company with an international market.

Haworth, Inc., is the third largest manufacturer of office furniture systems in the United States. Thousands of companies rely on Haworth, Inc., design and furnishings. A majority of the Fortune 500 companies have installed these components to create a productive work environment for their employees.

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Systems furniture is the modern solution for the efficient use of office areas, replacing both the private office with its expensive fixed walls and the bullpen office with its noise and confusion.

Groups of modular components - work surfaces, storage units, shelves, lighting, and electrical accessories - fit together by mounting on basic structural panels. The parts can be reconfigured to meet changing office objectives. This allows cost savings and convenience impossible with fixed wall arrangements.

Haworth did not even need to leave home to seek his fortune.

Indeed, his garage workshop and the present mammoth Haworth, Inc., facility are only a few miles apart in Holland, Michigan, a little town best known for its windmill and tulip festivals. Haworth, Inc., is Holland's largest employer.

Haworth attributes his success and that of his company to their adherence to the Haworth Creed, his family's summary of their personal values as well as their business principles.

"My parents were not educated or rich," Haworth explains, "but they always worked hard and gave their best. They were very religious, very moral people. I transferred those same values to my own business operations."

"Even though I grew up during the depression and got an AB in college so I could teach industrial arts, I always knew that I wanted to go into business for myself someday. It wasn't easy for me because I didn't have any capital to get started on. That was when I found out that banks only lend money to people who have money."

"Still I determined to branch out and try my wings. I started by making wooden toys part time in 1945 to sell out of my garage. By 1948 I quit teaching entirely and founded Modern Products. My parents loaned me the \$10,000 I needed to get started."

"If I hadn't been so proud and stubborn, I would have returned to teaching many times those first three years. Though I knew woodworking, I had no business skills or experience. My wife did the bookkeeping in our home. Eventually we had five little children to support and nurture. It was hard to balance everything in our lives. However, we persevered and ploughed back every possible cent into the business. Little by little I gathered the talented people I needed to make the business successful."

Haworth thinks that every successful business needs some luck along the way.

"Our biggest break was getting into the partition business. A Grand Rapids, Michigan, salesman asked us to make up some samples from a sketch done by a Philadelphia architect for partial partitions for a bank. That was a completely new idea then, we made up the samples, and the salesman sold our first installation to Walter Reuther for his new UAW-CIO headquarters in Detroit."

"Our Grand Rapids connection didn't last. I always was very

frugal in my operations and expenditures while they spent their money on big cars and other executive perks until their business failed."

"But we continued to manufacture and sell these new partitions throughout the United States. We gradually sold off our other lines and devoted ourselves exclusively to office systems."

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"We had to be union shop then, or otherwise our products were vandalized. Gradually, however, partitions came to be thought of as furniture. Our members then voted out the union by 76%. Since then we have been able to offer our members much more in salary and fringe benefits than ever before."

All three industry leaders are based in Michigan. Steelcase is privately owned, as is Haworth, Inc. Herman Miller is publicly held. A potential client has to weight differences in design and style.

"Naturally, we think we have the best engineered product," says Haworth. "Our innovations have certainly cast us into the forefront of this industry and have won us many design awards. We were

the first to put electricity into the base panels and to make specific arrangements to accommodate new electronic office machines. These might be the reasons we feel we are gaining in the marketplace."

"Our sales people are well-trained and aggressive and I would hope that they would sell you on the quality of the job you would get from us."

A potential client can either approach Haworth, Inc., directly through the corporate office in Holland or through one of their 350 dealers in the United States. There are also 16 regional showrooms and five international showrooms. Corporate design engineers support the local dealers as needed.

"The challenge to our industry will be to continue to produce a quality product while keeping up with new ideas," Haworth thinks.

"Even though this is still a growth industry, I think compe-

tition will become stiffer and some of the minor players may have to drop out."

"We have never had any of our manufacturing done overseas. But we have sent four teams to Japan to study their time and manufacturing capabilities and we have applied some of their ideas. For example, ten years ago our inventory turnover was about four times a year. We have increased that to 11 times a year. We are still not

satisfied. The faster we move our inventory the more money we save in financing costs. In a normal week we ship 7# million dollars worth of good every five days. "

"That is why we depend more and more upon computers. In fact, we would be paralyzed if our computers went down. We have one large IBM and at least 180 smaller computers throughout the whole facility. We use them in all phases of manufacturing and administration."

"Now that we don't need them, we have several good lines of credit at banks and insurance companies."

"Our growth rate has been phenomenal! In the last ten years we have almost averaged 50% a year compounded. In 1984, we had a 67% increase in sales alone.

Haworth remains bullish on America.

"There may be a saturation point in our industry some day but I don't see it yet. The potential that this country still has is like no other country in the world. All you have to do is go across the border either way to realize that the biggest market in

in the wor!d is right here. Our entrepreneuria! spirit is unique.

We're lucky. God has blessed this nation."

Haworth considers his fami!y a great comfort. "I !ost my wife to cancer eight years ago so my children and 14 grandchildren are my greatest joy. #y first grandson just graduated from college and is going into business and computers. I wou!d be proud if any of them wanted to work here, but I fee! they shou!d get their education and outside business experience first."

Nepotism is not a dirty word to Haworth. "We are a ##ami!y business all the way through. In fact, our members encourage their re!atives to app!y for openings here so that many times we don't even need to advertise."

Haworth still has his goals.

"I want to be remembered as a good emp!oyer and a good manufacturer who turned out quality goods. We want qua!ity peop!e to work here and re!ate to our customer base which is our u!timate boss. No one wants to work for a weak company, so it is our duty to seek to be the best to our customers as we!! as to our members. W# a!so fee! we have a responsibi!ity to our community and I encourage al! of our members to support loca! activites."

"I am proud to say that we have never had to !ay anyone

off because of downturns in the economy. We shortened our work week twice, however, to avoid any firings."

A few months ago one of Haworth's high school in#ustria!

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arts students, now a college president, returned for a visit. "You contributed to my success," he told Mr. Haworth. "You told me I better not plan to work with my hands!"

G. W. Haworth still works with his hands. In fact, he is not above taking his own tape measure out into the factory to see that a task is done according to proper specifications.

This may be the reason for his company's success. G. W.

Haworth has always combined the best of his hands and his head and his heart.

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HISPANIC HARPS

Written by June Grayson

"Para entender la harpa, hay muchas cosas que se requieren saber....." (In order to understand the harp, it is necessary to know many things...) Juan Bermudo, 1555.

On August 27, 1989, fifteen Chicago harpists gave up their Sunday afternoon to sit at the feet of a master Paraguayan harpist, Alfredo Ortiz. Some of those fifteen, all Anglos, were well-known professional harpists. The others, who loved the harp no less, were from all walks of life. What they had in common was the desire to learn more about playing the Hispanic harp,

so foreign to all of their training and experience with the classical pedal harp.

Hispanics may not realize that North American and European harpists are sometimes completely awestruck by the technical proficiency and virtuosity displayed by an Hispanic harpist.

According to the book "The Irish Harp" by Joan Rimmer, "Nothing comparable with the vigorous technique and vivacious repertoire of the Latin American harpists....has yet developed (in playing the Irish harp).

Harps are hot in the United States today. Who is it who doesn't love a harp? Economic expansion continues. Families dare to dream of buying an instrument that may cost from \$1,500 to \$25,000 for their children. Only the truly rich had such luxuries in previous generations.

Kids study the harp in public school just like they used to study the drums or the flute. Concert harpists, restaurant harpists, style show harpists, wedding harpists, jazz harpists, New Age harpists, Latin American harpists - they are all out there - playing the instrument of the angels.

Surprisingly, the harp is the oldest known musical instrument and traces of its use have been found in all ancient

civilizations. The oldest pictorial representation of a harpist was found in Iran from 3,400 B. C. Harps have been found in Egyptian tombs dated from 3,000 B. C.. The most famous Biblical harpist was the Hebrew King David (1,900 B. C.) who learned to play the harp when he was a shepherd boy. The Phoenicians, seafaring neighbors of Israel, took the harp to Ireland in 1,260 B. C. The harp became Ireland's national instrument. The Celts from Ireland and Wales introduced the harp to Spain.

European kings and queens played the harp. Facility with the harp was considered a mark of royal breeding.

Curiously, there is no record of the harp in the New World until the Spanish explorers introduced it after Columbus. The first mention of a Latin American harpist was in 1526 when Martin Nino arrived in what is now Paraguay, Uruguay and Argentina. Catholic priests brought Spanish harps to their many mission sites in the New World and taught the Indians to make and play them. Colonial paintings and sculptures further document the presence of the harp throughout Latin America.

If you could put one of each of the different Latin American harps side by side, you would see thousands of variations in construction details, shapes, sound quality, and size. Each country has developed its own regional harp styles and harp

music.

Yet all Latin American harps have some features in common.

The frame is wood, most often cedar. The 32 or 36 strings are nylon, although they used to be gut. The tension of the strings is less than on the pedal harp so the sound is light and strong.

The tuning is diatonic, corresponding to the white notes of an octave on the piano. Thus the harpist can play in a major scale as well as its natural minor scale. The harpist plucks or strikes the strings with long fingernails instead of using the fingertips exclusively as does the classical harpist. The right hand usually plays the melody while the left plays the bass.

Latin American harpists learn by ear and not by musical scripts. Each harpist is expected to make his own arrangements and not copy another harpist. The syncopated rhythms of 6/8 time, pitting two or four notes against three, add the real flavor of Latin American music.

Sometimes playing with incredible speed, but always with clarity and precision, the Latin American harpist inserts between the melodic line the very specialized embellishments associated with Latin American harp music: tremelos, pizzicatos, octaves, muffling, arpeggios, and glissandi.

Does the harpist find the harp, or the harp find the harpist? Great musicians are almost possessed by their music.

Beto Laguna, self-taught Chicago harpist originally from Vera Cruz, has always supported himself and his family with his harp playing. "No one in my family played the harp. I can remember when I was seven and noticed my first harpist: a blind man, a street player. (I am still not that good a harpist). From that time on, I had to play the harp. I talked someone out of an old harp and fixed it up. I locked myself in my room, playing the harp, six or seven hours at a time. My father didn't want me to play the harp, but my mother believed in me. In Mexico there are so many musicians, so many bums! No one wants his child to be a bum."

Laguna patronizes his favorite harp maker in Mexico City. His students must plan on spending \$1,500 for a decent harp today. But young Chicago Latinos are not interested in their heritage of the harp. "All they want is noise," laments Laguno. "Almost all of the people who want to hear me play are Anglo."

Members of the Chicago Folk Harp Society have made him an honorary member. Some call his playing incredible. And after forty years, he still loves to play the harp. "You can relax your soul. When I play, I transport myself to another world."

Alfredo Rolando Ortiz was born in Cuba and moved to Venezuela when he was 12. He learned to play the Venezuelan arpa llanera (Harp of the Plains) and the Arpa Paraguaya (Paraguayan Harp). He attended and graduated from medical school in Columbia even while performing professionally and recording his harp music. Music won out over medicine. (The United States has 700,000 doctors, but only a few Latin American harpists of the stature of Dr. Ortiz). He has lectured or performed for the National Conference of the American Harp Society, the Summer Festival of Jazz and Pop Harp, the National Conference of the National Association of Music Therapy, the International Harp Week in Holland, the First World Harp Congress, the First International Harp Conference, and the Second World Harp Congress. Yet he says, "My most important concert was playing in the delivery room during my daughter's birth."

His books and video on Latin American harp music and techniques are helpful to American harpists who want to learn the styles of the Hispanic harp.

The harp is officially the national instrument of Paraguay. According to a writer in the Folk Harp Journal, there may be more Paraguan harps in use in the world today than all of the other

harps combined. Those who fall in love with the harp will join
all the peasants and kings since 3,400 B. C., as well as the
angels in heaven, who find the harp irresistible.

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EKWABET - WATCHING OVER

Written and Photographed by June Grayson

The statue has a name: "Ekwabet" means "watching over".

The tribal councils of the Potawatomi Nation chose it.

The naming ceremony of the St. Charles Potawatomi Indian statue finally took place on Thursday, June 28, 1989, when a small group of Potawatomi Indians in full dress regalia gathered at the foot of the statue just north of the Main Street bridge.

The ceremony included ritual prayers and dancing.

Now the statue is sacred to the Potawatomi Indian Nation.

"Over the years we can expect to see Indian families come into St. Charles to visit the statue," said James Dowd, St. Charles historian and writer of several books about Indians.

According to Potawatomi oral history, "we were always here" in the Fox River Valley. However, some historians believe that the forbears of all of the American Indians entered the unpopulated New World 10,000 to 20,000 years ago from Asia across the Bering Strait into Alaska. As the glacial ice from that last Ice Age receded, streams, flowers, meadows, and forests appeared in all their grandeur. Wisconsin and Michigan lakes teemed with waterfowl and wild rice.

The northeastern Woodland Indians, which included the Potawatomi, entered our written history with reports of French explorers who set up vast trading systems even before the Pilgrims landed at Plymouth Rock in 1620. By 1750 the semi-nomadic villages of the Potawatomi stretched from the Rock River on the west, south to Peoria, and east to Lake Michigan - long before any white settlers entered the area.

However, as the European immigrants from the Atlantic coast continued their relentless westward advance over the Appalachian mountains and into the American heartland, border clashes with the Indians inevitably ensued. The long years of the Indian wars

culminated in the defeat of the Indians. Multiple peace treaties forced them to cede all claims to their Illinois lands and leave the banks of the beautiful Fox River where they had lived peacefully for centuries.

Shabni (Shabonna), a peace chief and spokesman for the Potawatomi, was born in Michigan in 1775 and died in 1859.

Always a true friend to the first white settlers in the Fox River Valley, he observed:

"In my youthful days, I have seen large herds of buffalo on these prairies but they are here no more. For hundreds of miles no white man lived but now trading posts and settlers are found throughout the country, and in a few years the smoke from their cabins will ascend from every grove....The red man must leave the land of his youth and find a new home in the far west. The armies of the whites are without number, like the sands of the sea."

The first Potawatomi Indian statue in St. Charles was installed in Potawatomi Park and dedicated in 1915. That statue was vandalized and destroyed in 1965 and only the head remains in the St. Charles Historical Society museum.

In 1985, William Berg of the St. Charles Rotary Club suggested a new community service project to the Rotary members:

replace the Indian statue. Such an ambitious project was then possible because nationally famous sculptor Guy Bellaver, a new St. Charles resident and Rotary Club member, offered to donate much of his work on the statue.

The project snowballed to capture the imagination of the whole community. St. Charles business leaders formed a special committee to raise money for the statue and guide the project to completion. Cash donations eventually exceeded \$85,000. The value of additional volunteer materials and services is incalculable.

The Indian Statue Dedication Ceremony took place May 22, 1988, at the foot of the statue. Community leaders spoke. School children read winning essays about the occasion. Some Potawatomi Indians attended as honored guests.

According to James Dowd, the Potawatomi Indians feel that the statue is a great honor for them and has helped reunite the four surviving bands of the Potawatomi Indian Nation as they participated in the ceremonies of 1988 and 1989.

Louis Shepard, Secretary of the Executive Council of the Forest County Potawatomi Community wrote to the people of St. Charles in a letter published in the St. Charles Chronicle:

"The Potawatomi people are extremely grateful for your

untiring efforts and devotion you all have demonstrated in relation to the honored statue on our behalf.....It has always been a custom of ours to share and to live in peace, harmony, and balance with all that the creator has given his children. Our ancestral hunting grounds and homeland shall be somewhat restored by your gesture of this great honor you bestow upon the Potawatomi Nation. The spirits of both our ancestors will receive great satisfaction knowing that our hearts and our minds have once again crossed paths in peace and harmony....."

Any serious student of history realizes that the only constant in history is change. People and populations shift. Nations come and go. We know that the Potawatomi were here two hundred years ago. We do not know who will be in this beautiful Fox Valley two hundred years from now.

In his speech at the dedication of the statue on May 22, 1988, Mayor Fred Norris put history in perspective when he said, "Our local museum shows how two great people walked different roads to the same spot and how, with the same ideals, they formed a community of people, a village, a city to raise their families on the river bluff and in the prairies of the Fox Valley. The history of this ground we stand on is a long and continuing

process of all the people who passed this way before us and left memories of themselves and their words."

Time, like an ever-rolling stream,

Bears all its sons away;

They fly, forgotten, as a dream

Dies at the opening day.

-Isaac Watts, 1719

St. Charles has not forgotten. And that, perhaps, has made a difference.

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June Grayson is a freelance writer and photographer. She has lived in St. Charles for 26 years with her husband, Dr. Richard Grayson. They have four children and eight grandchildren. She is also a registered nurse who assists her husband in his medical office.

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CRACKLE GLASS

Written and Photographed by June Grayson

All crackle glass is beautiful, but some crackle glass is more beautiful than others. The exact origin of crackle glass - also called craquelle, frosted, overshot, snakeskin, and ice glass - is unknown.

The Venetian glassmakers of the sixteenth century claim credit for the technique. They produced ice glass by plunging

the red-hot glass into cold water and then reheating and reblowing it. The glass appeared to be covered with multiple fractures but the interior surfaces remained smooth to the touch. The technique was soon copied by neighboring Bohemian glass makers and spread throughout Europe.

Several examples of frosted glassware from the seventeenth and eighteenth century have been found and attributed to other European factories.

Mr. Martin Bach of the Durand glass factory in the United States claimed, however, that the Egyptian and Moorish art nouveau glassware that he manufactured in 1928 were reproductions of crackle glass from those ancient civilizations.

Evidently, we can never know who first made crackle glass. We do know, however, there was an explosion of interest in crackle glass during the nineteenth century. European glass manufacturers exhibited many kinds and colors of craquelle glass at the Paris Exposition of 1878.

Several patents were issued both in England and the United States for variations on the Venetian and Bohemian methods of manufacture. One novel technique patented in England in 1883 called for the glassware to be given a frosted finish with acids

and then covered with cobbler's glue. Upon drying under low heat, the glue would flake off together with pieces of the glass, producing the desired effect of ice or windowpane frosting.

The Boston & Sandwich Glass Works on Cape Cod and the Reading Artistic Glass Works in Reading, Pennsylvania, produced the "overshot" glassware that became popular in the last quarter of the nineteenth century.

They made overshot by rolling the heated glass gather in piles of glass that had been pounded into almost microscopic fragments. The glass shards adhered to the hot glass that was then reheated slightly and blown into the desired shape. If you run your finger over the outside surface of overshot glass you can feel the glass shards better than you can see them. You can even cut yourself on the rough edges of the glass.

Victorian glass manufacturers produced molded pattern glass that simulated the ice glass effect. William O. Davis, associated with the Portland Glass Co. of Portland, Maine, secured patent No. 3494 in 1869 for his invention, the Tree of Life design. Other glass companies were quick to produce variations of this pattern.

For more information on the history of crackle glass, you may wish to read about the Tree of Life pattern in the December/January 1989 issue of Glass Collector's Digest, and refer to the books, Nineteenth Century Glass and American Art Nouveau Glass, by Albert Christian Revi.

Fortunately, modern glass makers are still manufacturing crackle glass, making it accessible and affordable to anyone who wants to enjoy owning and using it at home today.

Richard Blenko of Blenko Glass says that Blenko started to make crackle glass in 1940. They offered the first designs with a crackle finish in their 1946 catalog. Their glass blowers achieve this decorative effect by the old technique of subjecting the hot glass to sudden cold and then reheating it to its smoother, more stable surface finish. You can see many color pictures and reproductions of Blenko crackle glass advertisements in the book, BLENKO GLASS 1930-1953.

Two crackle glass collectors were kind enough to let me photograph their collections for this article. Kathie Ramey, antique dealer and appraiser of Ramey's Old Barn, Aurora, Illinois, has five pieces of overshot glass in her personal collection of Victorian art glass. Novice glass collector that I am, I had never heard of overshot glass before, let alone seen or

handled it. I could not have had a better teacher.

"When I started collecting glassware in 1951, we did not have all the reference books that are available today," explained Kathie. "But we did have our mentors - other antique dealers who were generous with their knowledge and time. One of my mentors taught me that it is not enough to look, but you must always feel, so that you become acquainted with all aspects of glassware. The same tutors from whom I bought this glassware told me that Sandwich crackle glass is called "snakeskin" instead of overshot. They also said that you could tell the difference between Sandwich overshot glass and European overshot glass because only the top edge of Sandwich glass was trimmed with gold. In European overshot glassware, the gold decoration was also carried down the side of the glass."

Kathie's pieces of crackle glass have never been used and so the glass shards are just as crisp and sharp as when they were first manufactured - the perfect pieces to feel the way Sandwich crackle glass is supposed to be.

Aggie Theis is the owner of THE CAROUSEL, one of the shops in the Antique Two Mall of St. Charles, Illinois. She has a crackle glass collection of over 400 pieces. She bought her

first crackle glass thirty years ago - a crystal lemonade set of pitcher and glasses - and since then has not been able to resist any crackle glass. Relatives and friends always know what to give her - another piece of crackle glass - and she loves it all. She uses her crackle glass for family holiday meals. She will even deliver flowers to sick friends in her prettiest crackle glass vases, just asking that they return the vases when the flowers fade.

"The good thing about crackle glass is that you can always find some to buy," says Aggie. "The bad thing is that it is almost impossible to tell the age or origin of most of the pieces you find.

"Older pieces will show more wear marks on the bottom of the glass. The shapes may be more imperfect in the older pieces. They may lean to the side, or you can feel bumps or variations in the glass that you cannot see. The cheaper the crackle glass the fewer "cracks" it has in it. You may not want to buy any piece of crackle glass that has only a few cracks on a small part of the total area," advises Aggie.

"The best way to tell if something is old is if you can buy it from its original owner," continues Aggie. "I have some crackle glass that I bought from a 90-year-old lady who said

she had bought the glass when she set up housekeeping at the age of twenty.

"You may be able to buy pieces that still have their factory labels so that you can look them up in the company catalogs," continues Aggie. "Some of my labels say Blenko or Rainbow Glass. We know that Blenko is still in business but I have not been able to find out anything about Rainbow Glass. I even called West Virginia once and the telephone operator said that there was no such company in existence, but she connected me with another glass company. That company said that the Rainbow factory had burned down in the 1960s. However, another source said that was not true," Aggie says, "so I still have not been able to trace my Rainbow glass."

To show that we still have mentors today, I must tell you how helpful Kathie has been to me and Aggie. Our experience may also be instructive for you on your treasure hunts for more crackle glass for your collection.

I knew that Aggie wanted some overshot glass to add to her crackle glass collection, but so far she had not come across any for sale. A few days ago, I was thrilled to find a little

pitcher marked "overshot" for sale for only \$39.00 in one of our local antique malls. Arrogant with my new knowledge, I asked to examine it - but I could feel no rough glass shards. Humph, mismarked, I thought. Fortunately, I was not so arrogant that I wanted to pass up this piece for Aggie if it was overshot. I telephoned Kathie for advice. She immediately got someone to watch her own antique store while she drove from Aurora to St. Charles to examine the pitcher for us.

Her conclusion? It was overshot and it was a good buy. Evidently it had been well-used in the past for the glass shards were worn down, unlike her overshot pitchers. However, her keen eyes perceived that there was a lot of dust and dirt in among the shards, probably just from the passage of time and maybe also from lint from dishtowels used for innumerable dryings.

She advised Aggie to buy the pitcher, take it home, and soak it overnight in water with a little ammonia in it. Eureka! Much of the dirt and lint dissolved away, the shards are now sharper, the crystal brilliant, and Aggie has a beautiful example of overshot or snakeskin crackle glass to round out her collection.

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I welcome any additions or corrections to this article,

and I promise to share any letters with Kathie and Aggie. Especially welcome would be any information about the Rainbow Glass Company.

Write June Grayson, Grayson Enterprises Ltd., POB 167,
St. Charles, Illinois 60174.

INDIAN STATUE DEDICATION CEREMONY

May 22, 1988, 2:30 P.M.

Max L. Hunt	Opening Remarks
Joe K. Anderson	Presentation of Artist Guy Bellaver
William H. Berg	School Children's Essays
Joe K. Anderson Terry F. Grove	Dedication of the Statue to the City
Fred T. L. Norris, Mayor	Spirit of St. Charles
Unveiling the Statue	Mayor Fred T. L. Norris Guy Bellaver Joe K. Anderson Terry F. Grove Max L. Hunt

PROCLAMATION

WHEREAS, St. Charles is a community of rich tradition and proud heritage; and

WHEREAS, the Pottawatomi Indians were the first to recognize the natural beauty of this area and are an important part of St. Charles' heritage; and

WHEREAS, a statue was dedicated in honor of the Pottawatomi Indians in 1915, and later destroyed; and

WHEREAS, the St. Charles citizens have recognized this statue was an important symbol of pride in their heritage; and

WHEREAS, a group of civic minded citizens organized a committee to recreate this important symbol; and

WHEREAS, St. Charles' residents and other citizens generously contributed moneys to dedicate a new statue; and

WHEREAS, Guy Bellaver has now completed the sculpting of a fifteen foot bronze statue to be placed in a prominent place overlooking the Fox River,

THEREFORE, BE IT PROCLAIMED, WE, the citizens of St. Charles do hereby dedicate on Sunday, May 22, 1988, this statue to the City of St. Charles as recognition of the proud heritage and rich tradition we feel for our community and to provide future generations with a symbol of our commitment to maintain this spirit of pride.

Pottawatomi Indian Statue Committee

OUR PURPOSE

With the dedication of this statue, we, the present inhabitants of the Fox River Valley, honor the memory of the

Potawatomi Indian Nation. They called themselves the Neshnabek which translates literally as the People. They hunted these lands, they fished these streams, they planted these fields for almost one hundred years. Many a pioneer was saved by them during the Black Hawk Indian War. Many a pioneer was sustained by them in hard times. They were generally a peaceful race whose only wish was to co-exist with their white neighbors. We owe them our gratitude and respect.

THE PROJECT

In 1985, William Berg of the St. Charles Rotary Club suggested to the Rotary members a new community service project: replace the Pottawatomie Park Indian statue that had been vandalized and destroyed in 1965. Such an ambitious goal seemed possible because the Rotary Club already had the sculptor. Guy Bellaver, a new resident and Rotary Club member, would donate much of his work on the statue.

As interest spread, St. Charles business leaders proposed

that a special organization be created that would allow the whole community to participate in the project.

Therefore, in early 1986, the Pottawatomí Indian Statue Fund, Inc., was formed to raise the funds and guide the project to its successful conclusion. Imaginations soared. Make a bigger Indian. Put it where everyone could see it. The committee evaluated multiple sites. The bank of the Fox River adjacent to the river walk seemed the logical place. The city would donate the use of the land.

To promote further community interest, Bellaver spent April and May of 1987 at the St. Charles Mall where he sculpted the styrofoam model for the statue.

School children collected their pennies. Businesses donated money and services. Donors of \$250 or more have their names immortalized on a bronze plaque.

Cash donations exceeded \$85,000. The value of additional volunteer services and materials is incalculable.

THE STATUE

In the language of the Potawatomi, neshnabewokamek means

leader of the people. The new statue represents one of those leaders. Though symbolic, it is historically accurate. Like the people he represents, this Indian braves the world and the elements. The rugged, inscrutable face looks westward across the river. His long hair blows freely in the wind. A bearskin robe partially covers his deerskin shirt and leggings. He holds a calumet, a peace pipe.

The statue stands on the east side of the Fox River a few hundred feet north of the Main Street bridge. The city accepts ownership of the statue and will maintain it in perpetuity.

The base of poured and reinforced concrete is six feet high and eight by ten feet wide. Bronze plaques are embedded on three of the four sides. The rest of the base is finished with crushed stone to match the wall of the river bank.

The styrofoam model was made in 120 separate pieces which were sent to the Artworks Foundry, Lawrenceville, Pa., for casting. The 120 separate bronze pieces were then welded together and the seams chased to become invisible. After assembly, the entire statue was sandblasted and painted with a chemical solution to give it the final patina.

Fifteen and a half feet tall, the hollow statue contains almost four tons of bronze. The bronze is one-half inch thick

for the feet and legs but tapers gradually to one-fourth inch thick for the head.

THE SCULPTOR

Guy Bellaver took every art course his schools offered. He was also a high school gymnast, a college graduate with an economics degree, and a Xerox Company sales representative. The need to create brought him back to the art world where he has worked full time since 1976. Some of his commissioned works can be seen at H. J. Heinz Corp., Pittsburgh, Pa.; Ram Construction Co., Canonsburg, Pa.; Arthur Anderson & Co. Center for Professional Development, St. Charles, Il; and Computer Bay, St. Charles, Il.

THE PREVIOUS STATUE

The head is all that remains of the first Pottawatomie Indian statue dedicated on August 19, 1915 by Wilfred M. Doherty

with these words:

"A great moralist might find in this statue a sermon in bronze. The same great blue sky, the same green woodland, the same gliding river which those keen eyes delighted in, are here today...There is in every human heart an appreciation of nature and nature's beauty, and an instinctive interest in the people of the past. This vicinity is rich in Indian legend and tradition. The Pottawatomie immigrated from Canada at an early date in the history of this territory. The last of the red men to leave this region were the Pottawatomie who were driven westward in 1835-1836. The valley of the Fox was their favorite abiding place and their sorrow when removed was deep and bitter."

THE HISTORY OF THE POTAWATOMI

Glacial ice covered much of North America when the forbears of American Indians entered the unpopulated New World 10,000 to 20,000 years ago. They came from Asia across the Bering Strait into Alaska. As the last Ice Age receded, streams, flowers,

meadows, and forests appeared in all their grandeur. The northern lakes of Wisconsin and Michigan teemed with wild rice and waterfowl. A copper culture thrived near Lake Superior before 3,000 B.C. Later, the mysterious mound builders inhabited the shores of the Ohio and Mississippi Rivers and their tributaries, including the Fox.

The northeastern Woodland Indians entered our written history through reports of French explorers who set up a vast fur-trading system by 1612 - eight years before the Pilgrims landed at Plymouth Rock.

The Potawatomi originated in lower Canada and upper Michigan. Indian population pressures pushed the Potawatomi southward along both shores of Lake Michigan and into northern Indiana and Illinois. Large scale colonization in Illinois occurred after 1750. Their semi-nomadic villages stretched from the Rock River on the west, south to Peoria, and east to Lake Michigan.

As white settlers continued their relentless westward advance, encroachment on Indian lands increased. The European settlers felt that they had a "manifest destiny" to subdue and settle the land.

The long years of border clashes and Indian wars culminated inevitably in the defeat of the Indians. The Indians ceded all claims to their lands in multiple peace treaties. Shabni (Shabonna), a peace chief and spokesman for the Potawatomi, was born in upper Michigan in 1775 and died in 1859. A true friend of the white settlers, he observed:

"In my youthful days, I have seen large herds of buffalo on these prairies but they are here no more. For hundreds of miles no white man lived but now trading posts and settlers are found throughout the country, and in a few years the smoke from their cabins will ascend from every grove....The red man must leave the land of his youth and find a new home in the far west. The armies of the whites are without number, like the sands of the sea."

THE NAME

Since the Potawatomi had no written language, there is no correct spelling of the name. In all, there have been more than 140 different spellings - from Pououtouatami, to Patawatamay, to Pottawatomie, and finally to the modern accepted spelling of Potawatomi. The meaning of the word is also disputed, although

some have called them the "Keepers or Blowers of the Fire".

THE CHIEFS

The Native American people had a republican form of government. There were no kings, queens, chiefs, or all-powerful rulers of any kind. Native Americans had leaders. Some were civil leaders, others were religious and warrior leaders. The Potawatomi called their leaders Wkama. They became leaders because of their abilities, valor, and charisma. But they could not command, they could only lead.

THE DAILY LIFE

The Potawatomi formed large villages along streams or rivers. They were expert canoe makers and relied heavily on fish for food. Hunters killed deer, elk, bear, buffalo, and small game. Fish and game not eaten immediately were dried for winter use.

Women planted small fields of corn, beans, peas, squashes,

melons, and tobacco. They gathered wild nuts, roots, and berries. They wove wooden baskets and bags. They formed other containers from animal skins.

The Potawatomi constructed rectangular summer houses of wood with high arched roofs of elm or cedar bark. In the winter they lived in domed wigwams made of saplings and covered with animal skins. Smoke from the central hearth escaped through an opening in the roof.

INDIAN NAMES

Ashkibi - The New River	Awbenabi - He Looks Back
Kakak - The Duck Hawk	Kiwani - The Lost One
Matchigzhek - The Big Sky	Menokwet - Banked Cloud
Mzhikteno - Thunder Coming Down	Mwas - The Little Wolf
Nibakwa - He Walks at Night	Nokamin - The Early Spring
Onaxa - He Flies Away	Okamanse - The Young Leader
Shabni - He Has Paved Through	Sebekwa - River Woman
Wabansi - The First Light	Wamigo - The Thunderbird

INTERIORS BY J. C.

Written by June Grayson

Photographed by Jim Ream

You deserve a beautiful home, according to Joan Cowen of INTERIORS BY J. C., of St. Charles, Illinois. "Your home should be a place of refuge, the place you love to be, so that you can find the peace and tranquillity you need to go out again into our troubled world."

Peace and tranquillity abound in the Fox River valley forty miles west of Chicago. One hundred years ago the Pottawattomie Indians fished in the river and the early settlers raised corn in the adjoining fields. Now the river banks, oak groves, and

rolling hills shelter luxurious brick mansions built by the corporate officers and professionals moving into the area. These are the homes that Cowen decorates in the elegant and eclectic fashion for which she is famous.

"An interior designer is a special person who is allowed to enter a family's most private world - their home. My responsibility is to listen to them so that I can find out what they love and then guide them in putting things together," explains Cowen.

"I try to find out the little things. What colors speak to them? Do butterflies remind them of something special? Will the home look like it has been put together with love and care? Children, especially, remember their homes. You want to give them happy memories to follow them all of their lives. You should not feel guilty if you spend money on your home."

Popular colors now are mauve, rose, teal, gray, accented with dark colors such as hunter green or burgundy, according to Cowen. Complicated window treatments with Victorian touches such as swags and rosettes carry romance and whimsy throughout the home. "We have all been rushing so much that we haven't taken the time to feel elegant anymore. That is why we welcome the

return of luxury."

Cowen will design the entire home as requested by her many corporate clients moving into their new custom-built homes. Other clients doing their own decorating may just need a little guidance to help them accomplish their goals.

"You don't need to be rich to have a beautiful home," Cowen says. In fact, she likes the challenge of working with a limited budget. She loves garage sales, flea markets, and estate sales. She rescues discarded painted furniture pieces and strips them down to the original wood finishes. She saves the frames from old upholstered furniture for her upholsterer, an Italian craftsman, to rejuvenate. These treasures are stored for the day when she will find their perfect permanent home.

Cowen's love of beautiful fabrics started early. She grew up as a typical southern belle in a middle-class family in Montgomery, Alabama. Atypically, however, when her mother asked her what she wanted for a present, she didn't ask for candy or a toy or a doll. She asked for a "piece of pretty material" out of which she made doll dresses and, later, all of her own clothes.

Those were the days when a girl had to decide whether she wanted to be a teacher or a nurse. Cowen chose nursing and worked as a public health nurse for several years. "I don't

regret my nursing experience," Cowen says. "I think it made me more sensitive and understanding of people and their problems."

She married the new business school graduate who lived across the street from the nurses' dormitory and who gallantly fixed her car's flat tire. They raised four daughters. Cowen lived the life typical of a suburban wife and mother.

The purchase of a radial saw led to her subsequent career in interior design. "I wanted to turn our basement into a recreation room. When I found out it would cost several thousand dollars, I decided to save money and do it myself. All I needed was the saw, but at first the hardware store salesman even refused to sell one to me. I had to teach myself how to use it."

Seeing her success, a friend - her first client - asked her to build a sewing table and cabinet. Soon more friends asked her to build cabinets for them. That led to requests for help in choosing colors and wallpaper. Furniture upholstery and floor tiling came next.

Cowen has no formal training in art and interior design. She taught herself each skill as she went along, learning by trial and error, historical research, and the advice of other

professionals. She has never had to advertise.

Gerald Cowen, her supportive husband, eventually tired of her home-based business. "You have couches all over our basement. You have wallpaper samples all over the house. Why don't you rent a little store so we can bring order back into our home?"

Many years and several stores later, INTERIORS BY J.C., has become a family business with eight full time employees. All work is done in-house with their own skilled crafts people.

"Because we have our own carpenter, we are able to use a lot of wood in our designs, expanding our design options - and making our designs harder for competitors to copy," says Cowen.

Kathleen, the third daughter and a business major, has both design and management responsibilities. Gerald Cowen, after early retirement from his own career, has assumed all of the accounting, payroll, and tax duties - which is just fine with Joan, because it gives her more time to be creative.

They still have goals - but retirement is not one of them. "We are incorporating ceramic tiles into our cornice designs. We want to branch out into furniture and toy design. We want to help our employees experience their own creative development. And we want to be able to donate more money for our favorite

missionary projects.

"Many people never find work that they truly love. I am thankful that I can help other people find happiness through my own creative talents."

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Page 1

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"INTRAPRENEURSHIP"

Small is beautiful, thin is in, and middle age spread is the enemy. We are not talking physical fitness here, we're talking business fitness. How can big business harness the creativity and productivity normally associated with entrepreneurial success?

If you think it can't be done, think again. According to a report put out by Chicago-based Ameritech, shareholders were told:

"Intrapreneurs added \$2 million to Ohio Bell net income."

In a company report to stockholders, Dow Chemical Co.'s Frank P. Popoff said management's job "is to liberate people to think more entrepreneurially within an organization."

A company has to do more than put out the old-fashioned suggestion box. The stakes are higher and the rewards greater in today's global markets.

Ohio Bell defines intrapreneurs as employees whose ideas develop new lines of business, bring in new revenues, and reduce expenses.

Terry Niese, Vice President of Human Resources at Swift-Eckrich, Inc., Chicago, which manufactures hundreds of meat products, says that each product they manufacture is its own division with its own product manager who is head of his team and has the authority to make suggestions for improvements to products and marketing.

Bernard Johnston, Director of Industrial Relations at DuKane Corporation, communications equipment manufacturer, says the word "intrapreneurship" may be new, but it is what DuKane does all the time. "Just call it participatory management - this is the 1980's, you know. Johnston thinks that a company has to try new techniques to encourage employee's input. DuKane has a "quality circle" program where everyone in a department discusses problems and solutions . Company management encourages an open door policy. The Direct Line is something like the old-fashioned bulletin board. An employee can submit any idea or question any company policy and receive an immediate and forthright answer, with anonymity always preserved. DuKane sets

goals, gives frequent employee appraisals, and rewards merit

frequently.

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JACKIE KLAUS - COMMERCIAL PILOT

Written by June Grayson

Photographed by Richard Grayson

If Jackie Klaus seems happy enough to walk on air, it is only appropriate considering her profession. At the age of 50 she is doing just what she has always wanted to do. She is a commercial pilot.

Jackie cannot remember when she did not love flying. "My uncle was a pilot in the old barn-storming days and I knew all about him even when I was a toddler."

Jackie still remembers her first airplane ride. It was in a noisy DC-3 that flew round trip from Peoria, Illinois, to Chicago. "My parents promised me a trip if I made the honor

roll. You can bet I was on that honor roll the next time and on that plane."

Flying had to wait until after college at the University of Illinois, Champaign, where Jackie majored in business.

Her first job took her into flying as a TWA flight attendant.

But Bob Klaus, her college sweetheart, then proposed marriage. "I guess he found out how much he missed me when I was out of town," Jackie says.

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Marriage and motherhood, however, did not diminish her love of flying. The desire was only postponed.

After their three children were in school fulltime, Jackie started flying lessons in 1971 at the local airport.

"I

was glad she did," says Bob Klaus, "but I thought it would be just another hobby like bridge or tennis."

"Even though I started flying just for the fun of it," Jackie says, "after I achieved one goal I was hooked and I never quit. I was fortunate to have as my flight instructor another woman pilot from Peoria - Jean McLaughlin, twelve years older than

I am - and she became my role model. In fact, we were copilots in the 1976 Powder Puff Derby. Placed in the top ten, too, out of 40 entries."

Jackie has passed all of her ratings - private pilot, commercial instrument, and multi-engine. She has even been checked out to fly commercial seaplanes.

"I didn't do much commercial flying, though, until after the kids left for college," says Jackie. "But once you start teaching other pilots, you can really rack up those flying hours.

She instructed their son, Scott, now 26, who recently earned his private pilot's license. "I signed him out to another instructor, though, for his solo flight. I was afraid that, like any proud mother, I might not be objective enough to find anything wrong with my son."

In the meantime, Bob Klaus had been busy for the past twenty years as president of the family business, Klaus Radio, headquartered in Peoria, Illinois. Klaus Radio is a franchised

distributor for electrical appliances and electronic components for much of Illinois and Iowa and services about 6,000 retail and industrial accounts.

Bob had never been interested in flying but used to rely on commercial flights from Peoria for business trips. Gradually, however, commercial air service disappeared at these smaller airports and Bob had to travel many hours by car and sometimes stay overnight to attend important business meetings.

"One day in 1975, I heard Bob bemoan the fact that he could not make an emergency meeting in Newton, Iowa, five hours away by car. I said, 'why don't you let me fly you there?' It was a beautiful day for flying, we rented a plane, and I flew him to and from his meeting with no problems at all," Jackie says.

"It was not until we were back home that same night and I was grilling our dinner steak," says Bob, "that I realized how convenient our flight had been. We had accomplished all of our goals, we were rested, and I wasn't even late for dinner."

It did not take Bob long to buy a company airplane. In fact, the company bought three planes the first year. Jackie is the official corporate pilot for Klaus Radio.

As the corporate pilot, she is responsible not only for the

actual flying but also for scheduling the aircraft maintenance, for doing the paperwork for the company's aviation department, and for planning the comfort and convenience of the passengers on all flights. Their present aircraft is a Piper Seneca III with twin engines, six lush leather seats, and all the latest flying gadgets that make flying safe and easy.

Jackie says that she has never experienced any discrimination because she is a woman. "If you have the skills and can do

the job, people will know it and you get the respect. I think that women can do anything we set our minds to, but I want to be respected because of what I can do, and because I earned that respect - not because I am a woman."

She enjoys remembering one incident, however. "It was not so much discrimination as awe," Jackie relates. "Several #years ago I flew some women friends from Peoria to Chicago for a shopping trip on Michigan Avenue. We landed at Meigs Field just south of the Chicago Loop in bad weather. When we got out of the plane and trailed through the flight room, there were all those male pilots battling the breeze about the weather and how bad it was out

there. And here we all were in our good clothes without even one hair out of place. Their mouths just sort of fell open."

Jackie not only serves as corporate pilot for Klaus Radio and a flight instructor at Mt. Hawley Airport, but she is on call with the company plane as a chartered pilot. In fact, on Tuesdays, she may hop in the plane before 6.00 am to fly to St. Louis to pick up a surgeon who will spend the day operating at St. Francis Medical Center in Peoria. Then she flies him back to St. Louis when his surgery is over for the day.

Jackie does have a hobby that the male charter pilots do not have. She works on her needlepoint during the inevitable delays at the airport.

This may be the best of times for any woman who has a yen to fly. The expansion and deregulation of the airline industry has created an unprecedented demand for pilots that may take five years to fill.

"The cockpit is sex and color blind," according to Dave Husar, director of Aviation Training Enterprise, American Flyers'

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training facility located in west suburban Chicago. "Women are almost 50% of the work force but only 6% of all pilots are women, only 3% of all commercially rated pilots are women, and only .003% of all airline pilots are women. If you have the skills, a woman will get a job in aviation today."

Neither is a college degree a prerequisite. To complete the training for all ratings takes four to five months of four hours a day for five days a week. Total cost is \$15,000 to \$20,000. The only drawback is that no school or scholarship loans are available for aviation training. Most committed aviation students seek a personal bank loan or they work part time and train part time. After securing a multi-engine rating, a pilot will have 230 loggable flight hours and 200 hours of ground education. The minimum age to get a commercial license is 18 years.

Formerly, corporations would not consider hiring pilots until they had 500 hours of flight time. Now the demand for pilots is so great that United Airlines, for example, is interviewing pilots with a minimum of only 400 hours. Maximum age to start flying for the airlines is 35 years but business corporations will hire pilots in their forties and fifties if they have the right training and experience.

Husar says that women used to start flying because of their

husbands. Now they continue flying in spite of their husbands. The husband may be too busy to continue flight training but the wife finds she likes flying so much that she continues on to get additional ratings.

"Women sometimes make better students than men," Husar thinks,

"because there is no clash of male egos in the cockpit. They will listen and obey their instructors better. Of course, that could be a problem later on when the woman pilot has to assume the 'pilot in command' attitude. But if a woman has been culturally conditioned to be subservient, she can also be conditioned to take command," Husar contends.

The pilot in command attitude is no problem for Jackie Klaus.

"I've only made one suggestion to Jackie since we started flying and she came right back with -'Listen, are you going to fly this plane or am I?' I haven't opened my mouth since," laughs Bob Klaus.

Jackie has amassed over 6,000 flying hours during her fifteen year career and she has no intention of stopping now. She wants to compete in the 1987 International Air Classic Race, the successor to the Powder Puff Derby. Jackie is a member of the 99's, the sponsor of the race and the original flying organization for women started in 1929 by

Amerlia Earhart and Jackie Cochraon together with 97 other famous women
aviation pioneers.

A pressing concern of every pilot is passing the periodic
physical examination. The Federal Aviation Administration has set up
rigid criteria to provide for the renewal of a pilot's medical certifi-
cation. So a pilot's career could end abruptly if for some reason he or
she could not pass the physical.

Jackie hopes that her perfect health continues and that she never
has to retire.

"As long as I have my medical, I will be out there flying."

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INTERIORS BY J.C.

Written by June Grayson

Photographed by James Ream and June Grayson

You deserve a beautiful home, according to Joan Cowen of INTERIORS BY J.C., of St. Charles, Illinois. "Your home should be a place of refuge, the place you love to be, so that you can find the peace and tranquility you need to go out again into a very troubled world."

Peace and tranquility abound in the Fox River Valley forty miles west of Chicago where the Pottawatomie Indians used to fish and wehre the early settlers planted corn on the wooded hills. Now those oak groves and hills shelter luxurious brick mansions built by corporate officers and professionals moving into the area. These are the clients whos seek the help of Cowen in making their homes into the proper setting for their entertaining

of their world wide business clients.

An interior designer is a special person who is allowed to enter the most private world of a human being - their home. My responsibility is to listen to them talk so I can find out what they love and then guide them in putting the things together. I try to find out the little things, " explains Cowen. "Do butterflies remind them of a wonderful childhood memory? What colors make them feel at home?"

Cowen says that there is a return to traditional styles and elegance. "We are all rushing so much, that we don't take the time to feel elegant anymore. And that's a pity. I look at my clients and ask, what do they want their home to say to you when you enter. The people we design for do a lot of entertaining. One client territory is literally the whole world. They are from England. I had to study their English heritage and Anne Hathaway's cottage. What did they want to pull from England. Most people don't realize that a lot of research goes into a decorating job. I have a new client now who wants to reproduce the feel of the Twenties,

Cowen will do a whole house. many of her clients are corporations head who do a lot of entertaining, they are moving

into a new home, and what the whole house done.

Other clients will call and say they started doing their own house, but they need help, just don't know how to get the right combination of things they want for what they want to accomplish.

In fact, one of the most creative things she ever did is when a developer retained her to do 2 model homes in Wheaton. He told her to spend money on the accessories but that he was on a stringent budget and didn't want to spend much money on the furniture. So she hunted flea markets, garage sales, and estate sales, bought things for 25 and stripped them down under many layers of paint to discover wonderful woods, then they ended up # ordered furniture, they cut them down and reupholstered them.

Bought things for 25 and 2400 worth furniture worth hundred of

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Just all of the furniture used in the model homes eventually dollars.

But you don't need to be rich to have a beautiful home, Cowen thinks.

in the builder's own home.

Cowen's love of beautiful fabrics started early. Born in

Montgomery Alabama, she grew up as a typical southern belle. Her family, though not rich, still lived the southern lifestyle.

Whereas most little girls, when a mother asks what can she bring from a store, may say, please bring me candy, or a toy, or a doll, or a book, Cowen remembers that she always asked her mother to bring me some pretty fabric. Then she would make clothes for her dolls and later on she made all of her own clothes.

She wanted either to be a teacher or a nurse. Since she loathed teaching, after a half day stint in high school when the children wouldn't obey her and threw spitballs at her, she became a nurse and did public health nursing in Cleveland. I don't regret my nursing experience, though, explains Cowen. I think it made me more sensitive and understanding of people. Now, when I am around someone who is irritable, I never take it personally, but I try to understand what could have happened to upset him so much.

She married the man who fixed the flat tire on her car parked in front of the nursing dormitory. Four daughters arrived.

When she decided she wanted to finish off their basement into a recreation room and found out it would cost several thousand dollars, she decided instead to buy a radial saw and do it herself. At first the hardware store man would not even sell

her the saw. But with her hisband's approval she persisted, studied books and magazines and di it all herself. That was the real start of her successfu& decorating business.

A firend- her first cleint, after seeing her work, asked her to edesign and build a dsweing cabinet and worktable for her. TYhat led to other requests from friends, cabinets. Then they asekd her to help pick the colors and the wall papers for their rooms.

She elarned everything on the nob, by trial and error. she always wanted to do it all ehrself. AFter one eyar, her hsuband said, you have eveeryone's couches all over the basekemnt, you have wlal paepr samples all over the house, can't you at elast
Those were still the days when a girl as

to run the business and she has always b een able to pay all biklls on time out of current receipts. s She has never advertised, but clients called mostly by referrals and she was always busy.

Win sic motnhs she has to move to a larger storey. Then she got too busy, and felt too rpessured to do it all ehrllef. So she gotclosed ehr store and accepted the job of doing the two model homes. cLEITNS REferred kept her busy for years again working out of her St. Charles home

She refused to start another store, knowing what a commitment it was. Finally, her third daughter, Kathleen, graduated from college with a business degree convinced her that she wanted to be an interior designer too. So three years ago together they opened their first store in St. Charles. Now Mr. Cowen, has taken early retirement, so it is a family business.

Joan and Kathleen do the designing, and Kathleen does some of the business, while Gerald has taken over all of the accounting, payroll and taxes - things Joan hated anyway. Those were still the days when a girl aspired to get a little shop so that we can get our own house straightened up. Mr. Cowen would not go to work until all of the children were in school full time. THEN WITH Four dollars in her pocket, she signed a lease for \$800.00 a month for her first store in Wheaton, Illinois. She has never borrowed any money. She chose WHEATON because she transported her children daily to a WHEATON christian day school and wanted to be near them in case they needed her during the school day.

Jan tends to be conservative, but Kathleen decorates with flair and eclectic. So they balance each other.

The have eight fulltime employees and doo all fo the
u8phostlering and construction fo furniture and draperies on the
premises. Coewen uses a lot of wood for cornice onstruction.
That makes her deisgns harder to copy. the designs are
compeltely sewn and cosntructed and put together in the store
workroom, and then traported to the site in the delivery truck.

They will do any styles. Now she is into ceramic tile. I
am beginning to icnorpate tiles into our cornices, tiles are not
beoling sued as widely as they should be. sHE PLANS to change
that.

To when her hsuband reitred he would ahve been happy to sell
everything and travel toegehr with her for the rest of their
lives.

AS a compromise, she agreed that he could plan trips whneever he
wanted to and she would accompany him. The first week whe
unwinds
and the next week she is inspired to begin to create the designs
she will come home and implenet.

She still has her goals. Thgey want to get into furniture

creating, to fill the niches they find in their work. They have some designs and patents in progress. maybe even children's toys. I am going to design pieces that are not out there yet. I am going to have the enjoyment of failure, things that people need.

Cowen feels that interior design offers her a chance to use her GOD-GIVEN CREATIVE GIFTS AND this is where she belongs and this is what she will continue to do. If you love what you do, you will do a good job and you will succeed.

Rich elegant designs now, lots of swaging of fabrics.

Favorite popular colors now: mauve, rose, teal, gray, soft and beautiful and rich colors, with dark accents such as hunter green or burgundy.

are the colors soft and peaceful, does it look like it has been put together with love and care. Children remember things more than you think, when my daughter left home, they wanted to take their rooms with. Give your children happy memories to follow them throughout their lives.

So many people go through life unhappy, not really finding out what they were meant to do. we should develop our lives to the potential. I operate a very satisfying business that I love. If you are not in the job you are happy with, you must go back and

find out where your talents belong.

Cowen has another goal for her business - to raise money for her charitable goals. When she started the business, her profits went into two funds - her four daughter's education fund and a fund to support missionaries from her church. Now that her fourth daughter is almost through college and after they complete their current planned business expansion, she wants to turn more profits over to the Lord. She prays about her work into a room and feel good about it. and realize this is the way a home should be. In fact, she has had some wonderful answers to prayer. One builder said to her, this is going to amaze you, but you have chosen the colors I love, or this window treatment is just what I wanted, or what you are doing reminds me of someone I love very much. So I am able to bring joy to people.

CUSTOM-MADE KALEIDOSCOPES

Written by June Grayson

If you want to give a present that will be remembered long after the party is over, give a custom-made kaleidoscope by Carolyn Bennett.

Bennett is a painter and former high school art teacher turned scope artist. "Adults love kaleidoscopes," Bennett says. "Maybe it is because when they look through scopes, it takes them back to the wonders of their childhood, or

maybe it is just the delight of being able to make constantly changing designs. Adults are buying more of my scopes for themselves than for their children."

Her kaleidoscopes range from tiny \$15.00 "magic wands" to a giant walk-in kaleidoscope for a children's play park. She has approximately 20 designs of production scopes and also makes limited editions of contemporary sculptural scopes with the high tech look which are sold in art galleries and crafts shops.

One of her most popular models is the one-of-a-kind custom scope. Ask for a message in it and she calls it a "kaleidogram".

A kaleidoscope is a mirrored tube that lets the light shine through an object case at one end. Turn the tube or the case and create constantly changing and breathtakingly beautiful designs from any jumble of mundane objects.

Small wonder that committed kaleidoscope collectors attach an almost mystical significance to these fleeting glimpses of an ordered universe in a fractured world.

David Brewster, a Scottish scientist esteemed for his research on polarized light, accidentally invented the first

kaleidoscope in 1816, thus precipitating the first wave of mirror mania. Within a few months, eager entrepreneurs sold thousands of scopes throughout Europe. Scopes continued to flourish as parlor entertainment during the Victorian age only to languish with the advent of radio and television.

The resurrection of the kaleidoscope began with the American home craft movement of the 1960s and 1970s. Talented artists started their own cottage industries and sold their scope interpretations at craft fairs and flea markets.

Perhaps only five to ten crafters could support themselves this way until the SMITHSONIAN MAGAZINE published an article in 1982 about the scope resurgence. Now there are more than 50 serious artists working full time to supply the five million scopes sold annually in the United States.

Bennett was one of the first craftpersons to turn to a full time business ten years ago. She started by making scopes by hand in her living room at night. Now she has a new corporate headquarters in Media, a Philadelphia suburb, where she designs, manufactures, and ships 50,000 scopes yearly to her 1,500 worldwide accounts.

Even though she has hit the big time, she still revels in coming up with new ideas for her custom scopes. Call her and

describe your needs and she will come up with the perfect variation for any occasion.

Her favorite story concerns the shy suitor who was afraid to pop the question. "I made a scope that did it for him," Bennett explains. "I used a romantic paper on the outside of the tube. The object case held pink hearts, white pearls, and the words - Carol, will you marry me? He told me that it worked."

For birthdays, she will incorporate the favorite colors and interests of the would-be recipients. Since the tube consists of two layers of lucite, an appropriately printed paper placed between the layers can help carry out the theme. For a man who loved the sea, she put seashells in the object case. For a Valentine's Day gift, what else but hearts and flowers?

The scientific principles by which the kaleidoscope works are simple. The images are formed by two, three, or four inclined mirrors inside the tube that create reflections of reflections. The number of images depends on the number of mirrors and the angles between them. A 90 degree angle produces four images, a 60 degree angle six images, and a 45 degree angle eight images and so on.

Bennett uses "first-surface" mirrors where the silver is on the top surface of the glass or film rather than the bottom as in the common household mirror. This makes the images unbelievably crisp and brilliant as compared to those in a child's inexpensive toy scope.

Sometimes she suspends the object in the case in a special oil so that the design continues to move seductively even after you stop turning the scope.

Perhaps her biggest orders come from the corporations, charity organizations, and governmental agencies that want something different and memorable for their next promotion.

She recently did one for CBS to give to their European distributors to promote a Cindy Lauper record.

She made the 30 scopes that were gifts to Russian dignitaries on a state visit to Pennsylvania. The case was red, white, and yellow, bearing the words, Partners for Peace, and displaying the American eagle and the Russian hammer, sickle, and star.

The New York Times commissioned 1,500 special scopes to introduce a new magazine section. Bell Telephone of Ohio ordered custom scopes to promote their new Centrex. And a Houston opera

company gifted it 90 patrons with a scope worthy of the occasion.

The cost of your custom-made scope will depend on the materials you choose. A simple "Happy Birthday, George" can be relatively inexpensive. But if you get carried away and specify semi-precious gems for the object case your cost can skyrocket.

Plan on three to four weeks (five to six weeks during busy holiday seasons) so that you can receive your order in time and not be disappointed.

Someday your heirs may appreciate your ingenuity.

An antique kaleidoscope sold for \$31,229 at Sotheby's in London in February, 1987 - the highest known price ever paid for an antique scope.

If that special someone is a photographer, let him create his own kaleidoscopic images. Order Bennett's new SCOPELENS introduced in November, 1987. Attached to a 50 mm . lens for an SLR 35 mm camera, this will allow him to photograph whatever he can dream up.

"It's a happy business to be in," Bennett says.

"Kaleidoscopes bring joy to people of all ages."

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SIDEBAR (to follow story)

For ideas to create your customized kaleidoscope,
call Carolyn Bennett at Bennett Scopes, Inc.

14 South Jackson Street

POB 721

Media, PA 19063

This address contains both a retail shop for
kaleidoscopes and the workrooms.

One customized scope for that special occasion,
including perhaps a greeting and a name starts at \$25.00.

Individual customized Lucite scopes start at \$50.00.

Small scopes in quantity start at \$9.50 each. Prices
will vary according to the material used and the quantity
ordered.

The SCOPELENS costs \$450.00 including protective
case.

#####

WILLIE STEVENSON, LEFTY KALEIDOSCOPE MAKER

Written by June Grayson

"Kaleidoscopes are a natural step in my growth as an artist and express wonderfully my sense of joy and beauty in the Creator and His Creation."

If you think a kaleidoscope is a simple toy destined only for a child's Christmas stocking, think again.

Kaleidoscopes are a burgeoning art form and a hot

collector's item. At least 10,000 committed Americans eagerly await each new scope created by the less than 100 nationally-known scope artists.

The kaleidoscope is a mirrored tube that lets the light shine through. It creates such beautiful geometric designs from any jumble of mundane objects that even the most jaded adult may gasp with delight.

David Brewster, a Scottish scientist esteemed for his research on polarized light, accidentally invented the kaleidoscope in 1816, thus precipitating the first wave of mirror madness.

Within a few months, aggressive entrepreneurs sold thousands of kaleidoscopes throughout Europe. During the Victorian Age, the kaleidoscope provided parlor entertainment for the whole family.

With the advent of radio and television, such parlor fancies disappeared and scopes were forgotten except as a child's toy.

The present scope revival has flourished ever since the Smithsonian Magazine published an article about kaleidoscopes in November, 1982. Six years later this second mirror mania shows no sign of abating. In fact, scopes are one of the

fastest-moving items at the wholesale trade shows.

And scopes now delight investors as well as collectors ever since an exquisite antique kaleidoscope sold for \$31,220 at Sotheby's in London, in February, 1987 - the highest known price ever paid for an antique scope.

Now there is even an organization, the Brewster Society, for scope collectors, with its own quarterly newsletter, News Scope.

But the scope revival began before 1982.

The children of the counter-culture movement of the 1960's, those dropouts from the Industrial Age, in their search for a better life, discovered that scope making could be a cottage industry that supplied their material needs while they objectified their artistic visions of the brave new world.

Willie Stevenson is just such an artist. A self-styled high-school clown, college goof-off, and counter-culture "bum", Stevenson is now a focused and mature artist who makes kaleidoscopes of uncommon power and charm.

"I think I must be totally right-brained," Stevenson says, "if that translates into creativity. I am up every morning at 5.30 when I have so many ideas for scopes and sculptures that I can't write them down fast enough. My scraps of paper spill

out of every drawer in our home. I never know how my ideas are going to be used. Somehow they eventually all fall into place."

Stevenson uses the 1 1/2 inch copper tubing used by plumbers for his nine inch long scopes. By a secret technique he has developed, he wields an acetylene torch as an airbrush to produce the striking custom designs that dazzle the eye. He protects the finished exteriors with a baked-on, high gloss finish.

Stevenson classifies his designs into four general patterns. Genesis represents the creative energy of lightning bolts. Landscape features the moon in the night sky. Sunrise captures the flame of the rising sun. Vortex swirls to a powerful center. These patterns represent his translation of the unseen and surreal to the real and visible world.

"I couldn't do it without my left-brained wife," Stevenson asserts. "She is the one who knows how to talk to our computer and take care of the business details. In fact, she first made me aware that I see things differently than other people - always in vivid three dimensions. Now I can give my creativity full rein and she knows what to do with it."

Alice Stevenson is no mean artist herself. She is in

charge of the mirrors and stained glass that form the interiors of their scopes. She "hand pulls" the finest stained glass into bizarre shapes by the use of heat, and floats assorted pieces in the "magic oil" in the object case so that the design keeps changing even after you stop turning the scope. "I lean to my favorite blues, greens, and lavenders - with an occasional red and yellow piece for contrast," explains Alice.

She uses only "first-surface" glass for the interior mirrors that create the reflections. On such mirrors the reflective surface is on the top, rather than underneath as in common household mirrors. She creates either a "three-mirrored" scope or their favorite, a "seven-pointed star" with a complicated mirror arrangement that produces a more intricate geometric design.

Willie did not plan to be a kaleidoscope maker. In fact, he calls himself an "artist blacksmith" who creates "kinetic sculptures". Kinetic sculptures seek to make movement itself an integral part of its designs. Many kinetic artists see a connection between such forms and the moving toys and coin-operated machines of previous ages.

In fact, if you like Rube Goldberg designs, you will love Willie Stevenson. He made his first kinetic sculpture in

college - a metal bud that unfolded into a flower and played music when a coin was inserted. Now he is working on a Five Senses kaleidoscope. Put a coin in it, and the music starts (hearing). The beat of the music produces vibrations (feeling).

Look through a tiny cherub's belly button in the scope tube for the kaleidoscopic images (sight). Then inside a little door will open and blow out a whiff of perfume (smell). And when the mechanism shuts off at the end, a little piece of candy rolls out into your hand (taste).

This is not a "production" scope, however. This is a one-of-a-kind creation for which avid collectors will willingly vie to buy at \$15,000 retail.

The Stevensons plan to continue making their present scopes for only a few more years. Thus they can secure their financial foundation and pay for their workrooms and home on a wooded acreage in the Blue Ridge mountains near Asheville, N.C.

"Our present work has established us as artists and we are already exhibited in prestigious galleries," Alice explains. "We hope that when Willie switches to his limited yearly editions of 500 kaleidoscopes, there will be many collectors receptive to his work who will be interested in paying the \$1,000 retail each such scope may cost."

Willie credits his mother, a beautiful Cree Indian, with teaching him to draw. He also remembers the fascination with which he watched his grandfather, a doctor, carve violins and "whirly-gigs" in his spare time.

"It's a wonder I ever learned anything in school, though," Willie says. "I went to little country one-room schools in New Hampshire during the depression and the teachers could never accept my left-handedness. They would come by my desk, take the pencil out of my hand and turn my paper around several times a day. No matter. I could never learn to do anything with my right hand."

Willie is proud to call himself a blacksmith. "When people hear blacksmith, they mistakenly think of someone who shoes horses. Wrong. That is a farrier. A blacksmith is an artist, no less than a painter. He shapes metals by heating them in a forge and then molding them."

But Willie credits his success to more than being a blacksmith. Call it luck. Or call it a miracle. The nice thing about miracles is that they sometimes do happen. Willie thinks that one happened to him.

"At one time I was so strung out on dope that my

life was a shambles. I knew that I was powerless to remake my life. But I asked God to turn my life around and I believe that He did," Willie says. "That is why we call our business Spirit Scopes."

"We don't talk to others about our beliefs. But we hope that we can share some of the joy and beauty we have known in our own lives with the other people we meet through the way we live and the products we make."

#####

KITCHEN COLLECTIBLES

Written and Photographed by June Grayson

Dorothy Hultgren, the curator of the Dunham-Hunt House Museum of St. Charles, Illinois, may be the only person to watch a Cary Grant movie so she can see the furniture. "Remember The Bachelor and the Bobby Soxer?" Hultgren explains. "The sets contained beautiful American antique furniture. I fell in love with Windsor chairs when I first saw them in an old Joan Crawford movie. And I never tire of seeing the English Victorian interiors in the movie of Dicken's Christmas Carol."

Hultgren may have been born one hundred years too late.

During the museum tours that she leads through the Dunham-Hunt House, she introduces each treasure from the Nineteenth century with obvious affection and encyclopedic knowledge.

Her home shelters enough collectibles to stock another museum - treasures from an even earlier period in American history, the American primitive of the Eighteenth century. Yet her home is no museum with a don't touch atmosphere or rigid adherence to decorating dogma. Hand forged kitchen tools mingle with modern electrical appliances. Cast iron pots are stacked above the electric refrigerator. A writing-arm chair looks old, but it's new. The Windsor chairs in the kitchen were made only thirty years ago but they are authentic copies of the original Windsor chair. Dorothy Hultgren's adaptation of her possessions to a Twentieth century home creates the cozy clutter that family and guests find irresistible as well as eminently livable. Functional tools from any age may always seem modern.

Since high school, Hultgren has cut out magazine pictures of old American homes. She grew up in the 1940s when her boyfriend, now her husband, was away fighting World War Two. "Movies were our favorite entertainment then and I went to a lot of them. My mother liked beautiful clothes but she didn't care much about housekeeping, so I learned about beautiful furniture by going to

movies."

Home decorating magazines even wrote feature stories about outstanding movie sets. "Watch the old Cary Grant, Shirley Temple, and Joan Crawford movies for good ideas," Hultgren suggests, "as well as Susan and God and Up In Mabel's Room."

She started to collect antiques when they moved to the Fox River Valley in 1966. Her first purchase was an oak washstand. When she decided she liked earlier furnishings, she sold it. "That is the nice thing about antiques - you usually can resell without losing any money," Hultgren says.

She started with little things, such as kitchen utensils, and learned as she went along. "It gets to be a gut reaction," Hultgren explains. "At first, you are not sure of yourself but you know if what you buy is not quite right. After awhile, you can just glance at something and you know it is for you."

She frequented flea markets, estate sales, and antique shops. She and her husband even belonged to a "flea market supper club", whose other members shared their passion for antique hunting. Now she has so many treasures that more acquisitions are few and far between. "You get to the point where you go to the flea market just for a social occasion," she

observes wryly.

The Hultgren home is a simple builder's house to which they added their own versions of American primitive. They painted the exterior wood siding Colonial Red. A wreath on the front door welcomes guests. A string of buoys on a hook beside the door suggests ties to New England seafaring days.

Her husband's interests are complementary. He likes to build and restore furniture. While he has no real interest in buying antiques, he will seek out special antique utensils as her surprise birthday presents. When they were first married, he built reproductions of traditionally styled furniture. They sold those pieces when she became interested in primitive Americana. "He can copy anything from a picture," Dorothy says, "and he won't add things that do not belong." When she found the top of an old hutch at an antique shop, he was able to build a matching bottom using wood from another old cupboard.

He used old barn siding to face the fireplace wall. To give the hall and stairwell a cozier feeling, he paneled the walls with more old wood. He built the box ceiling beams from which they hang her collection of antique baskets.

The kitchen and its adjoining dining and sitting areas serve as one big "keeping room" just as in Colonial times. Everything

is instantly accessible for daily use.

She loves Victorian rabbits. Most of them sit patiently on a hall shelf built by her husband, although one of them has escaped to hide under the sofa's end table.

Hand forged tin cookie cutters lay cluttered in a dough box on the kitchen hand-carved plank table. She has a lot of cookie cutters because she likes to bake. Carved wooden ware bowls and plates line the open shelves of several hutches. Pewter plates and porringers - some original and some reproduction - fill the rest of the shelves. She strews homespun coverlets casually over the sofa and chairs for protection against sudden drafts. Additional hand-woven table coverings can be seen through open cupboard doors.

Her cast-iron collection includes an Eagle toy stove similar to one in a Smithsonian Institute catalog, a heart waffle iron, a heart-punched tinderbox, and a maple-sugar mold. She polishes the antique copper twice a year - "whether it needs it or not," she smiles. The heart-shaped motif abounds throughout all of the rooms - "a common symbol of affection," Hultgren explains.

Hultgren has advice for new collectors. "When you see something you like, buy it. If you buy from the heart, you will

not go wrong."

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LADY FACE VASES

GRACE BAIR - COLLECTOR

Written and Photographed by June Grayson

Let the unimaginative collector use the prosaic term "head vases." Grace Bair of Urbana, Illinois, calls her collection "celebrity lady face vases" or "celebrity lady heads." Corner shelves in one room of her home display a special selection of vases that remind her of the beautiful women Americans have admired during the Twentieth century. She has made name tags to identify them all.

Bair was the principal of Washington Elementary School in Urbana, Illinois. After her retirement, she and her husband traveled to area flea markets and antique shows as a hobby. Since his death, she has further developed a second career as an antique dealer. She displays her wares in two rooms in Second Hand Rose, an antique mall in Urbana.

She remembers when she saw her first head vase in the 1950s. "I picked one as a container to send a bouquet to a sick friend," Bair says. Made out of bisque china, it was a reasonably priced novelty.

As far as we know, manufacturers first made head vases in the 1940s and 1950s for floral arrangements. Since the vases were so small, a florist could not make much money selling a flower arrangement in such a vase. Consequently, they became dust collectors in flower shop workrooms and closets. In fact, if you want to collect head vases, you may be lucky enough to find a well-established floral shop that still has some that have been forgotten in the stock rooms and that you could arrange to buy at a reasonable price.

Many of them were made in Japan and imported to this country. Some may also have been manufactured here. Many of the

vases have marks on the bottom that enable one to determine the approximate time of manufacture and the dealer or importer.

However, many have no marks at all, which makes it difficult or impossible to determine their origins. Lefton's and Napco are two names commonly seen on labels but not much else is known about them. Some vases carry the same marks but are different in details and even sizes. Perhaps we will never be able to learn everything about the origins of these collectibles.

"I remember selling some that looked like Marilyn Monroe before I became interested in collecting them myself," Bair says. "You could buy them then for fifty cents at flea markets and second hand shops. Now an ordinary head vase may cost \$12.00 and nicer ones may cost \$20.00 or \$30.00 in the shops.

Bair has almost forty head vases in her collection, but the ones she likes best are those that look like famous movie stars.

"Because of copyright laws these vases weren't advertised as likenesses of famous women," Bair explains. "Some of them, however, such as one that resembles Jackie Kennedy, are obvious portrayals."

This category of collectible is not yet listed in most antique encyclopedias and price guides. Kathleen Cole has written a book called "Head Vases Identification and Values,"

published in 1989 by Collector Books, describing her collection of over 1,000 vases. They range in size from two inches to eleven inches tall and come in all styles - religious, clowns, animals, orientals, blacks, Indians, men, women, and children.

If you are interested in collecting head vases, you may want to confine your purchases to a specific category, as Bair does. Collectors who are interested in memorabilia of only one person may be able to find a head vase resembling that person to round out a collection.

So far, Bair has fifteen "celebrity vases" including those that look to her like Angela Lansbury, Ginger Rogers, Donna Reid, and others. "If I ever sell my collection, I would want the new owner to be someone who would buy it all and keep it together," Bair says.

Once you start looking for them, you will find some examples on every one of your outings. Become acquainted with prevailing market prices before you buy so that you will not pay too much for nondescript examples. You should buy only those that you like and that are in good condition. It is hard to resell defective ones, Bair advises.

Do not be afraid to buy duplicates if you can find them at a bargain. You can always trade with other collectors or dealers.

If you fall in love with a special vase that is truly unique, buy it even if it is not a bargain. You may be happier with one wonderful vase than two commonplace ones.

You will recognize a glazed white china head vase in the Art Deco style as truly representative of the Art Deco period. (See slide #6 - left hand vase). A friend of Bair's, who is also an antique dealer, uses it as a logo for her business and on her business cards.

Bair is happy that so many people are becoming collectors. "Many things were thrown away that should have been kept. We are preserving our heritage for our children and grandchildren by savoring and treasuring items from our nation's past," Bair says.

What are we throwing away now that will become the collectible of the future? Bair agrees with the movie, "The Graduate," starring Dustin Hoffman. Plastics is the place to be. Bakelite radios are hot sellers at area flea markets. "I sold an old plastic necklace by a famous designer for \$300.00 and I could sell another one for more than that if I could find one," Bair says.

Bair still hopes to add to and upgrade her collection of celebrity lady face vases. Who knows what treasures next week's garage sales may yield!

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THE ANATOMY OF A LEVERAGED BUYOUT

or

ONE WAY TO ESCAPE FROM A BIG CORPORATION

Written by June Grayson

If you do not know more than you ever wanted to know about leveraged buyouts (LBOs), then you have not been reading the financial pages during the last year.

Will leveraged buyouts cause the next Great Depression? Or will they bring us all into a financial Promised Land? Take your pick. There is no dearth of pundits on either side.

In spite of the thousands of words written on the subject, however, few commentators have stressed how leveraged buyouts make business ownership possible for frustrated entrepreneurs caught in a huge corporate structure.

Leverage means the same thing in finance as in physics. Leverage magnifies power. A small object such as a lever can control much bigger objects.

You use leverage to buy the family home. You make a down payment of part of the cost and borrow the rest from a bank. How many families could own a home if leverage were not available in the form of a mortgage from your friendly neighborhood banker?

In the same way, corporate acquirers start with a small amount of cash and borrow what they require to complete the

purchase. Venture capitalists - individuals, banks, or insurance companies - are willing to loan money in these circumstances because they can charge higher interest and share in future profits.

Middle managers can seek independence from a vast corporate structure by finding a company division suitable for a leveraged buyout.

Any corporate division valued at more than two and a half million dollars might be a good candidate - if it no longer fits into the future plans of the parent company.

For company divisions smaller than two and a half million dollars, buyers can usually arrange financing through the Small Business Administration and local banks without resorting to venture capital.

How three men bought Alltest, a small division of Penril, can prove instructive.

Penril, a publicly held company on the American Stock Exchange, manufactures and sells computer modems. Penril owned and operated a smaller company called Triplett that manufactured electric meters.

Triplett had excess manufacturing capacity in 1981. With

permission of its parent company, Penril, Triplett bought Alltest, a small private company that had been jobbing out the manufacturing of its auto testing equipment. Penril then sold Triplett, but not Alltest, in 1985. That left Alltest stranded and floundering.

Henry Epstein, president of Penril, brought in Thomas Milner of Texas in 1987 to help Penril either turn Alltest around or prepare it for sale. Epstein and Milner had been friends previously when they both worked at Texas Instruments. Milner decided that Alltest was a suitable candidate for a leveraged buyout in which he would like to participate.

In January, 1988, through business networking and mutual friends, Milner, as president of Alltest, recruited the other two officers whom the company needed.

Anthony Zach, former vice-president of sales and marketing at Sun Electric, became vice-president of sales and marketing at Alltest, charged with developing new products, a marketing program, and a field organization. Ray Murphy, an accountant and the former vice-president of finance at Midland Paper, became vice-president of finance at Alltest.

Before making the career changes the two men had studied

Alltest extensively. They agreed with Milner that the company had potential. Even more important, they would exercise their entrepreneurial skills and own the company.

The three men saw exciting possibilities in Alltest. Its research and development engineers had devised new ideas that would enable it to make cheaper and better automotive testing equipment than standard in the auto repair aftermarket industry.

If Alltest could market these products, it could challenge the three companies - Sun Electric of Illinois, Allen Test Products of Michigan, and Bear Automotive of Wisconsin - that controlled the industry.

Alltest, the only other player, held a 5% market share. The new owners hope to increase that to 10% as new products come on-line.

Penril and Alltest arrived at a satisfactory figure for the buyout by valuing Alltest's fixed assets, inventory, and cash receivables.

To raise the money, Milner, Zach, and Murphy invested their own funds, obtained a bank loan by borrowing against the company's inventory, and brought in Farmers Equitable Insurance Company of Iowa as venture capitalist. They put the financial

deal together in ten months. The three entrepreneurs became the new owners of Alltest in October, 1988.

Beginning with only handshakes all around, Epstein, Milner, Zach, and Murphy created a classic, win-win solution:

- * Penril cut its losses by disposing of a division that no longer fit its corporate strategy.
- * Alltest will repay the lending banks with interest.
- * Alltest will repay Farmers Insurance as the company turns around. Farmers will also share in future profits through its rights to stock warrants, exercisable during different stages of the company's recovery.
- * Alltest can now respond more quickly and efficiently to market conditions than if it were still part of a big corporation.

Milner, Zach, and Murphy, by seizing an opportunity, have fulfilled their goal of business ownership and will reap the profits.

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LYDIA E. PINKHAM : AMERICAN ENTREPRENEUR

Written and Photographed by June Grayson

Ed Gabrielse knows where babies come from. His mother told him. Babies come from a bottle of Lydia E. Pinkham's Vegetable Compound, advertised to women - appropriately enough - as a "baby in every bottle."

"We're talking serious business," Gabrielse says, only partially in jest. "In its heyday at the beginning of the Twentieth century, this company sold over two million of bottles of Lydia E. Pinkham's Vegetable Compound a day. Because of my

mother's life-long enthusiasm for this medicine, I have only respect for her opinion about how crucial this product was for her own good health."

Do not think that Gabrielse is a country bumpkin. He is in the financial services industry in Chicago. Previously, he taught communications at the University of Northern Iowa.

A friend bought him samples of Lydia E. Pinkham products from an Iowa drugstore that was going out of business. In 1965, Gabrielse found some advertising pamphlets for patent medicines, including some of the Lydia E. Pinkham company, at an antique store. "To me, these are absolutely fascinating to read.

Understand that according to my mother I am here today due entirely to the efficacy of this wonderful woman's products."

The Pinkham compounds were part of the patent-medicine era of American history. The first medicine patent in the United States was issued in 1796 to Samuel Lee, Jr., of Connecticut, for "Bilious Pills." Other products soon appeared, guaranteeing to cure anything from worms, malaria, and dropsy to female complaints. One product guaranteed to cure all pain of every kind. No claim was too great, no advertisement too extravagant, for a needful and gullible public.

The invention of the printing press in Europe in the

fifteenth century disseminated herbal knowledge from every ancient culture throughout Europe. American colonists brought their own remedies and the plants they came from to their new homes and they learned the medicinal uses of over 150 native American plants from American Indians. Modern medicine as we know it today did not begin until the Twentieth century. Viewed in that context, the famous Lydia E. Pinkham products might even have been effective medical aids for their time.

Pinkham, who lived from 1819 to 1883, was a successful Massachusetts patent medicine proprietor who claimed that her nostrum could cure any female complaint from nervous collapse to sterility. Evidently, she first made her remedy for herself but freely shared it with friends and neighbors. When the fame of her product spread to women of neighboring towns, the family decided to go into the business of bottling and selling the compound.

Pinkham wrote the advertising handbills which her sons distributed in nearby communities. One of her most effective slogans was, "Only a woman can understand woman's ills." Her picture appeared in newspaper advertisements promoting her products. Her face became one of the best-known faces in the

country. Women hailed her as the "savior of her sex." Her likeness even appeared on women's tombstones.

Women needed a savior in the Nineteenth century. Doctors were scarce. Hospitals were even scarcer. Infant mortality was high. The greatest cause of death in young women was childbirth. Most women, when they received any medical care at all, received it from their female relatives and friends. Every little community had its gifted "granny women", midwives, and healers with their knowledge of herbal medicine.

Who can take offense at what Pinkham wrote in one of her pamphlets? "We possess the most marvelous machine in the world, the human body. We shall have no other in this world. Let us give it the little attention it requires. Let us follow the

Seven Rules of Health:

Rule 1. Get all the fresh air and sunshine you can.

Rule 2. Drink six glasses of pure water every day.

Rule 3. Eat balanced meals.

Rule 4. Keep clean inside and outside.

Rule 5. Work hard and play hard.

Rule 6. Sleep eight hours every night.

Rule 7. Be cheerful."

In ads and pamphlets, Pinkham invited women to write to her

for help. She established a Department of Advice with an all-female staff to answer the hundred letters a day she reported receiving. She published a free facts-of-life manual for women describing the female reproductive system from puberty through childbirth through menopause.

Testimonials from grateful users appeared in every ad:

"I was so rundown, weak, nervous, and so tired out that I cried all of the time. Now I have taken ten bottles of Lydia E. Pinkham's Vegetable Compound and I never felt better in my life."

"I have a baby girl who is bright as a dollar. We owe everything to your medicine and I will speak a good word for it to all who will listen."

"I was in poor health for years and doctors could not help. After five bottles of your compound and using your Sanative Wash (a douche preparation), I passed a polypus the size of a hen's egg, saving me from an operation."

Scoffers say that any benefit from this or any other patent medicine of its day was due to their high alcoholic content, ranging from seventeen to fifty percent alcohol. By contrast, beer contains only five percent, claret eight percent, and champagne nine per cent alcohol. Yet the ingredients listed on the package can be found in plant remedy dictionaries: Jamaica

dogwood, pleurisy root, black cohosh, life root, licorice, dandelion, and gentian. The 13% Ethyl alcohol was used only as a solvent, of course.

The Indians called black cohosh "squawroot" and used it to treat women's problems. Between 1820 and 1936, the plant was listed in the U.S. Pharmacopoeia as a sedative, for rheumatism, and to promote menstruation. Licorice was used as a laxative, to promote the expulsion of phlegm, and to mask the taste of other bitter herbs. Pleurisy root was used to treat bronchitis, pneumonia, rheumatism, and consumption, as well as dysentery. Dogwood is an old Indian remedy for fever; dandelion relieved heartburn; gentian was used as a digestive tonic.

The passage of the Pure Food and Drug Act in the United States in 1909 presaged the end of the patent medicine era. Yet modern medicine, pharmacy, and surgery grew out of that era. Though most modern medicines are now synthetic compounds, who can forget that aspirin came from the willow tree, digitalis from the foxglove plant, and Vitamin C from the use of citrus fruits to treat scurvy. But if Lydia Pinkham deserves any credit, she won't get it from modern medicine.

Charles Brown, registered pharmacist and owner of a St.

Charles drugstore says, "Even if a plant proves to have medical benefits, science will extract the active ingredient of that plant and make it synthetically. Then when it appears for medical use, it is known by its chemical name and most of us will never know where it came from or how it was discovered."

Brown remembers that Pinkham products were still on a druggist's shelves until the last 15-20 years. Now they have faded away into history.

But Gabrielse remembers. After all, he is here, isn't he?

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The invention of the printing press in Europe in the fifteenth century disseminated herbal knowledge from every ancient culture throughout Europe. American colonists brought their own remedies and the plants they came from to their new homes and they learned the medicinal uses of over 150 native American plants from American Indians. Modern medicine as we know it today did not begin until the Twentieth century. Viewed in that context, the famous Lydia E. Pinkham products might even have been effective medical aids for their time.

Pinkham, who lived from 1819 to 1883, was a successful Massachusetts patent medicine proprietor who claimed that her nostrum could cure any female complaint from nervous collapse to sterility. Evidently, she first made her remedy for herself but freely shared it with friends and neighbors. When the fame of her product spread to women of neighboring towns, the family decided to go into the business of bottling and selling the compound.

Pinkham wrote the advertising handbills which her sons distributed in nearby communities. One of her most effective slogans was, "Only a woman can understand woman's ills." Her picture appeared in newspaper advertisements promoting her

products. Her face became one of the best-known faces in the country. Women hailed her as the "savior of her sex." Her likeness even appeared on women's tombstones.

Women needed a savior in the Nineteenth century. Doctors were scarce. Hospitals were even scarcer. Infant mortality was high. The greatest cause of death in young women was childbirth. Most women, when they received any medical care at all, received it from their female relatives and friends. Every little community had it's gifted "granny women", midwives, and healers with their knowledge of herbal medicine.

Who can take offense at what Pinkham wrote in one of her pamphlets? "We possess the most marvelous machine in the world, the human body. We shall have no other in this world. Let us give it the little attention it requires. Let us follow the Seven Rules of Health:

Rule 1. Get all the fresh air and sunshine you can.

Rule 2. Drink six glasses of pure water every day.

Rule 3. Eat balanced meals.

Rule 4. Keep clean inside and outside.

Rule 5. Work hard and play hard.

Rule 6. Sleep eight hours every night.

Rule 7. Be cheerful."

In ads and pamphlets, Pinkham invited women to write to her for help. She established a Department of Advice with an all-female staff to answer the hundred letters a day she reported receiving. She published a free facts-of-life manual for women describing the female reproductive system from puberty through childbirth through menopause.

Testimonials from grateful users appeared in every ad:

"I was so rundown, weak, nervous, and so tired out that I cried all of the time. Now I have taken ten bottles of Lydia E. Pinkham's Vegetable Compound and I never felt better in my life."

"I have a baby girl who is bright as a dollar. We owe everything to your medicine and I will speak a good word for it to all who will listen."

"I was in poor health for years and doctors could not help. After five bottles of your compound and using your Sanative Wash (a douche preparation), I passed a polyp the size of a hen's egg, saving me from an operation."

Scoffers say that any benefit from this or any other patent

medicine of its day was due to their high alcoholic content, ranging from seventeen to fifty percent alcohol. By contrast, beer contains only five percent, claret eight percent, and champagne nine per cent alcohol. Yet the ingredients listed on the package can be found in plant remedy dictionaries: Jamaica dogwood, pleurisy root, black cohosh, life root, licorice, dandelion, and gentian. The 13% Ethyl alcohol was used only as a solvent, of course.

The Indians called black cohosh "squawroot" and used it to treat women's problems. Between 1820 and 1936, the plant was listed in the U.S. Pharmacopoeia as a sedative, for rheumatism, and to promote menstruation. Licorice was used as a laxative, to promote the expulsion of phlegm, and to mask the taste of other bitter herbs. Pleurisy root was used to treat bronchitis, pneumonia, rheumatism, and consumption, as well as dysentery. Dogwood is an old Indian remedy for fever; dandelion relieved heartburn; gentian was used as a digestive tonic.

The passage of the Pure Food and Drug Act in the United States in 1909 presaged the end of the patent medicine era. Yet modern medicine, pharmacy, and surgery grew out of that era. Though most modern medicines are now synthetic compounds, who can forget that aspirin came from the willow tree, digitalis from the

foxglove plant, and Vitamin C from the use of citrus fruits to treat scurvy. But if Lydia Pinkham deserves any credit, she won't get it from modern medicine.

Charles Brown, registered pharmacist and owner of a St. Charles drugstore says, "Even if a plant proves to have medical benefits, science will extract the active ingredient of that plant and make it synthetically. Then when it appears for medical use, it is known by its chemical name and most of us will never know where it came from or how it was discovered."

Brown remembers that Pinkham products were still on a druggist's shelves until the last 15-20 years. Now they have faded away into history.

But Gabrielse remembers. After all, he is here, isn't he?

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THE ANATOMY OF A LEVERAGED BUYOUT

Or

How Potential Entrepreneurs Escape From A Big Corporation

Written by June Grayson

Profiles of successful entrepreneurs usually tell how a new business or service starts from scratch to fill a niche in the market.

Big corporations sometimes have special programs to develop the intrapreneurship that enables their companies to remain competitive.

A frustrated entrepreneur can seek independence from a vast corporate structure by finding a company division suitable for a

leveraged buyout.

Leverage means the same thing in finance as in physics.

Leverage magnifies power: a small object such as a lever can control bigger objects.

You use leverage to buy the family home; you make a down payment of part of the cost and borrow the rest from a bank.

In the same way, corporate acquirers start with a small amount of cash and borrow what they require to complete the purchase. Management used leveraged buyouts to restructure Allegis, the former parent of United Airlines. Small companies can use the technique, also. Any company division valued at more than two and a half million dollars might be a good candidate. For smaller companies, buyers can usually arrange financing through the Small Business Administration and local banks without resorting to venture capital.

How three men bought Alltest, a small division of Penril, can prove instructive.

Penril, a publicly held company on the American Stock Exchange, manufactures and sells computer modems. Penril owned and operated a smaller company called Triplett that manufactured electric meters.

Triplett had excess manufacturing capacity in 1981. With

permission of its parent company, Penril, Triplett bought Alltest, a small private company that had been jobbing out the manufacturing of its auto testing equipment. Penril then sold Triplett, but not Alltest, in 1985. That left Alltest stranded and floundering.

Henry Epstein, president of Penril, brought in Thomas Milner of Texas in 1987 to help Penril either turn Alltest around or prepare it for sale. Epstein and Milner had been friends previously when they both worked at Texas Instruments. Milner decided that Alltest was a suitable candidate for a leveraged buyout in which he would like to participate.

In January, 1988, through business networking and mutual friends, Milner, as president of Alltest, recruited the other two officers whom the company needed.

Anthony Zach, former vice-president of sales and marketing at Sun Electric, became vice-president of sales and marketing at Alltest, charged with developing new products, a marketing program, and a field organization.

Ray Murphy, an accountant and the former vice-president of finance at Midland Paper, became vice-president of finance at Alltest.

Before making the career changes the two men had studied Alltest extensively. They agreed with Milner that the company had potential. Even more important, they would exercise their entrepreneurial skills and own the company.

The three men saw exciting possibilities in Alltest. Its research and development engineers had devised new ideas that would enable it to make cheaper and better automotive testing equipment than standard in the auto repair aftermarket industry.

If Alltest could market these products, it could challenge the three companies - Sun Electric of Illinois, Allen Test Products of Michigan, and Bear Automotive of Wisconsin - that controlled the industry.

Alltest, the only other player, held a 5% market share.

The new owners hope to increase that to 10% as new products come on-line.

Penril and Alltest arrived at a satisfactory figure for the buyout by valuing Alltest's fixed assets, inventory, and cash receivables.

To raise the money, Milner, Zach, and Murphy invested their own funds, obtained a bank loan by borrowing against the company's inventory, and brought in Farmers Equitable Insurance

Company of Iowa as venture capitalist. They put the financial deal together in ten months. The three entrepreneurs became the new owners of Alltest in October, 1988.

Beginning with only handshakes all around, Epstein, Milner, Zach, and Murphy created a classic, win-win solution:

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- *Penril cut its losses by disposing of a division that no longer fit its corporate strategy.
- *Alltest will repay the lending banks with interest.
- *Alltest will repay Farmers Insurance as the company turns around. Farmers will also share in future profits through its rights to stock warrants, exercisable during different stages of the company's recovery.
- *Alltest can now respond more quickly and efficiently to market conditions than if it were still part of a big corporation.

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Milner, Zach, and Murphy, by seizing an opportunity, have fulfilled their goal of ownership and will reap the profits.

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 958 words

LADY FACE VASES

GRACE BAIR - COLLECTOR

Written and Photographed by June Grayson

Let the unimaginative collector use the prosaic term "head vases." Grace Bair of Urbana, Illinois, calls her collection "celebrity lady face vases" or "celebrity lady heads." Corner shelves in one room of her home display a special selection of vases that remind her of the beautiful women Americans have admired during the Twentieth century. She has made name tags to identify them all.

Bair was the principal of Washington Elementary School in Urbana, Illinois. After her retirement, she and her husband traveled to area flea markets and antique shows as a hobby. Since his death, she has further developed a second career as an antique dealer. She displays her wares in two rooms in Second Hand Rose, an antique mall in Urbana.

She remembers when she saw her first head vase in the 1950s. "I picked one as a container to send a bouquet to a sick friend," Bair says. Made out of bisque china, it was a reasonably priced novelty.

As far as we know, manufacturers first made head vases in the 1940s and 1950s for floral arrangements. Since the vases were so small, a florist could not make much money selling a flower arrangement in such a vase. Consequently, they became dust collectors in flower shop workrooms and closets. In fact, if you want to collect head vases, you may be lucky enough to find a well-established floral shop that still has some that have been forgotten in the stock rooms and that you could arrange to buy at a reasonable price.

Many of them were made in Japan and imported to this country. Some may also have been manufactured here. Many of the

vases have marks on the bottom that enable one to determine the approximate time of manufacture and the dealer or importer.

However, many have no marks at all, which makes it difficult or impossible to determine their origins. Lefton's and Napco are two names commonly seen on labels but not much else is known about them. Some vases carry the same marks but are different in details and even sizes. Perhaps we will never be able to learn everything about the origins of these collectibles.

"I remember selling some that looked like Marilyn Monroe before I became interested in collecting them myself," Bair says. "You could buy them then for fifty cents at flea markets and second hand shops. Now an ordinary head vase may cost \$12.00 and nicer ones may cost \$20.00 or \$30.00 in the shops.

Bair has almost forty head vases in her collection, but the ones she likes best are those that look like famous movie stars.

"Because of copyright laws these vases weren't advertised as likenesses of famous women," Bair explains. "Some of them, however, such as one that resembles Jackie Kennedy, are obvious portrayals."

This category of collectible is not yet listed in most antique encyclopedias and price guides. Kathleen Cole has written a book called "Head Vases Identification and Values,"

published in 1989 by Collector Books, describing her collection of over 1,000 vases. They range in size from two inches to eleven inches tall and come in all styles - religious, clowns, animals, orientals, blacks, Indians, men, women, and children.

If you are interested in collecting head vases, you may want to confine your purchases to a specific category, as Bair does. Collectors who are interested in memorabilia of only one person may be able to find a head vase resembling that person to round out a collection.

So far, Bair has fifteen "celebrity vases" including those that look to her like Angela Lansbury, Ginger Rogers, Donna Reid, and others. "If I ever sell my collection, I would want the new owner to be someone who would buy it all and keep it together," Bair says.

Once you start looking for them, you will find some examples on every one of your outings. Become acquainted with prevailing market prices before you buy so that you will not pay too much for nondescript examples. You should buy only those that you like and that are in good condition. It is hard to resell defective ones, Bair advises.

Do not be afraid to buy duplicates if you can find them at a bargain. You can always trade with other collectors or dealers.

If you fall in love with a special vase that is truly unique, buy it even if it is not a bargain. You may be happier with one wonderful vase than two commonplace ones.

You will recognize a glazed white china head vase in the Art Deco style as truly representative of the Art Deco period. (See slide #6 - left hand vase). A friend of Bair's, who is also an antique dealer, uses it as a logo for her business and on her business cards.

Bair is happy that so many people are becoming collectors. "Many things were thrown away that should have been kept. We are preserving our heritage for our children and grandchildren by savoring and treasuring items from our nation's past," Bair says.

What are we throwing away now that will become the collectible of the future? Bair agrees with the movie, "The Graduate," starring Dustin Hoffman. Plastics is the place to be. Bakelite radios are hot sellers at area flea markets. "I sold an old plastic necklace by a famous designer for \$300.00 and I could sell another one for more than that if I could find one," Bair says.

Bair still hopes to add to and upgrade her collection of celebrity lady face vases. Who knows what treasures next week's garage sales may yield!

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U-CHANGE LOCK SYSTEMS

READY FOR TAKE-OFF

Written and Photographed by June Grayson

As a graduate of the United States Air Force Academy, Bill Dillard planned to make flying his career. When his distant vision suddenly deteriorated, he needed new goals. He found a worthy challenge in his father's business - a turnaround situation. Now he hopes that sales and profits are ready to soar.

If you were brought up to believe the old adage, Build A Better Mousetrap and the World Will Beat A Path To Your Door, forget it! Great ideas are a dime a dozen. If you don't have the right marketing plan to put into play, your idea may go nowhere.

It is not that U-Change Lock Systems did not have a better "mousetrap". The U-Change lock cylinder may well revolutionize the lock industry. But it was strictly small time until 1982, with yearly sales of \$100,000. Dillard has spent the last seven years forging a new sales and service structure that he confidently expects will make his company a major player in the security industry by the 21st century.

What makes the U-Change lock cylinder unique is that you can rekey it without calling a technician. You can do it yourself in seconds and you don't need to take anything out of the door. This makes it ideal for large retail chain stores that traditionally have high employee turnover.

If someone loses a key or if you have to fire an employee, here is all you do to change the lock: 1) put the present key in the lock, 2) insert the change tool into its slit above the keyhole, 3) remove the present key and replace it with the desired new key while the change tool is in place, and 4) remove the change tool. The lock is now set for the new key.

The change tool makes this easy and speedy conversion possible by lifting the cylinder's adjustable tumblers away from the key. When the new key is inserted and the change tool

removed, the tumblers fall into place and conform to the pattern of the new key.

The lock can be changed 1,000 ways depending upon the specific key used. But if an owner needs a duplicate key, he must request it through U-Change headquarters. These keys cannot be duplicated at a key shop because blanks are not available, this providing another built-in security factor.

Lewis J. Hill, a working locksmith of Oklahoma City, invented the concept and obtained the first patent in 1970. Hill and several friends took flying lessons from the same flight instructor at Wiley Post Airport. Hill needed business partners. His friends wanted to make money. Dillard's father was one of these friends.

The elder Dillard, also named Bill (Bill J.) was then an engineering associate at Western Electric. Originally, he was only a minor player in the new business. The investors formed two corporations, one for manufacturing and one for marketing. They spent over \$350,000 over the next six years to develop the cylinder from concept to salable product.

"Things got off to a rocky start," says the son. "With the benefit of 20/20 hindsight, we now realize that the money spent on marketing could have been better spent to get the bugs out of

the product. When the cylinders started to come back because of defects, the two companies blamed each other."

Eventually, fortunes and spirits sunk so low that all that the owners wanted to do was to get out under any circumstances. "When my father realized that the business could go by default, he borrowed \$100,000 and bought both companies himself in 1981. Lewis Hill retains his original patent and the present company pays him royalties. A few of the original partners remain as passive investors. The elder Dillard had high hopes for his new company. He gave himself one year to perfect the product. His engineering background was what the company needed at that time. Then he planned to retire from Western Electric and devote himself full time to his new company.

But in the fall of 1982, the elder Dillard had a near fatal stroke. He remained in a coma for several weeks. "On paper I was the vice-president of the company," continues Bill D. Dillard, the elder son and present CEO. "Although I had attended some board and stockholder meetings, I had no day-to-day knowledge of company operations. When it became obvious that my father would not be able to function any time soon, it was up to me. I either had to rescue the company or let it sink. Our output then was three thousand cylinders a year with one front

office girl and two machine operators."

"I saw that I had to do two things at once if there was any hope of rescuing the company: develop a sales program and increase production," continues Dillard. "As it turns out, these are the same two things I have attended to for the last seven years."

If Bill Dillard had known that he would have to take over the company, he could not have prepared himself any better. As a graduate of the United States Air Force Academy, he had engineering and technical training. When he knew he could not become a pilot, he turned to a business track. He got his masters' degree in one year at the Air Force Institute of Technology, Dayton, Ohio, studying logistics management. He planned to buy aircraft for the government.

He worked next at McDonnell Douglas-Douglas, St. Louis, as a contract negotiator. "I would go down on the factory floor and count the motions it took to make something. I would time the machines. I would ask questions: why do you do it this way instead of that way? I got an education you cannot get in a college classroom."

In 1982, fortuitously, he moved back to Oklahoma City to

attend law school and start his own consulting business to companies that wanted to secure government contracts. In the meantime his younger brother had earned his degree in mechanical engineering.

When the father's disability continued, the company passed to the control of the children by means of a family trust. The company still had a unique product with great potential and now it had new officers with business and technical skills. But there was still no marketing plan or distribution system to get the product to the customers they knew were out there.

"Then one of those great things happened that some people call fate or coincidence," Dillard continues. Dillard does not believe in fate. "I prefer to think that the good Lord just sent me the help I needed when I needed it the most." Russ Myers, a high school friend and kindred spirit, and with years of national sales experience, moved back to Oklahoma City and asked to join the company. He would have to come up with a new approach for selling the product pretty darn quick.

Usually locks are sold through distributors who then sell them to building contractors, locksmiths, and retail outlets. "The U-Change lock cannot be sold that way," explains Dillard. "Not only are you buying this lock and the key that goes with it,

but you are buying a lifetime system. We literally had to build our customer base and our installation and service base at the same time."

Myers would go to a prospective client and say - here is what you need. The client would agree, yes, I need it, but how to do I get it?

Dillard enlisted the help of the staff of ALOA, the Associated Locksmiths of America. At first there was some anxiety on the part of locksmiths who wondered if this new product would put them out of business. " Now that they understand that there is money to make and plenty of business for everyone, we have no trouble signing up locksmiths," Dillard says.

The company looks for a locksmith already well established in commercial and industrial work and offers him an exclusive contract for his geographical area. He will install the product and be available for twenty-four hour service calls.

" Our continuing focus has always been customer satisfaction," Dillard says. "I am convinced that if we treat them right we will have a customer for life. If we promise them something we always deliver and we explain any problems that come up. Once they get a feel for our systems they really love it and

we have never had a customer withdraw after the initial sign-up."

What will it cost a store to convert to the U-Change lock system? Dillard says, "A national chain with 2,000 stores and with four to six cylinders per store may spend around \$500,000 initially, around \$100 per lock. Each store will probably start out with at least one extra set of keys. We are working on a computer software program now so that keys can be automatically exchanged among stores in a system. This will provide more security as well as save the company money."

One of the first clients to buy into the U-Change Lock System was the Limited Group, with more than two thousand stores in the nation's shopping malls. Winn Dixie-Davis Grocery Stores and TGIF are other satisfied customers. "You have to realize that a cost of \$500,000 becomes a reduction in operating expense from that time on, so a company has financial incentive to go with our system," says Dillard.

In 1989, U-Change It plans to be able to offer for the first time a full product system, including locks for all interior doors, and master keys. With all systems now go, Dillard expects 1989 to be the first year of explosive growth for the company. Projected sales for 1988 are expected to reach one million and

the plan is to double production and sales for the next five years, reaching ten million in sales by 1992. "I tell you," Dillard grins, "we are really having fun!"

The oil belt is still in trouble. Oklahoma continues to have a tough time. Everyone else is still cutting back. But the U-Change Lock Company is growing and doing great. "Everyone asks me how we do it," Dillard says. "We have a good idea. We have a good product. We have good people. I could not do this by myself. I truly feel that I have been prepared for this specific job, other people have been prepared, and that is all fits together."

For such a small company, U-Change Locks has already done some unusual and exciting things. "We already have a tuition assistance program. We could not afford to recruit the technical graduates we needed at the high starting salaries they were able to command. So I recruited them when they were just starting out as freshman. I went to all of the vocational schools and asked the deans to point out their best students. Then we offered them our plan, just as the Air Force made my education possible. We help them with their schooling, they w\work part time for us, and we ask them to commit to us for a period of time after

graduation. Some of them move on to bigger and better things, but in the meantime we get quality workers - machinists, accountants, and computer specialists, for example."

Dillard and Myers have bigger and better plans on the books to fuel the explosive growth they expect to take place. "As soon as our full service line is ready, we plan to move into the apartment, hotel-motel, and college markets," Dillard says. "Do you know how many dormitories are out there? We can penetrate that market efficiently by attending their yearly association meetings. Our lock will sell itself. There is no competition out there. Our plan is to be fully entrenched in the security business by the next century. We will go into electronic security and security services. We want to be the major player in the industry when our patents start to run out."

Dillard runs his business the way he runs his life - ethically. "When a person applies for a job with our company, we acquaint him the standards by which we run the company. We will not tolerate any double dealing at U-Change. I think it is the exception to find a successful person who does it by cheating people. It might be easier to get away with that for awhile in a bigger company, but I am still convinced that ultimately it does not work. What is right is right. It is just good business to

be good."

LUCIA ASENSIO MISANTONI

LABORER FOR LITERACY

Written by June Grayson, Photographed by Richard Grayson

During the day she works with numbers - big numbers - and money and power. She is the financial controller of the rapidly-expanding American subsidiary of a German manufacturing company.

But it is on Tuesday evening, when she is the language facilitator at a college literacy class, that she gives herself to the world.

Lucia Asensio Misantoni knows what can happen when you learn another language. When she was a student at the University of Madrid, she had to write to a Chicago penpal assigned by her English teacher. She wrote to her penpal, he corrected her English, and they fell in love. He came to Madrid for their wedding. Since 1961, they have lived happily ever after in the Chicago suburbs.

When their three children began junior high school and no longer came home to lunch, Misantoni returned to school. Even though she had her accounting degree from the University of Madrid, transferring college credits from Spain was difficult and time-consuming, so she repeated college in the United States.

She took advanced placement tests to gain college credits and enrolled at North Central College in Naperville, Illinois. She graduated with a double major in accounting and computers.

With two technical degrees and fluency in four languages - Spanish, French, English, and some Portuguese - she was ready for the corporate fast track. "When you know several languages you are more valuable to your company. You can communicate and

understand people better," Misantoni says.

"I love my work but it isn't enough. I always wanted to help foreigners, because I was once a foreigner myself," Misantoni says. "I know how hard it is at the beginning. You have an accent. People think you are not very bright. They don't mean to be unkind, but they don't understand that your accent has nothing to do with your brains!"

Misantoni is one of 65 part-time paid educators at the College of DuPage (COD) in Chicago's western suburbs. She supervises fifteen unpaid volunteer tutors and 91 English as a second language students every Tuesday night at a suburban library. She meets with her volunteers at 6.00 p.m. to discuss the classwork for the evening. She presents the subject matter to the entire group of 91 students at 7.00 p.m. She tests the students and distributes the appropriate work-books and literacy materials. Then she assigns the students to the volunteers who can be most helpful to them.

According to Joanna Escobar, director of the department of adult basic education at COD, 5,000 students are enrolled this year in her department and 3,000 of them are studying English as a second language. "We think we have provided a structure that allows for the intimacy and interaction that is essential to

develop language competence. We do not want our students just to survive - we want them to succeed in their new culture."

Escobar, also of Spanish heritage and with a master's degree in linguistics from Columbia University, New York, continues, "We can even free up our volunteers so that they can work one-to-one with students. We have an engineer from Ecuador whose English skills are not yet good enough so that she can practice her profession here. We have been able to assign her to a volunteer from Costa Rica who is also an engineer."

"No matter how far I have to drive to class, or how late we stay in class, my literacy work inspires and energizes me," Misantoni says. "Every student is a success story. They gain necessary skills, as well as confidence and dignity, from their accomplishments."

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FRANCES SANDOVAL:FOUNDER OF MOTHERS AGAINST GANGS

Written by June Grayson

Photographed by Richard Grayson

"Mothers have to get tough with gangs," Frances Sandoval says. "As mothers who have lost children to gang violence, we must join together to eradicate gangs from our neighborhoods and

give our children the right to live full and fruitful lives."

You notice first how small she is - and how gentle. You have to listen carefully because she speaks so softly. She smiles. She laughs. She stops to hug a friend - a mother whose son was also a victim of gang violence.

She is beautiful - not only physical beauty, though she has that too - but the radiant beauty of someone who cares passionately about others and never tires of serving them. She makes you believe again that the old religious virtues still operate in our world today. She proves that one person can, indeed, make a difference.

Who is Frances Sandoval and why is she the way she is?

Perhaps you have already heard some of the story.

Sandoval, a young Hispanic mother, formed Mothers Against Gangs in 1986 after her 15 year old son was brutally murdered in broad daylight in front of a Chicago school.

Her subsequent struggle for justice sensitized her to the plight of other mothers who had lost children to gang violence. The killer, a Chicago gang member, was caught when Sandoval went on local television and offered a \$1,000 reward. He is now

serving a 35-year sentence for the crime.

"I was lucky, though," Sandoval explains. "I knew my legal rights and I was determined not to give up until Arthur's killer was found and brought to justice."

Sandoval quit high school to get married and have three children. After her divorce, she returned to school to get her general equivalency degree, study communications in college, and go on to do community work. She knew her way around Chicago's neighborhoods. You might almost think that fate was preparing her for her subsequent tasks.

"In the midst of my own suffering, I met all of these other suffering mothers who had no one to tell them their rights and help them after their children became gang victims.

"I had heard about MADD, Mothers Against Drunk Driving, and I thought - there is no difference, our children are victims too."

With donated legal help and a grant from a neighborhood organization, Sandoval organized Mothers Against Gangs by modeling its charter and bylaws on those of MADD. "Our goal is not to assess blame, but to help stem this senseless violence before more of our children are destroyed," Sandoval says.

MAG activities consist of community education, support services to mothers who have lost children to gang violence as well as mothers who have children in gangs, and advocacy through the legal system.

Sandoval is proud that MAG helped in the successful campaign for the passage of the Illinois Safe School Zone Act, the law that permits juveniles to be tried as adults if they're charged with drug trafficking or using weapons in a school or within 1,000 feet of a school.

In 1986 The Christian Science Monitor published a long news story about Sandoval. Other papers and wire services picked it up. Last year the Chicago Tribune published a twelve page story in its Sunday Magazine section about her and the work of Mothers Against Gangs.

This year, Nancy de los Santos, a film producer, plans to make a television movie for CBS on location in Chicago. Rita Moreno will play the role of Sandoval. Sandoval retains consulting rights.

MAG now has 1,000 members in Chicago and two more chapters in Illinois - one in Aurora and one in Sterling-Rock Falls. Gang activity is increasing in suburban areas. There is no place to

hide.

People in other states may form their own organizations of Mothers Against Gangs. There have been spin-offs even in Chicago - Neighbors Against Gangs and Parents Against Gangs. Other communities invite Sandoval to speak at their organizational meetings. She has been invited to speak in Florida, which also seeks to reduce its gang problems.

MAG is not the first community organization to address the problem of gang violence. According to Sister Leticia, also an Hispanic and the coordinator of SEA - Soledad Enrichment Action - this organization has existed for sixteen years and has grown to five locations in the Los Angeles area. They seek to educate, empower, and enable concerned parents help their children resist gang membership. According to the Los Angeles Times, law-enforcement officials say these groups have helped to reduce gang violence in East Los Angeles.

Sandoval credits the success of MAG to the power of the word mother. "Every one has a mother, right? Even gang members. And most kids love their mothers. When mothers learn how to assume their responsibilities, using tough love, and even kicking their kids out of the house if necessary, they find out that they have

more power than they ever realized."

Are organizations such as MAG really effective or are we just engaging in wishful thinking? Newspaper headlines say that the drug problems will get worse before they get better.

Governments allot ever more money to law enforcement and drug control. Civilization is fragile, guns abound, and life is cheap.

According to Angelo De Marco, member of the Illinois State Police and supervisor of the North Central Illinois Narcotic Task Force, "I know of only one country in the world today that has made a dent in the drug problem. In Malaysia, anyone caught dealing drugs is immediately hung.

"Our judicial system today is overburdened," continues De Marco, "so you have plea bargaining and negotiations. The punishment no longer fits the crime. The police can only do so much.

"Yet anything not part of the problem has to be part of the solution. So MAG has to be effective. When you don't have money or power, you have to have people. And people is what organizations such as MAG can provide," De Marco says.

"What do politicians want? They want to be re-elected. How do you think a judge will act when he faces 500 grim and determined mothers? Our political system will respond to

community involvement when it has to, it is just a function of time."

Dr. Felix Padilla, professor of sociology at De Paul University and Director of the Center for Hispanic Research, is studying Chicago street gangs and the relationship between gangs and drug dealing. He says that he is collecting data and will not be able to reach any conclusions or make recommendations for two to four years. However, he makes the following preliminary observations.

"The increase in street gangs, the drug dealings, and the increased violence may all be related to a new economic phenomenon: the shutting out of our ghetto youth from the labor market. Always before in our country's history, the lowly and dispossessed have been able to work themselves up the economic ladder and out into the mainstream of society. We are observing the real downward mobility of the working class. The disappearance of factory and laboring jobs has left millions of previously hard-working Americans permanently unemployed. People have lost the jobs that gave their lives dignity and meaning and that enabled them to raise a family.

"My father did well in his job," continues Padilla. "He drove a delivery truck to O'Hare Airport for twenty years. I

told that to a gang member I interviewed. He said - there are no jobs like that for us anymore.

"These kids aren't dumb. They know that in many cases there is nothing out there for them. In that respect, the gangs function as an alternative employer and underground economy."

Is there any hope that the situation will change? "If we can put people into outer space, we ought to be able to think of work that needs to be done here," Padilla answers.

According to Dr. Richard Martin, head of the department of criminal justice at Aurora University, Aurora, some gang members escape the gangs even today. "They make it out through athletic ability or they were lucky enough to have a high school counselor who cared about them. They tell me that they are able to return to their old neighborhoods to visit and the gangs don't bother them. They feel that they have earned some respect from their former gang brothers because they were able to get out. Of course, there is no place for them in their old neighborhoods."

Thousands of children all over America have been the victims of gang violence. Thousands of mothers have wept and are still weeping bitter tears. How was Sandoval able to transmute her personal pain into constructive action?

"If my children had not been there for me, if my family had not been there for me," explains Sandoval, "there would be no Frances Sandoval today and no Mothers Against Gangs.

"Many Hispanic women have no support. I was fortunate. I also had my priest who was my psychologist, my psychiatrist, my everything. One has to deal with the unbearable pain and the overwhelming guilt.

"People have to understand that gang violence is not just simple manslaughter and murder. It is the destruction of entire families and terrorism against the entire community - indeed against the entire country.

"I remember so clearly how it was before Arthur was murdered. My three children would sit on the front steps and wait for my car to drive up. Then they would come running to meet me and I would smile.

"Three months after Arthur's murder, I pulled up and parked my car. My other son, who was then ten years old, came running out and he said - oh, Mommy, you are smiling, you haven't smiled at me since Arthur died! And I thought - oh, my God, I have deprived my son, who is also hurting and missing his brother, of even his mother's smile.

"When you know in your heart you are right, you have to
fight for what needs to be done. It is that simple."

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 1,500 words

FRANCES SANDOVAL:FOUNDER OF MOTHERS AGAINST GANGS

Written by June Grayson

Photographed by Richard Grayson

You notice first how small she is and how gentle, hardly an intimidating presence. You have to listen carefully because she speaks so softly. She stops to embrace a friend, a mother whose son was also a victim of gang violence. She wears a black and white button that says: Mothers Against Gangs. She is here to present the awards at the first anniversary meeting of the Aurora Chapter of Mothers Against Gangs. Meet Frances Sandoval, the founder of Mothers Against Gangs and the leader of this new grassroots movement to break the power of gangs.

She is beautiful - not only physical beauty, though she has that too - but the inner glow of someone who cares passionately about others and never tires of serving them. She revives your faith in the power of the old religious virtues. She proves that one person can, indeed, make a difference.

Sandoval, born in Chicago of Mexican parents, formed Mothers Against Gangs in 1986 after her 15 year old son was brutally murdered by a gang member.

On ??<> ARthur Sandoval went with a freinds.

Even though oterh gagns mebmers identified the killer, police did not act to find him. they told her it wasn't important. Sandvoal ahd to do all fo the work herself. It was not until she went on local Hispanci television and offered a \$1,000 reward that informantss came forth and gave infrmatin elading t the arrest f the guilty gang meber nly a few locks frm where ARthur's killing td place. Sandval did nt rest until he was arrested, treid, and cnvicted fr ARthur's murder. HE is nw serving a et35 year sentence fr the crime.

Her struggle for justice sensitized her to the plight of other mothers who had lost chidlren to gang violence.

Compared to other mothers, though I was lucky because I knew my legal rights. I was determined not to give up until Arthur's killer was found and brought to justice.

Sandoval quit high school in 19?? to marry and have three children. After her divorce she returned to school to get her general equivalency degree, study communications in college, and return to her community to work at a Spanish newspaper. Now she works full time as administrative assistant to Juan Soliz, alderman of Chicago's 25th precinct in the heart of Chicago and the Pilsen neighborhood in Chicago's ? district. She understands Chicago and what it takes to get things done. "In the midst of my own suffering, I met all of these other suffering mothers who had no one to tell them their rights and help them after their children became gang members.

"I had heard about MADD, Mothers Against Drunk Driving, and I thought, there is no difference, our children are victims too," Sandoval says.

Sandoval modeled Mothers Against Gangs on MADD's charter and bylaws. There is no connection between the two organizations.

Who did she get a grant from. Who gave legal help. "there have always been gangs in Chicago, But the senseless violence is new

and increasing. We must stop this senseless violence before more of our children are destroyed, Sandoval says.

Port services to mothers who have lost children to gang violence as well as mothers who have children in gangs, and advocacy through the legal system.

Sandoval is proud that MAG helped in the successful campaign for the passage of the Illinois Safe School Zone Act, the law that permits juveniles to be tried as adults if they are charged with drug trafficking or using weapons in a school or within 1,000 feet of a school.

Because Frances experienced this pain and loneliness herself after Arthur's murder, she was able to identify with all of the other victims and their families who suffered from gang violence.

"When you are a victim of gang violence in Chicago," Jesse Gonzales, the executive director of Chicago's Mothers Against Gangs office, explains, "You have to go into court and go through preliminary hearings, you may not even understand English, and you don't even know what the law is. The police may make insinuations that your daughter or son was involved with the gangs and that is why he or she was attacked. This is not always the case. Innocent victims do suffer. So Mothers Against Gangs will meet with the families, support them emotionally, explain to

them their rights and that they have the right to demand that the law be responsive to their needs. Mothers Against Gangs members will go into court with them and translate for them, and that community pressure makes the police and courts more responsive to the victim's rights."

distinction of ranking number 2, after Los Angeles, in the number of gang related murders. Yet, in 1986, without any hope of success, Sandoval stepped out in faith and determination. She started a new organization, Mother Against Gangs. Every war has its turning point, that historians can look back to and say, yes, that is when the turnaround started. We didn't know it then, but that was when the tide of battle turned in our favor. Already, members of some communities, where Mothers Against Gangs has been working, says they see the turnaround.

The blacks have Rosa Parks, who started the victorious civil rights movement. Now the Hispanics have Frances Sandoval, who some dare to hope has started the turnaround against gang control of our cities and our young people.

In 1985, Arthur Sandoval, 13, and his sister, explain what happened here.

Sandoval has a mission - to bring peace to the

neighborhoods. She is not out to avenge her son's death.

Young newcomers to an area are especially vulnerable to gang recruitment. The gang member who stabbed Arthur was an illegal immigrant. Sandoval feels that the gang used him to do their dirty work. They told him what to do - go stab him.

The mother must make it clear to her child. I love you but not as a gang member. She must withdraw her support. It doesn't seem like a big thing, but Sandoval thinks it is effective.

When MAG members go to court with the victim's family, they won't feel so alone. The judge and gang members will see that they aren't alone. They will say - oh, oh, the mothers are here, and they will be more careful.

Sandoval was in court twelve times while she attempted to bring Arthur's killers to justice.

Sometimes after a violent crime, no one informs the victims or their families of their legal and compensatory rights. MAG members help them get what is coming to them.

Sandoval started her war with a special attack against gang graffiti. You go to school to learn, not to see a gang symbol at the school, day after day. The schools must not allow it.

They promote more police cooperation. Most families felt uninformed about police action. MAG members help monitor

police progress in pursuing gang offenders.

2ag promotes education about gangs,.. so that young kids no longer think they are cool or that they have to join. the tell the kids, gang membership gives you a false sense fo saftey. If you beocme a gang member, you will either kill or be killed eventually. Is that safe? Is that cool?

Besides showing the bad side of gang membership, MAG encourages the school and parents `to offer more after,school activities so that kids iwll have a positive alternative.

Xhe graduated from Loop Junior College, worked in data processing, rked at a spanish language new d at a spanish newspaper, worked as a court interpreter, elghsin spanish, worked witht he Legal assistnace foundation of Chciago which helps indigents. She has alwyas been involved in community activcities. She currently works for Juan Psoliz,

You might even think that fate was preapreing her for her tasks.

Most people don't know there is such a think as crime victims compensation. The problem is that they don't have any family cousneling when someone dies.

Satistic on gang meurders. two a week, for years and yeas and years.

Why of all of the hurt families, was she othe one able to do

soemthing.

When you know in yoru ehart that something is right, and then you don't ask anyone what to do, you don't try to detemrine in you will success, then no matter what anyone tells you, then you have to proceed.

I have always felt confident inside myself, because I know I am doing my best aI am happy and content.

I will be honest with you, even if my son had not died, I would have had ot do this. Because tthe violence is wrong. The senseless killing is wrongl..

Last winter she did two interviews on a liami local spanish station about MAg. A Marian Cortez, Hollywood police officer with the gang crime until they now have a spinoff. Neighfbros against gangs.

Any state can start its own organization. We only have a state charterother copmmunities can linn you first start an organization you feel like how can ye up with Mag in Illinois u even start. The more I hear, neighbors agianst gangs, apreints agaisnt gangs, I would like to hear students against gangs.

turing around public opneionas to cigarettes adn drink driving.

I really believe that public opinion can turn thigns around ieven if you were invovled in a gang murmeder it was on 2 6to

100-

the gang members could say, he love to be taken befoe we start
ked some sinmeibe U jbeww U tgiygg he was oging to cill me
so the police nad ourts didn't treat it seriously
the gags knew they could get away with it
\$ust got a slap on the wristity
out in a yearhen
they bevsamr hrtord in ptidont he 60s
Ig MSg hs had anye ffect
there is already a change in the chidlren noweposnbilities

\$venile rights, started 10 eyars ago.

they have ot take repsonsibility
it is not jsut hispanics.

gangs do not discriminate

no color barriers, no ehtnic barriers.

all classes all colors

gangs cine 1930,
p.
mag is going thing,

os2

because the mmessage is coming out
it is ocming out of the court system nowt up. and who may belong.

evenb the gang members are saying, careful, don't hit no innocent

vicitioms becauys that mmeans 30-40 years in jail

It sends a message nback to the communityur chapters, and two
why a chagne now
thes tates attorneys office has delveoped a gang prosecution

division 7 eyars ago
becasue things got out of hand
so many #sdie of Chiago and Steriling, a country town almost to
2 s dying elft nad right

no one would come forward
scared

they developed witness protection Aurora: Rebbecca Herrera,
community at large put pressure on the police and the courts.
we are changing but we haven't changed enough
gang member has even gotten the death penalty for his crime
we are hoping that they may form their own organizations

Mothers Against Gangs. although the MAG charter just applies
for Illinois. There have been spinoffs of similar organizations
like even in Chicago - Neighbors Against Gangs and parents Against
Gangs.

Explain about Hollywood Florida and how she will go there.

MAG is not the first community organization to address the
problem of gang violence. According to Sister Leticia Gomez, a
Chicana and member of the Catholic Lay Sisters of Christian
Communities, the Concerned Parents of the Soledad Enrichment
Action, (SEA) began sixteen years ago and has grown to five
locations in the Los Angeles area. They seek to educate,
empower, and enable concerned parents help their children resist
gang membership, thus reducing gang violence in the East Los
Angeles area.

Mothers Against Gangs shows mothers how to focus their
awesome power. "Everyone has a mother, right? Sandoval says.
"Kids, even gang members, love their mothers. When mothers learn
how to assume their responsibilities, using tough love and even

kicking their kids out of the house if they don't obey the house rules, they can effect changes they never thought possible."

According to Anthony De Marco, supervisor of the North Central Illinois Narcotic Task force, says, "I know of only one country in the world today that has made a dent in the drug problem. In Malaysia, anyone caught dealing drugs is immediately hanged. Our judicial system is overburdened and the punishment no longer fits the crime. An organization such as Mothers Against Gangs can put pressure on our courts to enforce our laws. Our political system will respond to community involvement when it has to, it is just a function of time."

Dr. Felix Padilla, Cuban professor of sociology and director of the Center for Hispanic Research, DePaul University, Chicago, is studying the relationship between Chicago street gangs and drug dealing. "The increase in street gangs, drug dealings, and violence may be related to a new economic phenomenon: the shutting out of our ghetto youth from the labor market," Padilla says. "Always before in our country's history, the lowly and dispossessed have been able to work themselves up the economic ladder and out into the mainstream of society. These kids aren't dumb. There are no neighborhood factory and laboring jobs.

In that respect, gangs function as an alternative employer and underground economy."

According to Dr. Richard Martin, head of the department of criminal justice at Aurora University, Aurora, some gang members can leave the gangs by going to college. "They make it out through athletic ability or they are lucky enough to have a caring high school counselor. They tell me they can return to their old neighborhoods to visit and the gangs don't bother them. Some former gang members seem to respect them because they were able to get out. Of course, there is no place for them in their old home."

Thousands of children all over America have been victims of gang violence. Thousands of mothers have wept and are still weeping bitter tears. Yet Sandoval was able to transmute her personal anguish into effective action.

"If my children had not been there for me, if my family had not been there for me," Sandoval explains, "There would be no Frances Sandoval today and no Mothers Against Gangs.

"Many Hispanic women have no support. I was fortunate. I also had my priest who was my psychologist, my psychiatrist, my everything. One has to deal with unbearable pain and overwhelming guilt.

"People have to understand that gang violence is not just simple manslaughter and murder. It is the destruction of entire families. It is terrorism against the entire community - against the entire country.

Murder rates in the big cities continue to rise. Officials blame drugs, gangs, and guns for the escalating crisis.

"I remember so clearly how it was before Arthur died. My three children would sit on the front steps and wait for my car to drive up. Then they would come running to meet me and I would smile.

"Three months after Arthur's murder, I pulled up and parked my car. My other son, who was then ten years old, came running and said - oh, Mommy, you are smiling, you haven't smiled at me since Arthur died. I thought - oh, my God, I have deprived my son, who is also hurting and missing his brother, of even his mother's smile.

"When you know in your heart you are right, you have to usght for what needs to be done, no matter what the cost. It is the time is ripe for a signal from the courts and the judges that our communities will no longer allow this behavior that simple."

judges should have no other alternative but to preside and entence and take into considieration the tragedy that is affecting

the entire city of Chicago as well as the rest of the nation
the human tragedy
we must have the death penalty for these crimes that are so
unspeakable. They are not only 2nd orders and arson, they are acts of
terrorism against a whole civilization.

if you want to start a unit.

they come to me

we ask them to identify the problem first

we have questionnaires. every neighborhood has a different problem

you don't come to our downtown office

you go into the community where it is occurring

where the problem is

have a community meeting, a planning meeting

at a church school or home

discuss what needs to be done,

what is the problem

is the gang activity excessive

are weapons being carried.

MAG will be presented depending on where it is
% feel they have to belong to a gang for protection

it is dangerous for a child to try to resist the gangs if he

doesn't have an it happens is that the parents need an education,

they have to aware of adult to go to.

what is relaly going on.

it is not enough to say, now don't you get invovled in a gang.

a child might say, Mom, I don't want to go to that store, don't

mkae me.

and the mother things he is jstu being stubbonr and she makes him

go

she doens't know that what he is really trying to say is that a

ganging is haning out inf front of that store, and everytime I go

there, they ask em what I be about

so if the child can't go to an adult he can trust, he will try ot

negotiate it himself

whell hwo can an adult negotiate sfaegtl.

it is not against the law to belong to a gang.

however, when someone threatnes you with bodily harm, that is a

felony and that is agaisnt the law.

what good does it do to have laws if theyare not enforced.

so the kid tells his mother they are oging to beat him up

she has to report it to the police.

Then MAG will put pressure on the police if they don't act.

no, in most situations the police are acting.

if they are not acting, we want to know about it.

that's why we have our community speakers and elders.

It is very important to let the parents know they have rights.

that if you call the police and no one comes, that is wrong.
you have a right for the police to come and for police

protection.

it is good to have an organization there to remind the police
don't know what is in the background of some of these worst gang

members.

how do we know until we report him how mayh
that they have duties.

the police have to act.

they can't allow an act of intimidation.

those kids must be arrested

see, the problem is that the parents don't know their rights.

%

we are hoping that that will change.

some crimes are too

times that member has been in trouble before

maybe now the police will have enough on him to get him off the

street.

According to Officer Robert Honegger, it is important for a community to recognize a problem early and for everyone to work together to solve it.

I think that Mrs. Sandeval coming out here was the motivator to start something going in our community.

The city and police had already established a group that was meeting. She motivated the parents, especially, to get involved and gave them some good practical ideas about what to do.

The awareness taught by mag helped a lot. The parent and adult education. It helped them understand what they could do to counter the gangs.

The pressure was put back on the kids. hey, if you are going to get involved in gangs, you are going down the wrong street the parents were able to demonstrate that to the kids, that it was a dead end.

we still have gangs, but they don't have as many followers now.

mag will have to remain active, however, the big mistake is when people don't want to acknowledge the problem. and won't deal with it. It won't go away by itself.

Rebecca Herrera, & lived in Sterling all her life, always been in community activities. started becoming aware of gang activities in 1985-1986. I worked in a head start program and families had older children. Teens always like me, don't see me as a threat.

The police and the city administration had started a task force. Lots of people in our community would not believe that we could have a problem with gangs. Finally it became unavoidable, graffiti in the school bathrooms on notebooks.

I heard from the kids directly, the graffiti, the drinking parties, and then the criminal activities such as burglaries.

I think the teenagers still think I am their friend. I approach it that I am not trying to get rid of the gangs, but just see that the community offers options to our children.

organized May in summer of 1988 had a community meeting in June, 1988, asked the public to come, France was here, cuts across all racial and ethnic lines,
u

we have large population of Hispanics, blacks and orientals. I think economics had a lot to do with it. There are lots of

activities in our community for children and teenagers, but if you are public aid, you don't have those two or three extra dollars it takes to get in 1 things. Now our community is getting better economically.

Frances came down 2 times to get us started. We have a core of about 8 women that do the most work. But lots of people all over town, who don't come to the meetings all of the time, still support our activities, they will be chaperones.

we paint over graffiti,

we sponsor fun days at the rec center.

the community donates the refreshments.

we are not looking at getting the hard core gang members out.

we are looking to influence the peripheral members, but those who are not so involved and brainwashed that they think the gang is their whole life.

we only have a few such hard core members in Sterling.

truly believe that the others just want to feel they belong to something or they are afraid of getting beaten up.

I think a lot has to do with the parent education program

word of mouth

newspaper articles

we tell the parents know

we parents let everyone know that we are not going to give up our kids to the gangs, they are ours,

we saw results right away.

even have gang members helping us with the painting. what a nice experience.

Gang membership has fallen off because they are not getting the fifth and sixth graders coming up.

kids become gang members in the 6, 7 8 years.

so if we get them in the fifth and sixth grade and can protect them

until they are in high school, then they see the end of the tunnel.

they know they want to do something with their lives.

once we got the support of all of the parents

next interview with Chief Robert Brent, chief of Police Aurora

Aurora started having gang problems about 1980-1981, real and

started to blossom in the collar counties to Chicago

we were concerned that the only way we were going to be able to

deal with the problem was through a grass roots effort.

has thto invovle the entire community not just the police depart
roblem is to be repsolved will take close copeation.

ommunication betweenwe have alrge police and comm

we are very encouraged by Mag's earliest organization meetings

we appointed one of our officers to be a liasonresults depend on

who you ask and theri viewpoint.

my eprsonal feeling based on what the officers in the dept tell

me and what I see form police reports, is that therehas been a

hery on whether they should be gang members or not

along with other community efforts I think MAg has helped turn
around thes periphery kids.

now a lot of kids see that gang life is not that wonderful and
exciting, but filled with problems and they have decided to not

join.

two groups of kids

the hardcore members

the periphery kids.

mags greatest impact certaing has been with thsoe kids on the

periphery, working with families abnd younger borhters and

sisters.

brings to the community the real message about how destructive

gangs really are

that helps with the hardcore members too

what I am hearing back from the officers is that there is not a

lot of new recruitment

now we have to keep the community together in working toward the

goal of releasing the hardcore members

we need to mag to help us do that too

but her mag seems most effective in dealing with the families

of gang members

I think mother to mother communication very important
certainly good for parents and families who already have kids

involved in gangs.

some of these so called hardcore members can be redeemed too

that is one of the reasons the kids don't opt out of gangs, once

they get in, they feel stuck

!that is why we felt from the start that it is most important to

cut off the market, the supply of new gang members before they
get totally committed.

how can you help the hardcore members

offer them support, certainly we cannot provide 24 hour police
security and that sort of thing

but the support and encouragement from family, friends, teachers,
organizations such as mag play an important part

there is a perceived fear that you can't get out of gangs.

that is not to say they it does not happen that they get beat one
sometimes

however, we have also had a lot of kids who have left the gangs
that that never happened to

w

no law violation to be a gang member
but we try to target the ringleaders, the ones involved in

violence, the leadership
and make appropriate arrests for any illegal activity they are

involved in

co8urts out here cooeprative.

Sandoval is fighting a difficult battle in Chicago because their

stree t gangs have been active for 40 years.

1 about 80-81

I think mag is an excellent group, theyare doing a grea edeal

with the few resources they have to work with and we certaily

support them here in Aurora to the fulelst extnet. We have a

direct police liason

intervie with Avis Miller

immiedate past ptesident of MAG in Aurora.

mag has made an fdefinte impact in our community. Itr lets the

police and courts know that we are aware, and maybe they work

harder for us.

the one thing Ir elaly felt ogod about was some of the resources

we borught to the parents.

the momt that we help, many times don't understand our policital

system, we do a lot of family education

we tell them the police department is not always the bad guy that

parents should find out the facts and not just come out and

defend little Johnny was an angel and why are the police we pull

the parents together we realized that ours is not just an isolated

case, 2 \$sut m hosuehodl or your hosuehold

we are all in it together.

the support system is what I look for

that is the main thing that Mag accomplished

definite turnaround with those kids on the perdefinite turnaround with those kids on the per always
2

our just surgeons kids, the ones under the age of 165, don't go picking on h
I think the definite turnaround with those kids on the per
gainst Mom too quick,m.

if they're aware that MOMma is going to do some checking and not
kn
just when they're wearing something.

we don't accept everybody's doing it.

I say it is not everybody's child, you belong to me

take their word for things

at first I thought it was only happening to our black children

and I just couldn't see it.

I have met women from others chapters,

I listne to all of thes ladies.

some are whtie, some black, some Hispanic, some are rich some are

poor

it is not a racial thing

it is our kids, we got to try to save our kids.

have to keep controlling our comjmnunities, go out into the

playgrounds anywaher we are needed.

In Aurora, According to Judith maves, rpresident of Aurora

MAG, MAG started a court watchdog program in whcih members

accompany the families of victims to court to offer support, and

by their presence in court, pressure the prosecutros to recommend

harsher senctencxse for gang crimes.

MA galso steers parents to the proper social agencies.

We tell the parents to get gang kids out of their house.

Dont' feed them,, do do their laundry, jsut tell them to go our

ont he streets,

at first Aurora did not want to recognize its gang probelm,

but alst january, 1988, it even helped MAG start theri chapter.

The best advice for parents wating to keep their kids ot of

gangs, to is to be there for them. Commlicate with them.

Kdis have ot get feedback,ow, I beleive that the vcicotry is

better thjey get it from their families than from gangs.
alreayd out there, I step out on faith.

we can't let those odler epople rui1 our kids through their
drugs.

Oh you have a new jacket, yo bought it, where did you get the

moneykIU didn't give y 1 21

now e don't just say, well those are nice colors,

FRANCES SANDOVAL:FOUNDER OF MOTHERS AGAINST GANGS

Written by June Grayson

Photographed by Richard Grayson

You notice first how small she is and how gentle. She moves easily among the adoring crowd. She stops to embrace a friend, a mother whose son was also a victim of gang violence.

She is beautiful - not only physical beauty although she has that too - but the inner glow of someone who cares passionately about others and never tires of serving them.

She is here in February, 1989, to present the awards at the first anniversary dinner meeting of the Aurora, Illinois, chapter of Mothers Against Gangs. Meet Frances Sandoval, the founder of Mothers Against Gangs, and the leader of this new grass-roots movement that some people say has already broken the power of gangs in their communities.

Sandoval, born in Chicago of Mexican parents, founded Mothers Against Gangs in 1986 after a Chicago gang member killed her 15 year old son. On January 23, 1985, Arthur Sandoval, who was not a gang member, and a friend found the friend's younger sister talking to gang members on school grounds. A fight began when she attempted to leave the gang and go with her brother and Arthur. Other gang members egged on the actual killer, an illegal Mexican immigrant. "Go stab him, stab him," they yelled. Arthur bled to death on the school lawn.

Even though gang members identified the killer, the police did not arrest him and he went into hiding. It was not until Sandoval went on a local radio station and offered a \$1,000 reward that another informant came forward.

Sandoval was in court twelve times before the killer was finally convicted. Now he is serving a 35 year sentence for

murder.

"I was lucky," Sandoval explains. "I knew my legal rights and I would not give up until Arthur's killer was brought to justice." Her prolonged and painful struggle sensitized her to the plight of other Chicago mothers who had lost children to gang violence.

"When you are a victim of gang violence in Chicago," says Jesse Gonzales, the executive director of the Chicago office of Mothers Against Gangs, "you may not even understand English. You don't know what the law is and you have to go to court. The police may insinuate that your son or daughter was involved with the gangs and deserved the attack. This is not always the case. Innocent people do suffer."

Sandoval had heard about MADD, Mothers Against Drunk Driving, and she thought - what's the difference, gangs are killing our children just like drunken drivers do.

With the donated services of Antonio Curiel, a Chicago lawyer and former federal prosecutor, and a \$4,700 grant from the National Center for Neighborhood Enterprise, Sandoval organized Mothers Against Gangs (MAG) as a nonprofit Illinois corporation. "We will do everything possible to stop this senseless violence before more of our children are destroyed," Sandoval says.

Sandoval is proud that she successfully campaigned for the enactment of the Illinois Safe School Zone Act. This law permits juveniles to be tried as adults if they are charged with drug trafficking or using weapons in a school or within 1,000 feet of a school.

MAG offers community education, support services to mothers who have lost children to gang violence and to mothers who have children in gangs, and advocacy through the legal system.

"MAG members will meet with afflicted families, support them emotionally, and explain that they have the right to demand that the law be responsive to their needs," Jesse Gonzales explains.

"We will go into court with them, translate for them, and provide community pressure when necessary to make our judicial system fulfill its legal obligations."

Sandoval had dropped out of high school to marry and have three children. After her divorce eight years later she returned to school to earn her general equivalency degree and study speech and communications at Chicago's Loop College. Later she worked as a data processor, Spanish language newspaper employee, court interpreter, and intercessor for indigents through the Legal Assistance Foundation of Chicago. Now she is administrative

assistant to Juan Soliz, Chicago alderman of the 25th Ward, who fully supports her MAG activities.

MAG has over 1,000 members in Chicago and two more chapters in Illinois - one in Aurora and one in Sterling. Any Illinois community may affiliate with MAG under the same state charter. Chicago also has unaffiliated spin-offs: Neighbors Against Gangs and Parents Against Gangs.

Groups who want to organize in other states must adopt their own state charter, as has Hollywood, Florida. After a local Miami radio station interviewed Sandoval in 1987, Marian Cortes, a Hollywood mother concerned about gangs in her community, visited Sandoval to learn about MAG. She returned to Florida to organize Hollywood's Neighbors Against Gangs. Sandoval will speak at a special meeting there later this spring.

Jane Fonda Productions plans a television drama in which Rita Moreno will play the part of Sandoval. Script writers have interviewed Sandoval. Sandoval retains consulting rights.

MAG is not the first community organization to address the problem of gang violence. Concerned Parents of the Soledad Enrichment Action (SEA) first met sixteen years ago and has grown to five locations in the Los Angeles area. They educate, empower, and enable other parents help their children resist gang

membership.

MAG trains mothers how to focus their awesome power.

Sandoval believes that MAG derives authority from the word mother.

"Everyone has a mother, right? Even gang members. Most kids idolize their mothers. When mothers learn how to shoulder responsibilities, using tough love, and even kicking kids out of the house if necessary, they discover they are no longer powerless," Sandoval says.

MAG insists that parents must cut off children who defiantly stay in gangs. "We tell parents to get gang kids out of the house. Don't feed them, don't do their laundry, just tell them to go back on the streets," says Judith Maves, current president of the Aurora MAG chapter.

"MAG lets the police and courts know that we are aware, and maybe they work harder for us," observes Avis Miller, immediate past president of Aurora MAG. "We teach our parents, who don't always understand our political system, that the police are not the enemy. We have to supervise our children and not believe everything they tell us."

According to Aurora Police Chief Robert Brent, "MAG is an

excellent group, they have accomplished a lot in spite of limited resources, and we fully support them. My officers tell me that gang recruitment is falling off and that some peripheral gang members may want to leave the gangs. MAG has told our community how destructive gangs are."

Chief Brent believes that even some hard-core gang members can be weaned from gangs if encouraged by family, friends, teachers, and community organizations such as MAG. "Gangs don't take this lightly. They threaten and the kids are afraid. Yet some kids have escaped the gangs without incident."

Residents of Sterling, Illinois, population 16,000, would not believe that their country town 200 miles west of Chicago could have a gang problem. The police and city administration established a gang task force in 1987. According to Officer Robert Honegger of the Sterling police, "The earlier that a community can recognize the problem and work together to solve it, the more effective they can be. Mrs. Sandoval came out here two times. She motivated our parents to get involved and support the police task force. The parents were able to show their kids that gang membership was a dead end."

You don't need to start with a big membership to turn your community around. Rebecca Herrera, Sterling community leader and

first president of the Sterling MAG chapter organized in 1988, says, "Our MAG unit has eight to ten women who do most of the work, but almost everyone supports our activities. They give time and money, act as chaperons, and help us paint over graffiti. We saw results right away. We let everyone know that we would not give up our children to gangs. We start with the 5th and 6th graders, because the gangs recruit members first in junior high. If we can protect our kids until they get in high school, they can do something constructive with their lives."

Gang problems in big cities such as Chicago seem insolvable. Chicago has had gangs for forty years. The Chicago Police Department Gangs Crime Unit estimates that more than 125 gangs with 12,000 members operate in the city. Like an infectious disease, gangs spread to Chicago's "collar" cities, such as Aurora, in the early 1980s and to the countryside by 1985.

Dr. Felix Padilla, of Puerto Rican heritage, is professor of sociology and director of the Center for Hispanic Research at DePaul University, Chicago. He says, "The increase in street gangs, drugs, and violence may all relate to a new economic phenomenon: the shutting out of our ghetto youth from the labor market. The disappearance of factory and laboring jobs left

millions of previously hard-working Americans permanently unemployed. Gangs function as an alternative employer and underground economy."

Some gang members can escape the gangs even today and go to college. "They have athletic ability or they were lucky enough to have a caring high school counselor," says Dr. Richard Martin, head of the department of criminal justice at Aurora University.

"It is not against the law to belong to a gang," Sandoval says. "Chicago has always had gangs, but the wanton killing did not begin until the 1960s. An over concern for juvenile rights sent a wrong message to the gangs. They knew that they could lie and get away with anything in our courts. Only two to ten for someone's life and then they were back on the streets. Now the word is out - be careful, you kill a bystander and that means 35 years."

Sandoval believes in the death penalty for the most heinous of gang crimes. "The time is ripe for a signal from our courts that our communities will no longer tolerate this behavior. The judges should have no alternate but to invoke the death penalty for the most unspeakable crimes. People have to understand that gang violence is not just casual arson and manslaughter. It is the destruction of entire families. It is terrorism against the

whole community. It could be the obliteration of our civilization."

Angelo De Marco, supervisor of the North Central Illinois Narcotic Task Force, says, "Only one country in the world today has made a dent in the drug problem. In Malaysia, they immediately hang anyone caught dealing drugs. Our judicial system is so overburdened that the punishment no longer fits the crime. Our political system will eventually have to respond to grass-roots community organizations such as MAG, it is just a question of time."

Thousands of children all over America are victims of gang violence. Thousands of mothers weep bitter tears. Frances Sandoval transformed her personal pain into constructive action.

"When you know in your heart you are right, you have to fight for what needs to be done, no matter what the cost. It is that simple," Sandoval says.

"If my children had not been there for me, if my family had not been there for me, there would be no Frances Sandoval today and no Mothers Against Gangs.

"I remember how it was before Arthur died. My three children would wait outside for my car. Then they would come running to meet me and I would smile.

"Three months after the murder, I pulled into my driveway.

My other son, only ten years old, came running out. He said -
oh, Mommy, you are smiling and you haven't smiled at me since
Arthur died. I thought - oh, my God, I have deprived my son, who
is also hurting and missing his brother, of even his mother's
smile.

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Page 1

First NA Series! Rights
Usual format: introduction,
Sidebars, and Recipes

A DOCTOR GOES MAPLE SUGARING

Written by June Grayson - Photographed by Richard Grayson

The Promised Land had its milk and honey. North America has the sugar maple tree. North America got the better deal.

Long before the arrival of the Europeans, American Indians made sugar by tapping the maple trees with their tomahawks in the spring. They stored the sugar in birch bark boxes and even used it as a medium of exchange.

The colonists considered maple sugar a direct gift of God.

Northerners exhorted the nation to turn to maple sugar so as to

boycott the sugar cane plantations manned by African slaves in the

West Indies. An agricultural publication

of 1824 stated, "The cane sugar is the result of the forced labor of the most wretched slaves, toiling under the cruel lash

of a cutting whip, while maple sugar is made by those who are happy

and free."

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Gift of God or not, maple sugar producers work hard.

Sap flows best in early spring wherever there are warm, sunny days

and freezing nights - conditions met in southeastern Canada and

the northeastern United States. North America is the only

continent with a maple products industry.

Trees must be tapped at just the right time. A season

can begin the end of February and last until early April. When

the sap starts flowing, farmers stay in their sugar houses around

the clock to feed the furnace and supervise the evaporators.

Thirty-five gallons of clear, thin sap must be boiled down to produce one gallon of maple syrup.

Commercial producers use sophisticated vacuum systems of plastic tubing to collect the sap and automatically deliver it to the sugar house. Industrial-size, metal evaporators with compartmentalized pans over a huge firebox further mechanize production. Still, the maple sugar farmer, like farmers of other commodities, is at the mercy of the weather. If just the right combination of temperature, wind, and moisture is not met, sap flow may be erratic or even stop prematurely. As soon as the leaf buds swell, the flow stops and the season is over.

It takes a maple tree at least 50 years to reach a trunk diameter of 10-13 inches, big enough to tap. The average sap is two percent sugar. Farmers and foresters use a hygrometer to identify the "super-sweet" trees which may have a concentration as high as 12 percent. State forestry departments propagate the seeds from these trees and (more-over)

Grayson, maple, page 3

distribute the seedlings to upgrade existing maple groves. Though research continues, no one has been able to produce a tree maturing earlier than the usual fifty years.

This may explain why financial planners never suggest a maple sugar farm as a good investment.

It takes a special kind of person to develop a business with a 50-year payoff.

Our friends, Ruth and Dave Drewry, dairy farmers and maple syrup producers of Plymouth, Wisconsin, are these special people. Dave, a direct descendant of Captain Miles Standish of Plymouth, Massachusetts, and a signer of the famous "Mayflower Compact", is the fifth generation to work the same Wisconsin farm which his children and grandchildren may someday inherit.

To these Americans, farming is a life as well as a living.

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HOW TO TAP YOUR OWN MAPLE TREE

You can collect the sap from any tree of the maple family, even a box elder, although the sugar maple gives the highest yield.

Collect the following equipment in advance:

A 7/16" bit or drill used in a hand drill. Metal spouts, sometimes called "spiles".* Covered containers to catch the sap (use the commercial galvanized pails with lids, or use gallon plastic milk bottles. Large kettle in which to boil down the sap. Out door fire. Cheesecloth to strain syrup.

On the first day after a freezing night when the daytime temperatures rise above freezing, drill a 3" hole slanting slightly upward (so the syrup can run out) on the side of the tree trunk warmed by the sun. On trees 10-14" in diameter, you may drill one hole, if 15-19" in diameter, drill two holes, and over 20" in diameter three holes. Drive the sap spout into each hole with a couple of good taps of a hammer. Hang a collecting pan on each spout. Treat the sap as you would milk: the sap is not sterile and will spoil if left over long at a warm temperature. The sap may be frozen or stored in a refrigerator until you have collected enough sap to start "boiling

down." Remember this magic ratio: 40 to one - it takes approximately 40 parts of sap to reduce to one part of maple syrup. That is why

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you should boil it down outside. Releasing so much water vapor inside your house might loosen all your wallpaper. Strain the sap before and after boiling. You may add more sap to the kettle as soon as it boils down so that there is enough room, making this a continuous process. Strain and store in your refrigerator when done. You may get an average of five gallons of sap from one tap on a 10-14" tree. That will boil down into one pint of maple syrup.

Our friend, Terry Frerichs. of St. Charles, taps the eight maple trees in her yard every spring. She hooks a five gallon seamless steel kettle over the top rung of a child's swing set and builds a wood bonfire on the ground underneath it for her boiling down process.

* picture of spout, cost is less than \$1.00 for each one

You may order a helpful catalog, the "MAPLE SUGAR MAKERS'

GUIDE" from Leader Evaporator Co., Inc., St. Albans, Vermont, 05478,
telephone (802)524-4966

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(posted sidebar)

ADDITIONAL INFORMATION

For a more detailed history of maple sugaring in America, read

THE MAPLE SUGAR BOOK TOGETHER WITH REMARKS ON PIONEERING AS A WAY
OF LIVING IN THE TWENTIETH CENTURY by Helen and Scott Nearing.

To learn how to make maple syrup in your own backyard and where

to get the proper equipment, read BACKYARD SUGARIN' by Rink

Mann, Country Press, Woodstock, Vermont, and MAKING MAPLE SUGAR

distributed by Garden Way Publishing, Dept. F157, Charlotte,

Vermont, 05445.

To find out what maple festivals and tours are available to you

in your nearest northern state, call that state's Department of Tourism. For Vermont, call 1-800-622-4247. #or Quebec, Canada, call 1-800-443-7000.

In addition, many park districts and forest preserves throughout the United States sponsor maple sugaring festivals and demonstrations in the spring.

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Maple Syrup Article
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HOW TO USE MAPLE SYRUP IN YOUR COOKING

Maple syrup is delicious just as it comes from the container. It can be used as a topping on pancakes, waffles, French toast, puddings, yogurt, and ice cream.

You can use it to sweeten fresh fruits. Use it to brown meats and add it to barbecue sauces. For a

quick cake frosting, add a little maple syrup

to confectioner's sugar until it is of spreading consistency.

Since maple syrup is not as concentrated as honey or some corn syrups, you will have to experiment with the proportions of liquid to thickening if you use maple syrup as a substitute for another form of sweetener in a recipe.

Unopened maple syrup containers can be stored in a fresh, dry cupboard.

After opening, the container should be tightly sealed and kept in the refrigerator.

MAPLE POT ROAST

Contributed by June Grayson

1 3-pound boneless beef roast, rump or similar cut 3 Tbsp. oil

cup maple syrup

cup cider vinegar

1 large onion, diced

1 tsp. salt

tsp. black pepper

1/8 tsp ginger

1/8 tsp cloves

Brown beef on all sides in hot oil in heavy skillet. Then place
roast in slow cooker. . Brown onion in pan juices, add to roast
in cooker. Add maple syrup, vinegar, and all spices to oil in
pan and stir to mix with pan juices. Pour all from skillet over
roast in slow cooker. Keep at high heat for four hours. Serve
hot thinly sliced with pan juices poured over. Also good served
cold, thinly sliced, for sandwiches.

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Maple Sugar Article
Page #

GINGER PEAR UPSIDE DOWN CAKE

Contributed by June Grayson

2 Tbsp. butter or margerine

cup maple syrup

2 or 3 ripe fresh pears, peeled and cored

1/8 cup crystalized ginger, cut into little slivers 1# cup sifted flour

2 tsp. baking powder

tsp. salt

cup butter.or margerine

3/4 cup sugar

2 eggs

cup milk

Melt butter in one round 9" cake.pan, remove from heat and stir in

maple syrup. Cut pears and arrange attractive!y in pan over the

butter and syrup. Sprinkle the ginger over and around the #ears.

Sift dry ingredients together into a mixing bowl!. Blend the

butter, eggs, and mi!k in b!ender. Mix into dry ingredients.

Spread batter carefu!!y in pan so as not to displace the pears.

Bake at 350 degrees for about 40-50 minutes. Cool slightly.

While sti!! warm enough to come out of pan, invert onto serving

plate. Serve warm plain or with whipped cream.

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CUMBERLAND MAPLE PIE

Contributed by Ann Drewry Goetsch of Drewry Farms

1 baked pastry she!! 8" or 9" in diameter

2 cups map!e syrup

2 Tbsp. f!our

cup milk

cup cream

1 Tbsp. butter

Mix map!e syrup and f!our in a saucepan, then add mi!k, cream, and butter. Stir gent!y over moderate heat and boi! to 210 degrees.

Cool!. Then pour into .she!!. Bake at 375 degrees for 30-40 m#nutes

unti! top of pie is brown.

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Map!e Syrup article
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MAPLE GINGERBREAD

Contributed by Ann Drewry Goetsch of Drewry Farms

1 cup sour cream

1 egg

1 cup maple syrup

cup sugar

tsp. cinnamon

2 cups flour

2 tsp. baking soda

Combine sugar, spice, and salt. Add sour cream and gently stir in maple syrup to which soda has been added. Mix well and add flour, then add egg. Bake in buttered 8" x 10" pan at 325 degrees for about 45 minutes. Serve plain or with maple flavored whipped cream.

MAPLE FLAVORED WHIPPED CREAM

1 cup whipping cream

cup maple syrup

Whip cream as usual. When it is almost stiff, instead of adding sugar, gradually pour in maple syrup while continuing to beat cream.

Serve at once over cakes, waffles, etc.

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Maple Syrup article
Page

MAPLE MOLASSES TAFFY

Contributed by Ann Drewry Goetsch of Drewry Farms

1# cups sugar

cup maple syrup

2 Tbsp. butter

tsp. baking soda

1 cup light molasses

cup water

cup nuts ..

Combine sugar, maple syrup, molasses, and water in a large saucepan.

Cook gently for about 20 minutes, stirring all of the time. Increase

heat, keep stirring, until hard boil stage, about 45 minutes in a #1. Add

soda, butter, and chopped nuts. Pour into a well-greased pan. After

about 15 minutes, pull the mixture until light golden and nearly opaque.

Make ropes and cut into # pieces with scissors. Wrap individually in

waxed paper.

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 1,000 words

MEET MARCIA NIHIL

VICTORIAN DECORATING

Written by June Grayson

You can have a Victorian home even if you don't have a
Victorian house to put it in.

Many Victorian elements can blend well into traditional and
contemporary homes today. Today we are incorporating Victorian
touches into our modern homes. more and more today
in building and architectural elements we find 9-10 foot ceilings,
hardwood floors, wainscoting, accent painting of walls in
emerald green and deep red, ivory woodwork, sponge painting
bathrooms seeing return of pedestal sink and clawfoot bathtub.

in fabrics and decorating accessories, the use of chintz, moire,
accessories
, and lace, along with oriental rugs, chinese import
porcelain, like
like my chinese vases
black and silk lampshades,
lacquer
botanical prints
wicker
trimmings on upholstery and draperies

and of course, the key tassels.
key tassels, that I had hanging from my secretary
the Victorians used the key tassels
to lock up things
they locked everything up
their secretaries and their sideboards.
the color of the tassels identified the colors of the key
which key went to what piece of furniture
seeing a lot of those now
just for decoration
why coming back
for the coziness, warmth Victorian people
they feathered their nest
they enjoyed their homes
we are going back to that
window treatment, too, see the popularity of swags, jabots
rosettes, fabric draped curtain rods
talking about color
also going to see a lot of yellow and red
besides rose and blue
also lots of gold threads, like in wall paper fabrics, or
cloth metallic threads.
jewel tones coming back
swing to that
even with a contemporary
some people like to mix contemporary and antiques
they blend well
maybe put one large antique piece in a contemporary room and it
becomes a focal point
big armoire
huge secretary or bookcase
absolutely stunning in a contemporary home

good way in a contemporary house,
one large piece scaled
then use an oriental rug
shirred pole with fabric puddled on the floor for a contemporary house

victorian whimsies
also use all the columns symbols
ferns up on stands
architectural pillars you can buy out of plaster
for statues

really interesting

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 1,000 words

MARI WITTUM - BELL COLLECTOR

Written by June Grayson

Photographed by Richard Grayson

Automatic electronic bell and buzzer systems control the back-to-school activities of today's children. No longer can you find a one room school with a prim and pretty school

mistress ringing her own school bell to mark the hours and call the children in from play.

Although she is too young to remember the days of the country school, Mari Wittum owns several antique school bells. She has a big silver bell with a black handle from the Eighteenth century. When the teacher rang that bell, the children knew that they had better start running if they were to get to school on time. She also owns several smaller school bells, the kind that used to sit on the upper corner of the teacher's desk to call the class to order. She even has one bell shaped like an apple, perhaps a gift of a grateful pupil or hopeful parent. "That's a cutesy bell," explains Wittum. "It was probably made in the 1940s or 1950s, when bells became decorative rather than practical."

Wittum started her bell collection when she was five years old. An only child, she attended antique auctions on the weekends with her parents. Her father collected pulleys and her mother collected metal banks. "I wanted my own subject," says Wittum, "and I picked out a little metal bell before an auction began. My mother told me - 'fine, we will bid up to five dollars for it, but if it goes over that, I'll stop and let the other

bidder have it.' It did go over five dollars so the other lady won the bid.

"After the auction, the successful bidder came over to talk to us. 'Your daughter is so good that I want to give this bell to her as a present,' she said. 'I have a granddaughter just her age and if she had been here in your daughter's place she would have screamed and cried.'"

Wittum has 92 metal balls, her favorite kind. "I chose them when I was young because they wouldn't break." She has received other kinds of bells as gifts.

Bell collectors almost have to specialize by material or category. Indeed, the first bells are as old as mankind - made out of clay and fired perhaps at the same time a woolly mammoth roasted over a caveman's fire. Every culture had its own bells.

Ancient people believed that bells had special powers. The Hebrew Bible noted that bells were among King David's processional instruments when he brought the Ark of the Covenant to Jerusalem. His horses wore bells to ward off evil spirits. Prophets and high priests sewed bells into their garments. Biblical bells were "crotal" bells, shaped like the ancient Chinese bells and our old sleigh bells, essentially spheres containing loose pebbles.

The most important use of bells was for signaling. The Greeks decorated their homes with bells. Greek warriors had small bells concealed in their shields. When the captain made nightly rounds, each soldier had to rattle his shield to show that he was guarding his post. For the same reason, Roman sentries had to wear bells on their breastplates.

Bells called people to worship, tolled the hours, announced events, and regulated the daily routine. (Clocks did not come into widespread use until the Seventeenth century).

Bells have been treasured as patriotic symbols. The Liberty Bell, the traditional symbol of U. S. freedom, bears the motto, "Proclaim liberty throughout all the land unto all the inhabitants thereof" (Leviticus 25:10). Commissioned in 1751 and hung in 1752 in the Pennsylvania State House, the colonists had to hide the bell when British forces entered Philadelphia during the Revolutionary War. It cracked irreparably when it was rung for the last time in 1846 for Washington's birthday.

The ancient Chinese were the first people to make chimes, a sequence of bells tuned to a seven note scale. We call sets of at least 23 tuned bells carillons. Groups of two or more free-swinging bells "peal." One bell rung in repetition is said to

"toll."

Metal bells were first made by forging and riveting.

Casting of molten metal began in the Bronze Age, beginning about

3,000 B. C. The great Gothic cathedrals of the Middle Ages all

had their bell towers.

The world's largest bell, The Tsar Bell of Moscow, weighed

200 tons when it was casted in 1733. It never rang because it

was cracked by fire in 1737.

Glass, porcelain, and pottery manufacturers have made bells

in every shape, color, and form to gratify collectors. The

Victorians used bells to call their servants and announce

afternoon tea. Collectors especially prize sets of bells such as

those featuring the Sunbonnet Girls. Baby rattles can be

considered another form of bell.

Beast of burden bells, tied around the necks of pasturing

animals so that strays could find their way back to the herds,

hold a special nostalgia for our rural past. Who can think of

Christmas without sleigh bells, another form of a crotal bell or

rattle? Train bells are very collectible - and expensive - now.

"You won't find many cheap bells for sale any more," warns

Wittum. "When I started to collect, I was able to buy most of my

bells for around five dollars. I had to pay \$65.00 for the last

bell I bought a few months ago."

New bell collectors should visit museums to see bell collections and read reference books, such as "The Collector's Book of Bells," by L. Elsinore Springer, Crown Publishers.

If you visit the Kane County Flea Market the first weekend of every month, look for Mari and Alec Wittum in the main building, where they sell their homemade candy. Or stop at their candy store featuring children's penny candy and homemade chocolate candy in the Warehouse, Century Corners, St. Charles. They'll be there with bells on.

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BEDROOM: Robert Allen 100% cotton black background chintz fabric. Robert Allen rose fabric 58% cotton and 42% acetate for trim. The two wingback chairs, pillow, and dust ruffle are blue moire 50% cotton. Lace is a 100% polyester, Bee Burger .

We wanted to do something different. Galveston Shirring.

We wanted to tie in the black fabric so we ruffled the bottom of the fluff, then we decided that the contrast of the lace and the black was too harsh so we added another ruffle of the rose between them to soften it.

A row of sheer fabric runs up the bishop sleeves

LIVING ROOM: Waverly rpint, as the inner pleat of the pelated balloon. The body is a hammered satin, Robert Allen, 20% acetate, 80% cotton, lace is 100% polyester, B. Burger.

In the living room, there was a glass paladium window. It was the only rounded area in the room, so over the 2nd window we did an imitation window treatment so that it would appear that

there are two double matching palladium windows. Now we like the treatment over the pretend window so much that we are going to change the other window to match. We used a solid in the body of the pelated balloon, matched a wall covering border with a print that carries through with the sofa fabric, and we used a contrast pleat just as an interesting accent to the window treatment.

The lace treatment we fabricated ourselves because fabricating time is so costly and lengthy in balloons and I did not want tape running down the seam of these French laces we are working with, so we did a special fabrication where the tapes are not used and we sew rings right on a special tab of the lace, and instead of shirring it quite so full we have the fluff at the bottom, shirring two and a half times the width of the sindows so you can see the pattern of the lace through the window. These are functional in that if you want to see the beauty of the lace you roll it, if you want it to appear to be a second ballon you raise it all of the way and it just fluffs.

DINING ROOM:

coordinating wall covering rpint, Seabrook company, 100 % cotton, inner pelate, 100% polyester by ??. rose fabric by B. Burger,

lace is also B. Burger, 100% polyester. swags and rosettes?

MIRROR MAGIC
THROUGH THE LOOKING GLASS

Written by June Grayson

Photographed by Richard Grayson

Are you tired of reading about family violence, street
crime, world terrorism, and universal chaos? Do you yearn for
some semblance of order in a disorderly world?

Then consider the kaleidoscope.

The kaleidoscope is a mirrored tube that lets the light shine through. By this simple act it creates such beautiful geometric designs from any jumble of mundane objects that even the most jaded adult may gasp with delight.

Small wonder that committed kaleidoscope collectors attach an almost mystical significance to these fleeting glimpses of a heaven in a fractured world.

David Brewster, a Scottish scientist esteemed for his research on polarized light, accidentally invented the kaleidoscope in 1816, thus precipitating the first wave of mirror madness.

Within a few months, aggressive entrepreneurs sold hundreds of thousands of kaleidoscopes throughout Europe. One magazine reported in 1818: "In the memory of man, no invention and no work, whether addressed to the imagination or to the understanding, ever produced such an effect. A universal mania for the instrument seized all classes, from the lowest to the highest, from the most ignorant to the most learned, and every person not only felt, but expressed the feeling, that a new pleasure had been added to their existence."

Throughout the Victorian Age, the kaleidoscope provided parlor entertainment for the whole family.

With the advent of radio and television, such parlor
fancies disappeared. Scopes were forgotten except as a child's
Christmas stocking stuffer.

The resurrection of the kaleidoscope began with the
American home craft movement of the 1960s and 1970s. Talented
artists started their own cottage industries and sold their scope
interpretations at craft fairs and flea markets.

Perhaps only five to ten crafters could support
themselves this way until the SMITHSONIAN MAGAZINE published an
article on the kaleidoscope in 1982.

Now there are almost 100 designers working full-time
to supply the 5 million scopes sold annually in the United
States.

The SMITHSONIAN MUSEUM concluded a month-long
exhibition of kaleidoscopes in January, 1987.

If any one person can be considered the inspiration of
the present renaissance, that person is Cozy Baker, a writer and
philosopher from Maryland. Although she only began to collect
kaleidoscopes in 1983, she is already considered an international
authority. In 1985 she did all of the following: 1) she wrote
and published the first book on kaleidoscopes, THROUGH THE

KALEIDOSCOPE, since Brewster published his original thesis in 1816, 2) she arranged the first major American exhibition of kaleidoscopes in Maryland, and 3) she founded THE BREWSTER SOCIETY for designers, collectors, and lovers of kaleidoscopes. Now she writes and publishes the society's quarterly newsletter. She also seeks to establish a museum in an old barn near Washington, D.C., as a permanent home for her extensive scope collection.

"You can't look through a kaleidoscope without smiling," Cozy says. "It is just impossible to frown."

The scientific principles by which the kaleidoscope works are simple. The images are formed by two, three, or four inclined mirrors that create the reflections of reflections. The mirrors are enclosed in a tube that has an eyepiece at one end and an object box containing colored glass or other trinkets at the other end. The number of images produced depends on the number of mirrors and the angles between them. A 90 degree angle produces four images, a 60 degree angle six images, and a 45 degree angle eight images and so on.

The excitement is in how different designers vary the materials and techniques, using wood, metal, plastics, and textiles.

The best scopes use "first-surface" mirrors where the silvering is on the top surface of the glass rather than on the bottom as in cheap mirrors. This makes the images unbelievably crisp and brilliant as compared with those in a child's inexpensive scope.

Some designers use glycerin or oil in the object box with the bits of glass or marbles, making the objects roll seductively from one design to another.

Some object boxes contain precious gems or valuable antique stained glass. Other scopes have an object box to which you can add your own whimsies; even paper clips and rubber bands create breathtaking designs. Some scopes are packaged with several interchangeable object boxes.

The kaleidoscope has even gone high-tech, creating sound-activated designs with polarized light.

The "teleidoscope", also known as the "thalmoscope", dispenses with an object box altogether and uses a lens or crystal sphere to throw images of the environment on the mirrors. Use it as wand to create your own magic.

Carolyn Bennett, of C. Bennett SCOPES, is typical of designers working today. Bennett was trained as a painter and

taught high school art classes while designing kaleidoscopes in her free time. Now she owns her own company employing seven people.

She produces 50,000 scopes a year to service her 1,500 nationwide accounts. Her scopes range in price from \$12 to \$500. She also produces custom scopes ordered as promotional devices for big business. She recently did one for CBS to promote a Cindy Lauper record.

She made the 30 scopes that were gifts to Russian dignitaries on a state visit to Pennsylvania. The case was red, white, and yellow, bearing the words, Partners for Peace and displayed the American eagle and the Russian hammer, sickle, and star.

A shy client commissioned a one-of-a-kind scope with the words, "Carol, will you marry me?" in the object box. "He said it worked," Bennett reports.

Chicago has two stores that carry extensive kaleidoscope collections.

The Mindscope Gallery in Evanston sold out its entire supply of scopes at Christmas and has ordered more for Valentine's Day and Easter gifts.

According to Carrie Betlyn of the Fabrile Gallery, Chicago, the quality of the materials - the optics, mirrors, lenses, and housing - distinguishes a great scope from a mediocre scope.

"We ordered our first scopes for Fathers Day last year and sold out several dozen immediately. We also sold many for Christmas gifts. Women do the most buying but men are getting them as gifts."

Betlyn says, "I love to watch people as they react to the beauty when they first look into the scope. They all say - "My, I had one of these when I was a kid." And then no matter how tired or sad they first seemed, they become young and happy again right before your eyes."

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(For a Sidebar)

MORE LIGHT ON THE SUBJECT

To examine or buy collector scopes, visit the Mindscope Gallery in Evanston or the Fabrile Gallery, North Michigan Avenue, Chicago.

To show your children the WALK-IN KALEIDOSCOPE, visit the Museum of Science and Industry.

Buy the book, THROUGH THE KALEIDOSCOPE, at the Fabrile or Mindscope Gallery. Or order it through the Brewster Society. Join THE BREWSTER SOCIETY by writing to 100 Severn Avenue, Suite 605, Annapolis, MD 21403.

For directions to make a simple kaleidoscope, read MOTHER EARTH NEWS, November, December, 1983, page 80-81.

To order your own one-of-a-kind, custom-made scope, (allow 3-4 weeks), write or call C. Bennett SCOPES, Inc., 101 East Old State Road, Media, PA, 19063, 215-565-3532.

If you go to San Francisco, see the kaleidoscope display at the Light Opera Gallery, Ghiradelli Square.

To order a mail order catalog of kaleidoscopes, write the Light Opera Gallery, Ghiradelli Square, SF.

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THE WONDERFUL WORLD OF CHINA PAINTING

Written by June Grayson

Photographed by Gary Hestilow, Richard Grayson, and June Grayson

"You may break, you may shatter the vase if you will,

But the scent of the roses will hang round it still."

Thomas Moore, 1779-1852

Have you inherited a china vase or plate awash with lush roses and hand-painted by one of your ancestors before World War One? Lucky you. You are already part of the wonderful world of porcelain painting which began in China 2,000 years ago and continues throughout the world today.

Most American homes could not afford fine china until mass production during the Victorian age. The Mayflower held no trunks packed with porcelain dishes when it landed in Massachusetts in 1620. Individual dishes were rare and families ate out of communal serving bowls in the Colonial America of three hundred years ago. Isolated settlers carved wooden plates out of crosscut pieces of small logs when they had time to think of such niceties. A few wealthy families in the coastal regions used silverware. But for the next two hundred years, common household articles were made of pewter and earthenware.

Porcelain was born in Ching-te-Chen, an unwalled Chinese city located in the central Kiangsi province, during the Han Dynasty (206 BC - 220 AD). The city is so far off the beaten path that it is still backward today. Throughout all of its history, no matter what political upheavals occurred, the pottery workers continued to experiment with clays, kilns, glazes, and

decorating until they developed the fine white porcelain products of the T'ang dynasty from 618-906 AD. In the early 18th century, during the height of the trade with the East India Company, one million people were employed in the production of porcelain fired in its three thousand kilns.

The British established the East India Company in 1600 to manage the clipper ships that transported the imports, much of them fine porcelain products and teas, from Asia to an eager England. The East India Company was dissolved in 1858.

Today Chien-te-Chin still has 220 factories producing porcelain products. One-fourth of its 400,000 people make porcelain. The skills are handed down through the family. Hundreds of smokestacks dot this "burning city" whose workers labor under an ever-present pall of smoke from the wood and coal still used to fire the kilns.

Some observers still rate this Chinese porcelain as the best in the world because of its fine white china clay and talented porcelain artists. They describe the ware as "white as jade, lustrous as a mirror, thin as paper, and resonant as a chime."

Europeans regarded porcelain as more precious than gold and began importing it from China in the 16th century. A white

porcelain bowl belonging to Queen Isabella was mounted in 22 carat gold weighing 344 grams in 1503. The high price of Chinese porcelain was an inducement to try to imitate it, but it was not until 1709 that Europeans produced a true porcelain at Meissen near Dresden (now in East Germany).

Augustus the Strong, the king of Poland at that time, gets the credit for the discovery. He had imprisoned the alchemist Johann Friedrich Boettger and ordered him to make gold out of base metals. Boettger did not succeed in making gold, but he did mix the locally occurring earths - kaolin, feldspar, and quartz - to make a porcelain similar to the Chinese product. Augustus then established the famous Meissen Porcelain Factory where Boettger and the artists who assisted him were kept under guard for years so other rulers would not kidnap them and learn their secrets. Meissen china became the rage of Europe.

Eventually the secrets slipped out, porcelain making spread throughout Europe, and the porcelain "craze" was on. English factories produced their first porcelain product in the 1740s and added bone ash and soapstone to improve the product. The bone ash made the porcelain harder and less likely to chip. The soapstone made porcelain more tolerant to temperature changes - appealing to a tea-drinking country.

An unknown poet summed up the mania for porcelain china in these words: "China's the passion of his soul,

A cup, a plate, a dish, a bowl

Can kindle wishes in his breast,

Inflame with joy, or break his rest."

Mme de Pompadour, the mistress of the French King and the benefactress of the French porcelain factory at Sevres, remarked pointedly that "to have money and not to buy porcelain is to be a bad citizen of France."

A seventeenth-century English poet, Robert Wilde, asserted that porcelain was:

"... a piece of Christ, a star in dust,

A vein in gold, a china dish that must

Be used in Heaven, when God shall feed the just."

Feminists can cite the art of porcelain painting as a factor promoting the liberation of women. Henry Doulton, the son of the founder of the English pottery at Doulton in 1815, was the first pottery manufacturer to encourage women to become creative china painters. He encouraged his employee, Hannah Barlow, who became internationally famous as a porcelain artist. His grateful female employees wrote, "We, the Lady Artists, desire to

express our obligations to you for elevating so large a number of our sex and making arrangements for our comfort."

John Bloomfield, landowner in northern Ireland, discovered a native white clay deposit on his property in the 1850s and established a pottery which developed the famed Belleek china, eminently collectible from the first and still produced today.

The Tucker China Factory in Philadelphia produced the first American porcelain in 1826. As china factory workers immigrated to America from Europe in the 19th century, they established hundreds of small china factories. Lenox, Inc. and Pickard China still survive today.

The Industrial Revolution and its attendant mass production techniques enabled the china factories to turn out millions of products. They needed thousands of porcelain artists to paint their wares. Because of the social restrictions of the Victorian age, this was one of the few jobs acceptable for proper young women who could choose to work in the factories or paint at home. Even women who did not need to work outside the home embraced the art of china painting. It was a way to express their artistic talents and to beautify their homes, the Victorians' refuge from the Industrial Age. The Arts and Crafts movement in both Europe and the United States starting in the

1880s reinforced the individual efforts of crafters and artists to delight in their work and create beauty in everyday life.

(Does this sound familiar?)

Two world wars in this 20th century, with bombing of European cities and the consequent destruction of many porcelain factories, almost destroyed the porcelain industry. The Great Depression of the 1930s also dampened the demand for fine and expensive porcelains.

Now, however, porcelain manufacture and the art of porcelain painting has rebounded throughout the world. Two international organizations based in the United States have contributed to that rebirth - The World Organization of China Painters, with its international headquarters and museum in Oklahoma City, Oklahoma, and the International Porcelain Artists, Inc., in Dallas, Texas.

Some art critics refuse to recognize porcelain painting as a fine art. Pauline Salyer, porcelain artist and the founder and still the guiding light of the World Organization of China Painters, does not mince words: "Anyone who says that is just plain dumb. Porcelain painting is the oldest continuous fine art form -and the most difficult one -in the world."

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If you wish to collect hand-painted china, frequent your neighborhood garage sales, flea markets, and antique stores.

If you wish to learn china painting, please contact the following organizations for clubs and teachers near you:

The World Organization of China Painters
3111 Northwest 19th Street
Oklahoma City, Oklahoma, 73107
telephone: (405)521-1234

International Porcelain Artists, Inc.
7424 Greenville Avenue
Suite 101
DAllas, Texas 75231
telephone: (214)692-5037

THE WONDERFUL WORLD OF CHINA PAINTING

Written by June Grayson

Photographed by Gary Hestilow, Richard Grayson, and June Grayson

Have you inherited a china plate awash with lush roses hand-painted by a beloved great-grandmother? Lucky you. You are part of the wonderful world of porcelain painting which began in China 2,000 years ago.

In spite of periodic political upheavals, Chinese pottery workers have experimented with clays, kilns, glazes, and decorating since 200 B. C. Utilizing local deposits of a rare white clay, they developed the fine porcelain products of the T'ang dynasty of 618-906 AD.

In the early 18th century, one million people in Ching-te-Chen, China, shaped and fired porcelain in its three thousand kilns. The clipper ships of the English East India Company transported Oriental porcelains and teas to an eager European market.

Chien-te-Chin still has 220 porcelain factories that employ 100,000 people, one-fourth of its total population. Its splendid products are exported throughout the world.

Europeans once thought porcelain more precious than gold. They began importing it from China in the 16th century. In 1503 Queen Isabella of Spain owned a white porcelain bowl framed and mounted in 22 carat gold.

For centuries, Europeans tried to discover the secrets of Chinese porcelain manufacture. An alchemist, Johann Friedrich Boettger, imprisoned by Augustus the Strong, king of Poland, to make gold, mixed local clays to create a porcelain similar to the Chinese product in 1709.

Augustus established the still famous Meissen Porcelain Factory. He kept Boettger and his assistants under guard so other rulers would not kidnap them and learn their manufacturing techniques. Meissen china became the rage of Europe.

Eventually the secrets slipped out, porcelain manufacture spread throughout Europe, and the porcelain "craze" was on. Mme. de Pompadour, mistress of the French King and benefactress of the French porcelain factory at Sevres, insisted that "to have money and not buy porcelain is to be a bad citizen of France."

A seventeenth-century English poet, Robert Wilde, asserted that porcelain was:

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"... a piece of Christ, a star in dust,

A vein in gold, a china dish that must

Be used in Heaven, when God shall feed the just."

.lm

Porcelain painting promoted women's liberation. In 1815, Henry Doulton, an English pottery owner, allowed women to work as

creative china painters. His employee, Hannah Barlow, became an internationally famous porcelain artist. His grateful female workers wrote, "We, the Lady Artists, desire to express our obligations to you for elevating so large a number of our sex and making arrangements for our comfort."

John Bloomfield, landowner in northern Ireland, discovered white clay on his property in the 1850s. He developed the famed Belleek china, eminently collectible from the first and still in production.

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The Mayflower held no trunks packed with fine porcelain when it landed in Massachusetts in 1620. Communal serving bowls were made of pewter and earthenware. Individual dishes were rare. Settlers carved small wooden plates out of crosscut pieces of logs. Wealthy families used silverplate.

The mass production techniques of the Industrial Revolution enabled china factories to turn out millions of dishes affordable

by almost every family. Factory owners needed thousands of porcelain artists. Because of the social restrictions of the Victorian age, china painting was one of the few jobs appropriate for proper young women.

Even if they did not need to work, Victorian women painted china to express their artistic talents and beautify their homes. Factory and home decorated china did not differ in quality: talented artists worked either place. Unlike machine-made china, no two pieces of hand-painted china are exactly alike - and that is part of its appeal.

No Victorian home could be without a berry set, a large serving dish with matching smaller dishes. Chocolate sets with a tall slender pitcher and matching cups were also popular. Anything made out of china could be hand-painted: parlor lamps, dining room chandeliers, wall tiles, umbrella stands, and porcelain dolls.

Two 20th century world wars, with the bombing of European cities and destruction of many porcelain factories, and the Great Depression of the 1930s almost destroyed the porcelain industry. Now, however, porcelain manufacture and the art of porcelain painting has rebounded throughout the world. Two international organizations based in the United States have contributed to this

rebirth - The World Organization of China Painters (WOCP), with its headquarters in Oklahoma City, Oklahoma, and International Porcelain Artists, Inc., in Dallas, Texas.

"If you love your home and want to create beautiful things, become a china painter," advises Billie Jean Guttendorf, a china painting teacher for twenty years in Aurora, Illinois. "You don't need to be a wonderful artist, but you have to have a fervent desire, along with plenty of patience and determination."

You also need time and money. An initial set of painter's palette, paints, and brushes can cost \$100.00. Weekly group classes or private lessons cost from \$5.00 to \$20.00. The glazed china blanks on which to paint are additional: a small round plate may cost \$8.00, a five piece table setting \$30.00, and a jewelry pendant \$3.00.

Your teacher will supply the kiln, for your china object will require at least three firings up to 1,400 degrees Fahrenheit. You will apply the paints in very thin layers each time so they will fuse smoothly into the glaze from the heat of the kiln. After you become proficient, you will want your own kiln (\$400.00 and up).

You can trace a design for your first plate from thousands

of pattern books published by china teachers. "Your goal is to develop original designs with pleasing colors and a balanced composition, but most beginners are too nervous to do this at first," explains Billie Jean.

Some art critics refuse to recognize porcelain painting as a fine art. Pauline Salyer, porcelain artist and founder of the WOCP, does not mince words: "Anyone who says that is just plain dumb. Porcelain painting is the oldest continuous fine art form - and the most difficult one - in the world."

Pauline is that rare person: an artist with organizational skills and a life-long passion for china painting. Even as a mother of four small children, she always took private lessons in china painting. "There were other china painters then, but we weren't organized. I thought that if we banded together, we could afford to buy group kilns and hire teachers to share advanced techniques."

She started the WOCP in 1962 with headquarters in her Oklahoma City home. Twelve china painters unite to form a local club. Regional, state, national, and international meetings keep its current nine thousand members abreast of new developments, instill enthusiasm, schedule teaching seminars, and provide booths where members can sell their creations to other members

and outside visitors.

Don't become a china painter to make a quick buck. Most china painters agree with one member who says, "I will never sell anything I make. Nothing could ever repay me for the time and devotion I put into every piece."

One talented china painter, however, makes a fine living reproducing broken parts of Victorian art lamps. Some artists teach and publish books for other china painters. Galleries and boutiques accept hand-painted china for consignment sales. Popular one-of-a-kind jewelry items, featuring hand-painted pendants, sell from \$50.00 to \$150.00. Members of local clubs hold yearly exhibitions for the public and sometimes display at area arts and craft shows.

China painting can be a shared passion. An Oklahoma grandmother, daughter, and granddaughter designed and painted the decorated tiles in the kitchen and five bathrooms of their new home. Pauline has painted a 12 place dinnerware set for each of her children. She designed and painted a decorative plate for each of her seven granddaughters for this year's Christmas present.

Such artists have spent years developing their talents.

"When you have painted 10,000 roses, you will paint a rose as well as I do," says Sonie Ames, a Paradise, California teacher.

Yet no investment is too much for a true devotee of china painting. "People will always find the time and money to do what they truly love," Pauline thinks.

WOCP now owns a spacious building in Oklahoma City which includes the Foundation Center Museum, the only museum in the United States devoted entirely to fine porcelain. Members donate the prize-winning porcelains from all state and international exhibitions for the museum's permanent collection. Advanced collectors of fine porcelain can donate their treasures to the museum to be guarded, displayed, studied, and enjoyed forever.

Whether you enter the wonderful world of china painting as an admirer or an artist, you can say with Thomas Moore, the nineteenth century English poet:

"You may break, you may shatter, the vase if you will,

But the scent of the roses will hang round it still."

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For more information on china painting, write or call:

The World Organization of China Painters

3111 Northwest 19th Street

Oklahoma City, Oklahoma, 73107

telephone: (405)521-1234

International Porcelain Artists, Inc.

7424 Greenville Avenue

Suite 101

Dallas, Texas 75231

telephone: (214)692-5037

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##June Grayson 1984
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PHILLIP ODDEN : AMERICAN ARTIST

MASTER WOODCARVER IN THE NORWEGIAN TRADITION

by

June Grayson

"..... in pursuit of their past, American collectors have made folk art the biggest thing going in the Eighties."

"Because we are reminded of sagas of old
And are proud of the land we forsook,
Can it be that the blood of the Vikings still flows
In our veins like a still-running brook?"

- Franklin Petersen, Norwegian-American poet, 1900*

An American Viking is alive and well and working in Barronett, Wisconsin, population 150. There - in a one-story, tin-roofed workshop thirty feet from the pavement of Highway 63 - Phillip Odden carves one of a kind heirlooms owned and treasure#,so far, by people of forty states and ten countries.

Like his famous Norwegian ancestors, Odden is an outdoorsman, world traveler, adventurer, and tradesman. But most of all he is an artist and his medium is wood.

*The Promise of America: A History of the Norwegian American People by Odd S. Lovoll, page 8, University of Minnesota Press

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Few countries have a richer tradition of the#rt of woodcarving than Norway. The Vikings started it all, learning their!woodcarvino skills on their trading forays into Ireland as far back as 900 A.D. Irish carvers even transmitted the carving skills of the ancient Greeks, still considered the consummate artisans in the field, because Ireland had traded with the eastern Mediterranean countries since before 1,000 B.C.

The powerful heathen art of the Vikings - with the arrogant dragon heads - decorated the intriguing "Stave" churches, a wood construction peculiar to Norway

about 1,300 A.D. As Norway gradually became Christianized, the carvers added the Christian cross, grapevine, acanthus leaf, and symbolic lions and eagles brought home by the Crusaders. A craftsman could combine all of the ancient motifs, even after the original meaning had been forgotten.

Because wood was the dominant material in Norway and because the interiors of homes and churches were dim most of the year in the long winters of the north, the old Norsemen continued to build and carve in wood, even when woodcarving was replaced by stone and metal work in other European countries.

Also, because Norwegians existed in isolated mountain valleys on the northwest fringe of Europe, they were not much affected by the Industrial Revolution that swept through the rest of Europe in the Eighteenth century. It was not unusual for several generations to use the same house and furnishings. And so the ancient skills and traditions of Norway survive to this day.

How Odden came to be a part of the 1,000 year old tradition could be the plot of one of the old Scandinavian sagas where the hero slays the dragon and wins the maiden. Odden doesn't slay dragons - he carves them But he did win

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the beautiful maiden, even though he had to go to Norway to meet her.

Phillip did not plan to be a woodcarver even though his mother tells him that he was always "making things" for her when he was a child. "I thought I would be a dairy farmer, like my father, but I didn't think too much of the eighteen hour days he worked on the farm." Evidently, his father didn't think too much of Phillip's zeal, either. He told Phil to find a nine to five job - he wasn't cut out to be a farmer.

So Odden studied land use management in college, hoping to be a forest ranger and work outdoors in the mountains he loved. During what he now calls his "free period", he trapped animals in Montana and fought forest fires in Alaska, with time out for Peace Corps assignments in the Phillipines and Nepal. He even took up wood carving to pass the time. But his life lacked a focus.

It was not until he visited relatives in Norway in 1976 that he found what he was looking for - in more ways than one. "I had never seen so many wonderful woodcarvings. And when I met the man who did them, I found out that he was a distant cousin and an instructor in woodcarving. I knew the###. what I wanted to do: I had to enroll in that s#hool and become a woodcarver too.

Johan Amrud, master woodcarver, taught at the prestigious Hjerlid Trade School at Dovre, Gudbrandsdalen, Norway.

There was one problem, however: Odden spoke only English and school was conducted in Norwegian. Fortunately for him, the classmate assigned to the work table next to his proved to be very helpful. So helpful, in fact, that ,.

within a year Phillip asked Else Bigton to marry him. They married in December, 1978, in traditional Norwegian costume in Else's home town of Aalesund, Norway.

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Else had already graduated from a Norwegian weaving school. And now they are both graduates of the two year course in woodworking and carving.

of a student's work he would put his chisel through it. "I got tired of having my carvings destroyed like that," said Else. So she specialized in cabinetmaking and Phil in woodcarving.

They returned to Wisconsin in July, 1979, and opened their own business, the Norsk Wood Works, right across the street from the house that Odden's grandfather built when he came to America from Norway in 1890.

They buy lumber from local saw mills, air dry it for use, and select it for grain direction, uniformity, density, and moisture content. Basswood, birch, butternut, and pine are the four main woods used at the shop, since soft woods are easier to carve. They use the time-proven European joining techniques including the mortise and tenon, dowel, and handcut dovetail joints, so that the solid wood can expand or contract as the weather changes. Some parts may be laminated if indicated for strength and stability. They mix their own water base

stains and finishes of penetrating oils.

They draw their own designs free hand on paper, transfer them to the wood, and carve them entirely by hand using gouges and chisels - sometimes using 60 different tools for ~~###~~ one design. To keep all the tools sharp is demanding of itself. To achieve the complicated patterns requires an amazing amount of time and concentration.

Master woodcarvers can recognize each other's work, even though it is not signed, because each carver's technique is as individual as a signature.

Grayson

Sometimes, Else may do the cabinet work and give the prepared item to Phil for carving. Or each one will make an entire project from beginning to end.

Phillip specializes in the Acanthus style, done in the Gudbrandsdalen area of Norway. He also does the Medieval Viking and Rococo styles.

Phillip and Else continue the tradition of the "Kubbe Stol". This was the only chair found in the Norwegian peasant home and was reserved for the head of the household. A romantic symbol of the ancient peasant tradition, the Kubbe Stol is made from a single tree log, hollowed out so that the base of the chair is a cylinder form and the back continues upward to form a snug and comfortable

curve. The seat may be hinged to expose storage space in the bottom of the chair. Each chair is unique and is embellished with the Baroque Acanthus leaf pattern or the Medieval Viking style with dragons and Stave churches.

So that more people may own their work, they have produced a modestly-priced, limited-edition Christmas plate for the last four years, with the inscription Julen and the year.

Every Thanksgiving weekend, they sweep up the work rooms and hold their annual open house on Friday, Saturday, and Sunday.

Sometimes they miss some of their creations, so they have started their own family custom they plan something special to make and give to each other for Christmas. Last year they made a Baroque style sofa for their living room. The previous year they made a four poster kingsize bed with a menacing dragon head on top of each post and Medieval dragon motifs carved on the head and foot boards. These furnish their home on a nearby lake.

Every year or so they return to Norway for inspiration and guidance from their teachers in Norway's woodcarving Guild. "It is easier for a young wood-

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carver in a European country," says Phil, "because the Guilds have existed for

hundreds of years. They provide structure so that the younger members can improve and gain recognition." Phillip also assists aspiring American carvers by teaching a one-week woodcarving course every year.

Phillip achieved recognition in the United States by earning top honors at the first annual Norwegian carving competition at the "Vesterheim", (Norwegian for "Our Home in the West"), the Norwegian-American Museum at Decorah, Iowa. He won the only blue and red ribbons awarded to the 35 carvers who competed. He has earned the eight points necessary to be named the first American gold medalist in carving. Now he can no longer compete but he can still exhibit his work at the Museum's annual Nordic Fest. Over 70,000 people attended last summer. Perhaps as much as any ethnic group in the United States, the Norwegians encourage the continuation of the traditions of their mother country.

"We are lucky to be able to work when it is acceptable for people to remember their roots," says Odden. Indeed, in pursuit of their past, American collectors have made folk art the biggest thing going in the Eighties. They realize that ethnic art is worth preserving and that it is uniquely suited for the present American life style.

This reflects the changing theories of how immigrants are integrated into American society. Forget the old melting pot theory - ethnic pluralism still survives. Think rather of America as a giant tapestry.: the hopes and talents that these world-wide citizens bring to their new home are woven to make the fabric of

American life - yet each thread retains its own color.

Now only 33 years old, Odden still has goals. "My teachers say it takes twenty years to make a woodcarver. So far I've only been at it ten years. I

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want to find out what I can do in another ten years."

Phil wears a slightly frayed bandage around his right wrist to ease the pain which may develop after he has been carving for five or six hours. In fact, tendonitis is an occupational hazard for carvers, sometimes ending their careers. "My teacher is still carving at 65 - and that is what I want to be doing when I am 65." Growing, evolving, and creating as an artist.

"The only thing I miss from my 'free period'," says Odden, "is the mountains." Others might say that he is already living the good life of which most ordinary American men can only dream. Wisconsin state forests surround Barronett. "I hunt every fall. In winter we cross-country ski. The last four years I ran the American Birkebeiner cross-country ski race from Hayward to Telemark, Wisconsin, 32 miles. And I get to fish every month of the year."

This is when Else catches up on her own hobbies of knitting, weaving, knife-making, and reading.

Through their carving, Else and Phillip contribute their own bright strands to the colorful fabric of American life.

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1,178 words

LYDIA E. PINKHAM : AMERICAN ENTREPRENEUR

Written and Photographed by June Grayson

Ed Gabrielse knows where babies come from. His mother told him. Babies come from a bottle of Lydia E. Pinkham's Vegetable Compound, advertised to women - appropriately enough - as a "baby in every bottle."

"We're talking serious business," Gabrielse says, only partially in jest. "In its heyday at the beginning of the Twentieth century, this company sold over two million of bottles

of Lydia E. Pinkham's Vegetable Compound a day. Because of my mother's life-long enthusiasm for this medicine, I have only respect for her opinion about how crucial this product was for her own good health."

Do not think that Gabrielse is a country bumpkin. He is in the financial services industry in Chicago. Previously, he taught communications at the University of Northern Iowa.

A friend bought him samples of Lydia E. Pinkham products from an Iowa drugstore that was going out of business. In 1965, Gabrielse found some advertising pamphlets for patent medicines, including some of the Lydia E. Pinkham company, at an antique store. "To me, these are absolutely fascinating to read. Understand that according to my mother I am here today due entirely to the efficacy of this wonderful woman's products."

The Pinkham compounds were part of the patent-medicine era of American history. The first medicine patent in the United States was issued in 1796 to Samuel Lee, Jr., of Connecticut, for "Bilious Pills." Other products soon appeared, guaranteeing to cure anything from worms, malaria, and dropsy to female complaints. One product guaranteed to cure all pain of every kind. No claim was too great, no advertisement too extravagant,

for a needful and gullible public.

The invention of the printing press in Europe in the fifteenth century disseminated herbal knowledge from every ancient culture throughout Europe. American colonists brought their own remedies and the plants they came from to their new homes and they learned the medicinal uses of over 150 native American plants from American Indians. Modern medicine as we know it today did not begin until the Twentieth century. Viewed in that context, the famous Lydia E. Pinkham products might even have been effective medical aids for their time.

Pinkham, who lived from 1819 to 1883, was a successful Massachusetts patent medicine proprietor who claimed that her nostrum could cure any female complaint from nervous collapse to sterility. Evidently, she first made her remedy for herself but freely shared it with friends and neighbors. When the fame of her product spread to women of neighboring towns, the family decided to go into the business of bottling and selling the compound.

Pinkham wrote the advertising handbills which her sons distributed in nearby communities. One of her most effective slogans was, "Only a woman can understand woman's ills." Her picture appeared in newspaper advertisements promoting her

products. Her face became one of the best-known faces in the country. Women hailed her as the "savior of her sex." Her likeness even appeared on women's tombstones.

Women needed a savior in the Nineteenth century. Doctors were scarce. Hospitals were even scarcer. Infant mortality was high. The greatest cause of death in young women was childbirth. Most women, when they received any medical care at all, received it from their female relatives and friends. Every little community had it's gifted "granny women", midwives, and healers with their knowledge of herbal medicine.

Who can take offense at what Pinkham wrote in one of her pamphlets? "We possess the most marvelous machine in the world, the human body. We shall have no other in this world. Let us give it the little attention it requires. Let us follow the Seven Rules of Health:

Rule 1. Get all the fresh air and sunshine you can.

Rule 2. Drink six glasses of pure water every day.

Rule 3. Eat balanced meals.

Rule 4. Keep clean inside and outside.

Rule 5. Work hard and play hard.

Rule 6. Sleep eight hours every night.

Rule 7. Be cheerful."

In ads and pamphlets, Pinkham invited women to write to her for help. She established a Department of Advice with an all-female staff to answer the hundred letters a day she reported receiving. She published a free facts-of-life manual for women describing the female reproductive system from puberty through childbirth through menopause.

Testimonials from grateful users appeared in every ad:

"I was so rundown, weak, nervous, and so tired out that I cried all of the time. Now I have taken ten bottles of Lydia E. Pinkham's Vegetable Compound and I never felt better in my life."

"I have a baby girl who is bright as a dollar. We owe everything to your medicine and I will speak a good word for it to all who will listen."

"I was in poor health for years and doctors could not help. After five bottles of your compound and using your Sanative Wash (a douche preparation), I passed a polyp the size of a hen's egg, saving me from an operation."

Scoffers say that any benefit from this or any other patent

medicine of its day was due to their high alcoholic content, ranging from seventeen to fifty percent alcohol. By contrast, beer contains only five percent, claret eight percent, and champagne nine per cent alcohol. Yet the ingredients listed on the package can be found in plant remedy dictionaries: Jamaica dogwood, pleurisy root, black cohosh, life root, licorice, dandelion, and gentian. The 13% Ethyl alcohol was used only as a solvent, of course.

The Indians called black cohosh "squawroot" and used it to treat women's problems. Between 1820 and 1936, the plant was listed in the U.S. Pharmacopoeia as a sedative, for rheumatism, and to promote menstruation. Licorice was used as a laxative, to promote the expulsion of phlegm, and to mask the taste of other bitter herbs. Pleurisy root was used to treat bronchitis, pneumonia, rheumatism, and consumption, as well as dysentery. Dogwood is an old Indian remedy for fever; dandelion relieved heartburn; gentian was used as a digestive tonic.

The passage of the Pure Food and Drug Act in the United States in 1909 presaged the end of the patent medicine era. Yet modern medicine, pharmacy, and surgery grew out of that era. Though most modern medicines are now synthetic compounds, who can forget that aspirin came from the willow tree, digitalis from the

foxglove plant, and Vitamin C from the use of citrus fruits to treat scurvy. But if Lydia Pinkham deserves any credit, she won't get it from modern medicine.

Charles Brown, registered pharmacist and owner of a St. Charles drugstore says, "Even if a plant proves to have medical benefits, science will extract the active ingredient of that plant and make it synthetically. Then when it appears for medical use, it is known by its chemical name and most of us will never know where it came from or how it was discovered."

Brown remembers that Pinkham products were still on a druggist's shelves until the last 15-20 years. Now they have faded away into history.

But Gabrielse remembers. After all, he is here, isn't he?

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Grayson Enterprises Ltd.

Page 1

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JAMES GILBERT

THE PLEASURES AND PROFITS IN THE PEN BUSINESS

Written by June Grayson

Photographed by Mary Gilbert

At the age of 44, James Gilbert jumped the corporate fast track and laid the family fortune on the line to buy his own manufacturing company.

"I have never had so much fun in my whole life," says

Gilbert, ten months after buying the Waterbury Scribner Pen Company of Bridgeport, Connecticut.

"The highs are higher and the lows are lower but there is no other feeling like it in the whole world - to know that you can really make a go of it out from under that corporate umbrella."

Gilbert had more than twenty good years under the corporate umbrella. After graduating with a business degree from the University of Maryland, he tried the insurance business but did not like it.

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Fortunately, Kraft Foods recruited him as a salesman. He started at the bottom, calling on grocery stores, checking the shelves, and writing up the cheese orders.

Kraft knew a winner when they saw one. In six months they transferred him to the institutional sales force and in another eight months appointed him regional supervisor of institutional sales.

Next International Playtex, anxious to get their products into

the retail distribution chain and looking for someone with a grocery store background, recruited him for sales. He rose quickly through the ranks: sales, administrative assistant, district sales manager, merchandizing manager, West Coast regional sales manager, Canadian sales manager, and finally back to the United States as a vice-president and the number one sales man at Playtex.

"During the next five years with Playtex some neat things happened," Gilbert says. "We took a twenty million dollar sideline

business and turned it into a one hundred million dollar business, # mostly just as a function of expanding distribution. We took the

Jhirmack hair product line out of the beauty salons and put it into retail

stores all over America. Having Victoria Principal as a Jhirmack

spokesperson certainly helped. We were fortunate to sign her as a

relatively unknown actress. So Jhirmack's fortunes grew in proportion to

the popularity of DALLAS, the television series in which she starred."

Mergers and buyouts changed the nature of Playtex. "I wanted to own my own business because I thought I had some good

ideas that would be easier to put into practice on my own than

through a big corporation. I had been looking for a long time for

a small consumer package goods company but could find none I could

afford. Then the fates smiled on me when this company became available," Gilbert says.

Waterbury Scro!! Pen Company, started in the 1940s, originally manufactured machine parts for other pen companies. Eventually it developed into a company that made pens on its own. Its business was built on the basis of supplying the universal pen needs of big companies such as AT&T. It also developed other retail pens sold through stationery stores.

A mechanical engineer bought the company in the early 1970s and successfully automated the machinery and manufacturing processes to the point where it was efficient enough to compete with bigger pen companies. The new owner also developed a new part of the business called CHART PENS, disposable pen tips used with scientific recording devices. This part of the business became so successful that he wanted to sell off the part that produced the hand held pens.

It was that part of the business that Gilbert was able to buy in October, 1986.

"I formed a company to buy these assets - the trademark, the name, the machinery, the customer lists, and the employees (if you can say that you can 'buy' employees)," explains Gilbert. I used the money from my profit-sharing plans. Through a series of

negotiations we arrived at a mutually agreeable price. I gave

GEL, Gilbert, page 4

the previous owner 50 percent of the purchase price and signed a promissory note to pay him the other 50 percent over a period of years."

"The part of the company I bought never did over one million in sales a year. We were excited to exceed that figure only ten months into our first year with two months left to go. My personal goal is to exceed five million in sales within three years," Gilbert says. "That will depend on the success of a variety of new products we hope to introduce."

"We do business with virtually all of the Fortune 500 companies and our biggest customer is still AT&T. We have not made any major changes in the company and our plans are to maintain our business with our old customers. At the same time we hope to go forward into a number of different areas."

"In fact, we have more promotional ideas than we have time to implement. We will prioritize them on the basis of which

seem most feasible and will provide the biggest return."

"We are testing some new concepts in retail markets now.

One is called CUSTOM PRINT. Most imprinted pens are sold by mail

order. We want to put a system in retail markets to make it

easier for the customer to see and order what he needs. We also

may offer imprinted pens as promotional items packaged in a

"cookie" jar. These are only two of the three dozen ideas we have

in our project file."

In reality, Gilbert has two companies: the Hartman

group, the manufacturing arm of the company with 20-25 employees, and the sales company called Waterbury Marketing, Inc., with five

people. He leases the building in which they operate. "If this

GEL, re Gilbert, page 5

company achieves the potential of which I think it is capable, we

may have our own corporate headquarters someday. I would

even not rule out a public stock offering, although it is still too soon to say," Gilbert says.

"This change has been thrilling for our whole family,"

continues Gilbert. "When you work for a big company, your children

only see you when you come home to relax. Now we are all involved

in seeking the success of our new business. My wife has been very supportive and comes in whenever needed to help out. My daughter is in college and my son in high school so they work here during vacations. They see me now at my best and at my worst. And I think that is healthy for all of us."

"My advice to young people starting out in corporate life today is to take every job they offer you, particularly in different areas, because it is a part of your education, and will help prepare you for opportunities later on," says #.Gilbert. "Corporate life is a good background for anything."

Gilbert thinks it is important to identify your strengths and weaknesses. "My biggest asset is my ability to manage my business through other people. I think I am good at delegating responsibility and assisting my employees to accomplish goals and experience satisfaction."

"If I have any weakness it is that I want to do too much too soon. You must learn to pace yourself to the people and machines around you."

Bridgeport is one of the largest cities in Connecticut. It had its difficult years but is now on its way back. "We have no plans to move our business. A lot of exciting things are

GEL, re Gilbert, page 6

happening here and we are going to be a part of a great community," says Gilbert. He likes to work with young people and wants to become involved with community service projects, such as the United Way, with which he worked in the past. He likes to play tennis and golf when he has time.

"I like to start things and make them grow," Gilbert says. "I would not be happy just sitting back and watching.

However, I can't imagine that that will ever happen. There is always a better way to do something. And there are a lot of people in this world who are receptive to good products."

When you have your own business you experience every emotion. "Wonder, fear, panic, depression, stimulation, exhilaration - you name it," Gilbert says. "I have more problems than I have ever had and I am busier than I ever was. It's a Wonderful life."

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June Grayson

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Approximately 1,000 words

REB ROD - A NEW WAY TO RETIRE

Written by June Grayson

Photographed by Richard Grayson

Retirement no longer means the end of the story. For some people it is only the beginning of a new and exciting chapter in an already successful and productive life.

Clarence Bauer took early retirement so that he would have more time to hunt and fish. Now he is so busy making the

fishing rods that he hardly has time to use them.

Bauer and his wife Alice grew up in Chicago. At the age of 18 he went to work for General Mills. He stayed there 40 years, 30 of them in production and personnel management.

On vacations, Bauer and a fishing pal, a manufacturer's representative for a fishing rod company, talked of starting their own business.

Bauer wanted to run a business utilizing the principles he developed at General Mills and reflecting his own deeply felt religious beliefs as an active Lutheran layman.

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In 1976, age 58, Bauer retired from General Mills. Ray Bauer, their son, a tool and die maker, had just returned from service during the Vietnam war. Ray and Clarence became equal partners in REB ROD, the company named for Ray's initials and the "rebel" country in northwest Arkansas where they both moved with their families. Clarence and Alice bought their home on a bluff overlooking the White River, known for its trout fishing.

With the advice of their friend in the fishing rod business and \$10,000 initial investment, they rented their first building in Cotter, Arkansas, and began assembling fishing rods under their new brand name.

For the millions of fishermen in the United States, the market can be divided into two parts. In the low-price range are the well-made but modestly-priced rods sold by such retail giants as K-Mart and Wal-Mart and mass-produced in Korea, Taiwan, and Japan.

The avid fisherman soon outgrows these rods. He aspires to a rod designed specifically for a particular fish and fishing location. Retailers may handle hundreds of variations of fishing rods to supply these needs.

When Reb Rod started, it tried to compete with the low prices of the Orient suppliers. #

For the first six years, it was touch and go. Eventually, they had to invest almost \$70,000 of their own money in the business. "However, we never missed a payroll," Bauer says, "and I only had to call a supplier once to say his check would be late."

"That person became our biggest booster. He sent us our first private label customer who is still with us today. He said that no one had ever apologized to him for a late payment before."

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"Our business really took off in 1982 when we decided to concentrate on the private label upscale market. We no longer had to spend money on salesmen or advertising. The customers came to us. Word just gets around in this industry if you can provide quality and service. We have never been busier."

Reb Rod now operates out of its own new metal buildings in Flippin, Arkansas. There is plenty of room for expansion. Ray supervises production and designs and develops the factory equipment. Clarence plans operations and orders supplies. They both do customer contact and service. Alice helps wherever needed. They even hope that Bob Bauer, the elder son still in Illinois, will join the business and move with his family to Arkansas someday.

They buy the rod components from American manufacturers. They train their employees to assemble the parts and tie on the thread guides following the specifications given by the customer. They cover

the threads with a two-part liquid polymer. The rods vary from four to 12 feet in length, and are usually made of graphite, a space-age material. So far, they have made 111 different models but they will make any design a customer may order.

Last winter they had six additional employees and will expand gradually until they have at least 15. "Anyone can hire lots of people to get the job done," Bauer says. "Our goal is to be efficient with the people we have. We don't like to fire people - that's not fair to them. Moreover, it makes our unemployment insurance go up. We train our employees to do several jobs and try to level out production so we can keep them all working."

"We try to hire handicapped workers and one stayed with us for nine years. She said we were the only ones who ever gave #####

a chance. We want to be known as the best place to work in Flippin."

Wages are low in Arkansas, starting at the minimum of \$3.50 an hour. "We want to develop programs to share company profits with our employees," Bauer continues. "We have instituted a bonus program to reduce absenteeism - \$300.00 each quarter to every employee who has perfect attendance. We are still too small for

some comprehensive benefit programs but they will come."

"One reason for our success may be that we operate on a 10% markup for the profit on the final cost figure. One of our bank officers told me -you can't succeed with such a low margin# I just said to myself, I won't let this business fail. I wanted to prove that we could be successful doing it our way. I don't care how much our customers mark up our products. I figure that we can be successful if we only clear \$1.00 on each rod we make. One customer even asked if he could fly down and see our operation. couldn't believe that we could make a quality rod so economically."

"We tell our customers: once you work with us, we become an extension of your company and we will always do what is best for you. We're in the process of installing our own computer. In the meantime, we ask our customers to give us their own computer printout of their inventory position, their history of selling by each month of the year, and their backorder position. That way we can look at the figures and say - we better make #x# number of each kind of rod and have it to you by such a date. That way we save them money on inventory and level out our own production."

Reb Rod may soon have one problem. How do you stay small! enough to keep control.# To Clarence Bauer, also known to close friends as "Tiny" - a!! 76 inches and 230 pounds of him sma!! is beautifu!.

"Some people mistake bigness for greatness," says Bauer. "Small! businesses with less than 200 employees make up 90% of our country's economy. We have found a comfortable little market niche. We don't want to get too comfortable. You will never do a good job unless you are concerned about doing a good job."

Bauer sums it up. "The moral of the story is to do the best job you can and keep every one happy so no one looks for an opportunity to go someplace else."

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First NA Serial Rights
1,759 words

For: SUCCESSFUL AMERICAN ENTREPRENEUR
SMALL BUSINESS SOURCE, or any
other periodical extolling
business success

ARTICLE

BILL LAVICKA - RESTORATIONS

When Bill Lavicka wants something done well, he does it himself. A structural engineer, preservationist, and Navy officer on active duty during the Vietnam war, Lavicka owns Historic Boulevard Services. He rehabilitates older, income-producing properties in the Tri-Taylor Historic District on Chicago's Near West Side. Through his work he restores the homes, the churches, and the hearts of the people of Chicago.

Lavicka and his wife, Alys, formed their construction company as a sideline business in 1975 with no money and no financial backing. Now the company grosses over one million yearly with ten permanent employees.

"What we see today is a complete resurgence of the central cities from the inside out," explains Lavicka. "People who appreciate the commerce and culture of a city don't want to commute two to three hours a day. You can buy some of these old buildings for the same price as a cheap carpet - one or two dollars a square foot. After rehabilitation, you have a luxury dwelling."

Historic preservation evolved over the last twenty years as a grassroots business. Urban pioneers who restored their own homes developed the skills through on-the-job research and training. No schools taught the required courses. You had to contend with architects and developers who always wanted to tear down and build new. You had to fight with bankers who would not write mortgages on old houses. Now lenders know that urban restoration means money in the bank.

Spurred by the Historic Preservation Act that gives investment tax credit for the rehabilitation of historic

buildings, entrepreneurs throughout the United States have formed hundreds of small businesses to satisfy the demand for reconstruction. "You can start with one building that is undervalued and pyramid your way to a fortune," Lavicka says.

"Plenty of millionaires in Chicago have done just that."

Even though the investment tax credit offered by the Historic Preservation Act has been cut to 20 percent from 25 percent under tax reform, you can still make money in restorations, according to Lavicka.

The Act is a federal law but the states implement it. Illinois has its own inspectors who give invaluable advice. But you have to ask for the tax credit before the government can exert its policing authority. "A building designated for historic preservation is supposed to be in a historic district or be of historic interest itself. You try to keep the exterior true to the original concept. You don't want to sandblast it or change the outside window openings. If some element has been renovated badly in the past, you should restore it to pristine purity."

The Lavickas learned the business by restoring their own Chicago home, a Victorian mansion built in the 1880s by the Hines Lumber family. "It helped that I was a graduate engineer,"

Lavicka says. "I always loved antiques and I have a good feeling for old buildings. After we finished our home, we got our first commissions by word of mouth and business just took off from there."

"Old buildings have a wealth of ornamentation that you can't buy," Lavicka continues. "People are beginning to appreciate an old building for what it is, to repair what they can, and to replace the missing pieces in keeping with the original. We learned that you don't need to gut a building to do a good job but we usually replace the utilities, wiring, and plumbing. We add insulation to the ceilings and drywall over existing plaster. We redo the fireplaces so they work and save the staircases and other ornamental features."

The value of a building depends on many things. "It is not always what you have in it," Lavicka says. "Financially, it is best to buy and rehabilitate a building in a neighborhood that has been down and is now going up. Since the Historic Preservation Act requires that you hold a building for five years before reselling, you have the best chance for maximal appreciation under those conditions."

Lavicka never expects to run out of work. "There are plenty

of old buildings in Chicago. The problem is to get to them and fix them up before someone else tries to tear them down," Lavicka says.

To Lavicka, the logic of rehabilitating a Chicago home is unassailable. "The tragedy of our nation is that the median price of a house is now \$100,000," Lavicka says. "For that you get a little crate made out of 2x4's - a doll house in the suburbs."

"On the other hand, for \$20,000 to \$30,000 you can buy a decent house in Chicago with things that work, and maybe even a connecting flat that will help to pay your mortgage. And not in a bad neighborhood either."

What is a bad neighborhood in Chicago? "That is the big question. If they shoot you, it's a bad neighborhood. Most of the neighborhoods in Chicago outside of the central core area are good neighborhoods. Let's put it this way," explains Lavicka.

"Probably a third of them have never been considered bad, another third of them are now considered bad by the old European residents who resent the new arrivals just off the boat, and maybe a third of them are really kind of bad and you should stay out of them. I know a family who lived right next door to one of the housing projects for ten years and never had any kind of

trouble. Then they moved to River Forest and the first month someone bashed in their car and stole it."

Lavicka loves Chicago and its old homes. He also loves its old churches. "Beauty is what takes people out of the gutter," he says. "If you live in a place swarming with rats and cockroaches but you worship in one of the grand old churches, you can go into that place and be transformed into one of God's princes. You feel that you are somebody and you can do anything. People have to have beauty."

Although he is an Episcopalian, he is trying to save two old Catholic churches, St. Mary's of the Angels and Holy Family. "The Chicago Archdiocese wants to abandon them but their congregations want to restore them. We have drawn up proposals to show that the work can be done for much less than the Archdiocese estimates. These churches are works of art and their destruction would be a cultural crime."

He has already earned his credentials in the Chicago Archdiocese. "Our biggest project so far was the renovation of a monastery slated for demolition - Our Lady of Sorrows Basilica at Jackson and Kedzie streets. We put together a plan that gave them one hundred usable rooms. If they had torn it down and

built anew, they would have been lucky to end with up ten rooms."

Other builders tackle homes and churches, but Lavicka is the only Chicago builder to construct his own Vietnam Veterans Memorial. He did it himself with a little help from his friends. No committees, no formal fund raising, no political infighting.

The memorial rises from a 25-foot lot just south of five buildings that Lavicka renovated in the 800 block of South Oakley. An old Chicago lamp post illumines each corner. Two Buddhist dragons flank an entrance stone and symbolically protect the hallowed ground. Small marble stepping stones lead to the main structure at the back of the lot. Ten cast-iron columns painted blood-red soar to the sky from a concrete circle in which is embedded a black granite map of Vietnam. Vietnam Survivors Memorial, 1960-1975, America's Longest War.

Ever the scavenger, Lavicka rescued the columns from a gutted office building, the gargoyles from an abandoned Catholic church, and the lamp posts from an electric company. Friends and business associates donated money, materials, and labor.

The memorial cost \$50,000. (The national memorial in Washington, D.C., cost \$9 million; the state memorial in Springfield, Illinois, cost \$1 and 1/2 million). Lavicka has

established a non-profit foundation to own the lot and memorial and to maintain it in perpetuity.

Why did Lavicka undertake such a project? Lavicka served with a 700 man Seabee unit in northern Vietnam in 1967-1968. He came back; seven did not. Lavicka remembers every one.

"There's no doubt that I've always been a Don Quixote kind of guy," Lavicka muses. "Chicago's Welcome Home Vietnam Veterans Parade in 1986 inspired me but I wanted to do something myself. I owned this empty lot and I said - why not? I didn't need to ask anyone's permission. I didn't even need a building permit."

Does the memorial mean anything to Chicago veterans? Lavicka thinks that it will become a rallying point for the more than 200,000 Vietnam veterans in the metropolitan area.

"Remember that this is a survivors memorial," Lavicka stresses. "God bless those who didn't come back, but the survivors had the hardest time of all. Even before I finished this project, a guy called me on the phone one night and cried for thirty minutes. Twenty years of agony - a peaceful guy - he just got thrown into something and he never got over it and he never will. We never received any honor from the country that sent us there so now we are honoring each other. You did a good

job and I did a good job and welcome home at last."

The columns are placed far enough apart so that a wheelchair can enter the central circle. Anonymous visitors leave notes and flowers. "This is a happy place," Lavicka thinks. "You can find peace and healing here."

More than 500 people attended the dedication ceremony on November 7, 1987. Chicago's mounted police carried the flags. Neighborhood stores and restaurants donated food and beverages.

The Chicago Humanities Council sponsored a book-reading last June by Larry Heinemann, a Vietnam veteran and author of *Paco's Story*, winner of a national book award. Also in June a special 2,000 Balloon Release ceremony remembered the MIAs.

Lavicka hopes that the state of Illinois will deed its two empty lots adjoining the memorial to the foundation. This would provide additional space for seating, meditation, and special programs. The foundation also needs donations for upkeep and improvements. "Otherwise, I'll just keep coming over to mow the lawn myself."

Whatever it takes, Bill Lavicka will see it through.

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ROSE BOWLS

Written and photographed by June Grayson

If you love beautiful glass but have not yet decided what to collect, consider the rose bowl. The rose bowl is a decorative open bowl with crimped, pinched, or petal open top. In the Victorian home, it held fragrant rose petals or potpourri which served as air freshener.

Starting about 1880, almost every glass manufacturer made rose bowls in a variety of patterns and glass types including the finest art glass. You can find beautiful examples in Galle, Daum, Lalique, Peachblow, and Burmese glass. The bowls range in

size from three to seven inches in diameter.

Today, rose bowls are displayed as collections or can be used as accent pieces in any room.

The nicest aspect of starting a rose bowl collection is that almost every antique store still has some exquisite examples of this glass for sale, bringing success to every one of your treasure hunt outings.

A rose bowl collection can also be put to practical use. I like to see beautiful things enjoyed in every day life and displayed in practical situations throughout a home. You can make or buy your own potpourris and have your own lovely air fresheners (surely nicer than the tin squirt cans we pick up at the grocery store) to match the colors in any room of your home.

Most of the bowls pictured here are from the collection of Mrs. Jack McClure of North Aurora, Illinois. Jean Carrion and Pat Boyd, antique dealers, were kind enough to allow me to photograph this beautiful collection before they displayed it in their shops at Antique Market III, St. Charles, Illinois, and Oswego Antique Market, Oswego, Illinois.

The prices listed are approximations only and may vary with geographical location. If you have any further information on rose bowls, please do not hesitate to write to me at Grayson

Enterprises Ltd., POB 167, St. Charles, Illinois 60174.

1. Pressed pattern glass, clear, available for the beginning collector. \$25.00 - \$45.00.
2. Cut glass, footed, lead crystal, a larger bowl. \$65.00 - \$115.00
3. Large pressed glass, from 1930-1940, \$45.00 - \$55.00.
4. Late footed bowl, good red color. \$25.00 - \$35.00.
5. Apple green bowl with enameled flowers, circa 1910. \$65.00 - \$85.00.
6. Victorian cranberry glass, inverted hobs. \$65.00 - \$85.00.
7. Rubena glass, excellent color red gradually blending to clear glass, excellent example of crimped tops, the smaller bowl being the older. \$95.00 - \$165.00.
8. Opalescent blue hobnail, Fenton glass, circa 1941-1944, collectible as Fenton glass or as blue glass. \$110.00 - \$125.00
9. Footed opalescent pattern glass, lovely example of blue color. \$85.00 - \$95.00.
10. Footed beaded pattern, clear to opalescent. \$45.00 -

\$65.00.

11. Footed china bowl, with cutout latticed squares and hand painted violets. This is an especially lovely bowl and with the renewed interest in Violet collecting in all areas, it proves to be a favorite. \$165.00 - \$185.00.

12. Large footed china bowl, hand painted with roses, a true beauty. Dealers are seeing a resurgence of collecting of hand painted china, so this one is a true find. \$145.00 - \$165.00.

13. Pink satin glass, hand painted shell, Victorian, crimped top. \$265.00.

14. Pink satin glass, with cupid transfer. \$135.00

15. Louisa pattern, Westmoreland Glass Co., carnival iridescent, footed, a most desirable green color. \$65.00 - \$75.00.

16. Clear glass bowl, with enameled pattern of flowers, lilies of the valley (?), from 1930-1940. \$45.00 - \$55.00.

17. Amethyst swirl, with clear applied twisted base, late Victorian, wonderful color. \$75.00 - \$115.00. This bowl can be seen in this slide in top row second from the right. (It is not pictured singly in a slide). Also see slide #25 front right.

This group picture also shows as follows: back row: 1 - cut glass, 2 and 3 pattern glass, other jars as explained in single

slides.

18. Same bowls as above, different arrangement.

19. Top - blue opalescent hobnail Fenton. Bottom - left - light blue patterned glass, right - footed pattern glass clear to opalescent.

20. From top clockwise - pink to white satin glass with cupids, footed china with hand painted violets, satin glass shell pattern, footed china with hand painted roses.

21. Clear green glass with enameled flowers, other two bowls are green iridescent.

22. Four sizes of pressed glass bowls.

23. Three different sizes of Rubena glass bowls.

24. Three newer bowls. Clockwise from top: clear glass with enameled flowers, footed red bowl, cobalt blue bowl.

25. Clockwise from top - red inverted hob bowl, amethyst swirl with applied bottom of clear glass, clear cut glass.

26. Same as #20.

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i Approximately 2,000 words 1 Page #
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THE SEVEN ARE MUSUM

An American Success Story

Written by June Grayson

Photographs by Richard Grayson

Don't tell the Larry Donley family you can't make a fortune in
America today. They're doing it and they say that anyone can.
Moreover, they're doing it the good old American way - with hard
work, common sense, and integrity. Horatio Alger would be proud.

They've built a multi-million dollar antique business and entertainment complex in northern Illinois during the last 12 years and they make it all sound like fun and games.

If you like a three-ring circus, you'll love the Seven Acres Museum and its adjoining Antique Village and Village . . . Hal!. Open seven days a week from April 1st to November 1st,

Seven Acres, GEL,

page 2

it may be the only one of the hundred similar antique village reconstructions to offer a jam-packed entertainment schedule, especially on weekends.

Though the underlying theme is old America, you don't need to be into antiques to have fun. Indeed, their most popular yearly event is the 300-pound pig-wrestling contest held every July, with plenty of trophies for the volunteer participants.

Memorial Day weekends repeatedly attract the biggest crowds. Some out-of-state families return yearly and stay at a nearby trailer park. Armed and uniformed troops perform live on a

realistic outdoor battlefield during these "Military Days", there is an associated Military Collectibles Sale in the Village Hall, and the Museum features its outstanding permanent Military Relics exhibit. Kid games, fast foods, barbeques, and beverages abound. And if all of this patriotic fervor makes you want to enlist, the Illinois National Guard and the U. S. Army recruiters will be there to assist you.

Other featured recurrent events are an international Antique Phonograph and Music Box Show and Sale with 120 exhibitors, (some from Japan and Australia), an Antique Car Show, Civil War Days, a real midwest Corn Fest, and a Jesse James Bank Raid. Huge circus tents can be quickly erected to handle overflow crowds.

If you hate crowds, weekdays are the time to visit.

Seven Ac/page ..

Besides the military exhibit, the indoor Museum has an outstanding phonograph, music box, and music machine exhibit,
i
a Street of Yesteryear with old time stores and offices,
and - when you and the kids are tired - a free movie theater featuring old time films.

Walk out the Museum's back door into the courtyard of the Antique Village with its old time jailhouse, authentic hanging gallows, ice cream parlor, and more. Benches set amid colorful summer plantings invite you to enjoy a leisurely day of browsing and remembering. Ride the ponies and stagecoach. Whoop it up with the daily afternoon Wild West Show where the good guys always win. One modest admission fee covers all entertainment.

Obviously, this successful amusement park did not appear full-blown one day in the northern Illinois cornfields. How did it get there and who are L. C. Donley & Sons, Inc., its promoters?

Though a slice of Americana, Seven Acres had its genesis when sturdy immigrants from Czechoslovakia and Ireland settled in Berwyn, a southwest suburb of Chicago, sometimes known as "little Bohemia", and carved the good life for themselves on the basis of love of church, family, and hard work. They passed these values on to the children and grandchildren who own Seven Acres.

Larry Donley says, "When I was young my Dad told me I

had to work 16 hours a day. One-third of the day was for working, one-third for sleeping, and one-third for playing - but the work came first. By the time I was smart enough to figure out that a day only has 24 hours I was hooked. I've been working 16 hours a day ever since."

When Larry, age 20, and Helene, age 16, married in 1951 they already had several jobs. He was a gas station attendant, janitor, and landscaper, and she was a waitress and bookkeeper. In two years they owned their first business - when Larry bought out the gas station owner. Helene did the bookkeeping and cared for their sons Mike, now 32, and Randy, now 30.

In the Fifties, every gas station had to have an antique car parked at the front curb as an advertising gimmick. Larry wanted one, too (a Model T Ford) but he couldn't afford to buy it. No problem - he just scrounged for it. Chicago still had Maxwell Street, one of the world's greatest flea markets, where anything was for sale if you looked long enough. Randy remembers, "Every Sunday Dad would wake us up before dawn and we'd be down on Maxwell Street by 6.00 a.m., in time for the best bargains." Soon Larry had all the parts to build his own Model T. Ford. This same Ford has a place of honor in their antique village today.

In retrospect, that may have been the start of what Larry's family fondly calls his "antique pox" - an incurable disease evidenced by an irresistible urge to collect.

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Larry remembers his second acquisition vividly because it was the start of their present world-famous music and phonograph collection: an Edison turntable and horn. It cost \$5.00 because it was broken. Again no problem - Larry could repair anything.

Soon his gas station customers discovered that Larry would trade their attic items for his car repairs. In those days, people were still throwing gorgeous Victorian lamps out in the trash.

Randy remembers, "He didn't have any long range plans, he never dreamed we would have what we have here today, he just liked to buy and fix things - but there was one thing he would never do! He would never sell."

When there was no more storage room in the gas station, Larry bought old trucks and parked them behind his building.

The city fathers objected. They said the trucks were an eyesore. Eventually Larry and Helene bought their own warehouse.

Mike grew up to become a movie projectionist and Randy won a college football scholarship. He ruined his ankle the first year. "My folks would have paid my way but why would I want to go to college if I couldn't play football? For sure I didn't want to study."

With Randy home again, Larry, Helene, Mike, and Randy held family conferences. "We wanted to start a small family

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business with growth potential. The most successful businesses we knew were those where families stuck together and worked for a common goal," Randy explains.

After visiting an antique village in Wisconsin, they decided to start a similar business with their warehouse inventory. They formed L. C. Donley & Sons Amusement Enterprises Inc. and in 1973 bought seven acres of farm land west of Chicago just off

the I-90 to!!way. Though they !ater added more !and, they kept the origina! name. They hoped that enough Chicago area families wou!d drive one# hour to a new amusement attraction to make their business successfu!.

They started immediate construction of the main bui!ding, first finishing off a small apartment where RAndy cou!d !ive to supervise the work. To keep all of their options open, Mike kept his job and Helene and Larry continued to live in Berwyn and run the gas station. But they all spent their spare time at the new location.

The museum opened in August, 1974, stocked with the treasures Larry had collected and repaired over the preceding 20 years. Eight thousand peop!e attended the first month. Laughs Randy, "We cou###'t believe it. None of us knew what we were doing. We made so many mistakes and wasted so much money, especially on advertising, that many times we almost quit."

Now they know that their most effective advertising is their w#n 6,000 customer mailing list, supplemented by news-

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Seven Acres, GEL, page 7

paper and magazine articles.

That winter they worked non-stop to ready the Antique Village for the 1975 season. They close every year during December and January since then.

All of their exhibits came from Larry's eclectic hoards. They bought only one outside collection - to stock the blacksmith shop.

In 1979, finally confident of the success of Seven Acres, Larry and Helene sold the service station and their Berwyn home. They now live in a nearby farmhouse.

Since they still had antiques that did not fit their museum format, they remodeled a building

adjacent to the Union

for an antique mall in 1980. They keep one shop and rent to six other antique dealers. They also sell at area antique shows.

Larry and Randy are qualified antique appraisers, gaining all of their knowledge of antiques through their on-the-job training. "Surprisingly," Randy says, "our greatest profits now come from the antique business."

Observing that they needed another building for meetings and antique

shows, they built the Village Hall in 1981, with bar, dance floor, and seating for 400. Local organizations can rent it for conventions, Randy schedules Friday night polka or rock-and-roll dances, and some lucky families can even snare a free Saturday night for their wedding receptions -

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if they plan a year in advance.

Randy attributes their success to their good reputations.

"Since we don't live on a tourist path, we can't operate a rip-off. We depend on repeat business and some of our families come several times a year, year after year. As for our antiques, we always give honest appraisals, consistent with a fair profit for us later on." They are proud that they get many referrals from satisfied customers.

They are no pushovers, though, as one Wisconsin tavern owner found out. "We bought his old Bursen's Band Organ (a huge automatic music machine simulating band instruments and manufactured around 1930) for \$1,500 cash and carry. Larry paid

him the cash but then we discovered we couldn't get the darn thing out - they had built an addition around it. Larry told the owner - we paid for it and we're taking it. Dad just tore out of that tavern and in ten minutes came back with a borrowed electric saw and cut that organ into a zillion pieces! We found out later that the owner had "sold# the same organ that way several times. He went into bankruptcy the next week but we got our organ."

Though they have achieved their goal of creating a successful family business, they still think that America is the land of opportunity and that the antique business is a good way to go. "I am convinced that anyone can start today and make a million dollars in antiques over the next ten years and not even have to quit his regular job to do it," Randy says.

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Every year they add new attractions. "Dad would die if he had to stop building. And he's still scrounging. Last year he built

a log cabin from some old telephone poles he bought for \$5.00 each. He also added a replica of a gold mine behind the Village where a real old-time "prospector" demonstrates how to pan for gold. And the kids can try it too.

Even their pet burro got into the act by producing the subject of the "Name the New Baby Burro Contest".

They still work seven days a week, sixteen hours a day. Only Kelly, Mike's wife and a cancer patient nurse, is not active in the business. Randy's wife, Chris, a United Airlines flight attendant, works wherever needed on her days off.

Three full-time employees assist them all year. April is try-out time for the seasonal employees, usually high school and college students with acting, athletic, or gymnastic skills to feature in the Wild West shows and to work in the ticket booth, gift shop, and food booths. Last year Jim

Rossow, a high school drama teacher, created the winning character of "Tin Can" and won a summer job as an old western "geezer" sharing master of ceremony duties with Randy.

Don't look to the Donleys for those usual symbols of success - the foreign cars, designer labels, Harvard MBA's, nervous breakdowns, broken homes, and exotic vacation plans. They drive well-used cars from their favorite American manu-

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facturer, their jeans are washed and worn, and their respect and affection for each other is readily apparent. This may be one business where the owners have as much fun as the patrons.

As for vacations, Mike and Randy finally talked Larry and Helene into visiting California last year - but they had to call it a buying trip before they'd go.

Don't ask Randy to take a vacation either. "Where would I have more fun than right here?"

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THE KINGDOMS, THE POWER, AND THE GLORY
OF
AFRIOAN TRIBAL ART

Written by June Grayson, Photographed by Richard Grayson

You might say that E. Eliot Benezra, M. D., has a sub-specialty in masks. In his consulting room, this Chicago psychiatrist helps his patients find out what's behind their masks. In the African room of his suburban home, Dr. Benezra studies the origins of his own burgeoning collection of African tribal masks and sculptures. The insights gained from either discipline illuminate the other one. Modern man is not as different from members of those African tribes as he might think.

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"I have always been interested in the history of mankind with its vanishing art and cultures," says Dr. Benezra. "So ten years ago I went to Africa with a group of physicians from my medical society. I was eager to see African people in their everyday lives."

"But African was not the way I imagined it to be, although my fantasies were probably based on old Tarzan movies. We did get to see some native animals in a national park but our guide could almost call them by name. And we saw some ceremonial dances performed for tourists. The Africa I sought, however, had already disappeared."

"I did not think of Africa again until a dinner party five years later in a home filled with African art - bronzes, terracottas, wood carvings, figures, and masks. I finally saw in suburban Chicago what I had hoped to see in Africa - the very essence of its art and culture."

Dr. Benezra bought the first piece of his collection that very night from an African importer who also attended the party. The carved, wooden divination bowl remains one of his most prized possessions.

African art should never be called "primitive." In fact, it is highly sophisticated art, rich in its diversity. The truth is that primitive art in general, as well as the craftsmen and artists who create it, is not primitive at all, but the result of centuries old, elaborate traditions. Westerners still have a

long way to go to understand the cultures that produce such art.

African rock art has been dated back to 9,000 B.C. What the

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Europeans merchants and missionaries to Africa found from the fifteenth century onwards were not the simple, barbaric curios of a newly enlightened people but evidence of two thousand years of African creative genius.

It took the Parisian artists of the early twentieth century to proclaim the artistic merit of African tribal art. In fact, influences from African masks and statues have been found in the works of the Cubists and Surrealists. These artists insisted that naturalism was not the only way an artist could express himself and that African art represented a different, but no less valid, reality.

Picasso said that "primitive" sculpture has never been surpassed. In a painting by Picasso in 1907, *Les Femmes d'Alger*, the heads of the prancing nude figures are clearly based on African masks.

"African art is rooted in religion," continues Dr. Benezra. "And African religion is generally based on animism, the assumption that supernatural power resides in all parts of creation - human, animal, plants, rocks, and rivers - and that this power can be tapped, controlled, and directed by ritual means. Animism believes that both animate and inanimate objects possess an innate soul. Even the dead retain this force. So the departed ancestor spirit, the spirit of an animal killed in a hunt, or even the spirit of a tree cut down, may constitute a danger to the tribe until they appease it by sacrifice or other rituals. In the case of a dead ancestor, a sculpture or a mask may have to be made to provide a home for the wandering soul and no focus

that power #o help the living."

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"African art is conceptual, not naturalistic," Dr. Benezra says. "It does not represent an object as seen b# the eye. A mask does not represent fear. It is fear i#self. Each sculpture gives us a message about the mysteries of creation, religion, history, and social structure."

"Such animism is not too far-fetched from our western culture, espe#ially around Halloween," observes Dr. Benezra.

"Houses are haunted by ghosts. People are bewitched and cursed. Even though we deal with this humorously at Halloween, freaky things continue to happen throughout the whole year in our own lives and in the lives of others. I sometimes wonder if it is counterphobi# for me to have these art objects in my own home - perhaps a way of keeping un#onscious persona! fears of magic and mysticism at bay."

African #ribaI art usually refers to African south of the Sahara. Northern Africa developed differently because its Moslem religion proscribed the making of ima#es.

Most of Dr. Benezra's collection is from central and western African tribes. Since wood does not last in that climate, his wooden pieces are from this century. He usually buys from the importers he met at the dinner party when they return on their yearly trips to the United States. Some antique shops also specialize in African art.

A single mask may cost from \$100.00 to a \$1,000.00. Larger figures may cost several thousand dollars. Still, Dr. Benezra believes that an African art collection can only increase in value. "Fine art museums have elevated tribal art to a major art

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status," explains Dr. Benezra. "The Metropolitan Museum in New York has an outstanding collection of African art. Although most of the American collectors I know are white, I should think that collecting by black professionals will increase as they can afford to travel and buy the things that attest to their roots."

Happily, African art is not dying. Although some recent African political regimes have tried to stamp out tribal customs to promote modernization, most modern African leaders hope to

encourage the continuation of both traditional and modern artistic achievements.

If you travel to Africa today, you can probably start an African art collection by purchasing African "airport art" - ivory jewelry and hand-carved wooden figures in the Nairobi airport for \$5.00 to \$20.00.

"You can tell if a piece of African art is authentic or just made for the tourist trade," Dr. Benezra says. "Examine the masks for sweatmarks or erosion by termites."

Collectors who want one-of-a-kind pieces for their collections will probably have to establish a working relationship with a specific antique dealer or an African importer, as Dr. Benezra has.

Then comes the fun of research, for many dealers don't really know the background of an item which they may sell. Tribal characteristics can be recognized by the posture of an image, bodily proportions, the shape of the torso, details of a headdress, scarifications of the skin, the shape of the different features, the type of dress, and the ornamentation. Each tribe in Africa may have some unique feature that is

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"When you start a collection like this, you can never see how it is going to take over your life," continues Dr. Benezra. Even when Barbara says - enough, enough - I can only say - one more, one more."

According to Barbara Benezra, African art grows on you. "The more you are exposed to it, the more you appreciate it. You see different things. It is an adventure for both of us whenever we buy another piece."

"The nicest thing about this collection," Dr. Benezra continues, "is that my wife doesn't need to dust it. Repairs and maintenance are non-existent. In fact, the pieces should not be dusted, they should not be polished, and they should be left just the way they are after years, and years of exposure to the elements. They are supposed to be cracked and scratched. They do take up a lot of space, however, and that becomes a consideration."

"Art collections used to be restricted to kings, the ohuroh, and a privileged few," Dr. Benezra says. "Now collecting can be a passion of an ever-growing number of people. The use of masks has

been known in every culture - to hide and to reveal. We can only
enrich our own lives as we appreciate the lives of others."

SPORTSMED CENTER FOR FITNESS

Written by June Grayson, Photographed by Richard Grayson

According to Dr. Richard Dominguez in his book, TOTAL BODY TRAINING, "Sports medicine can help you live up to your physical Potential: Help for the healthy, hope for the injured, and aid to those who want maximum performance." It doesn't hurt, either, to have a membership at SportsMed Center for Fitness in Wheaton, Illinois.

Doctors Stephen Baker, Richard Dominguez, and Paul Groen are orthopedic surgeons with an enthusiastic commitment to sports medicine.

They are athletes themselves, as well as team physicians and consultants to several professional athletic teams, Midwest colleges, and high schools.

"We kept seeing people who became injured trying to become healthy - through no fault of their own. Many times these injuries occurred in small fitness facilities. We found a basic ignorance about how exercise should be conducted, what caused the injuries, and what over-exercising is," according to Dr. Paul Groen.

"We started out by doing consulting to health clubs about how to develop safe exercise programs. Finally we came to the point where we said - 'What we really need to do is build our own model health club, where the main emphasis is on SAFE exercise,'" Dr. Groen continues.

To the over 2,000 fitness devotees who are members of SportsMed, they succeeded admirably. This fitness center boasts of a 12 lap banked and cushioned indoor running track, a 60 foot lap swimming pool, whirlpool, steamrooms, sauna, exercise studio, free weights, basketball, volleyball and badminton courts, and progressive resistance equipment including both Nautilus and Eagle machines. All supervisors have degrees, usually in exercise physiology, and all instructors are

certified.

You can't just walk into SportsMed and plunk down the money for a membership, however. Each prospective member has an initial fitness evaluation by an exercise physiologist involving a submaximal stress test, fitness parameters, and culminating in a personal exercise prescription.

In addition, area doctors can write their own prescriptions for their patients for rehabilitation therapy and cardiovascular exercise programs under the constant supervision of the center's professional attendants.

How could so much be accomplished since the center opened in September, 1986?

"It was a horrendous undertaking for us," explains Dr. Groen. "Although we had a small physiotherapy and exercise ????? in our previous office building, we could not have started this facility from scratch. We were fortunate that we were able to buy an office building and warehouse previously owned by MAP (Medical Assistance Program) by rolling over the equity in our previous office."

"We moved our orthopedic offices into the office building in the fall of 1985 and immediately set about converting

the warehouse into our fitness center dream," continues Dr.

Groen.

"We had hoped to secure outside financing but when that fell through, the three of us continued on our own, determined to see it through."

"We bought the building complex as a three man partnership. We established a corporation to own and develop the fitness center."

"For the last three years, we have funneled all of our energies and all of our financial resources from our orthopedic practices into the center. Actually, we are pleased that it has done so well since we opened in September, 1986. We hope that the center will be self-sustaining in another year and then we can work on our indebtedness for the building."

"In our business dealings we always remember that we are primarily physicians and we don't try to be businessmen other than providing the entrepreneurial component and medical expertise. We always contract with the best outside consultants we can find to put our concepts into effect."

Dr. Groen believes that the "fitness craze" will continue but that it will develop into medical necessity.

"The medical problems we see today," explains Dr.

Groen, "are primarily lifestyle problems. How to live, what to eat, how to be active, what habits to make or break. People know enough already to better their lives and increase their life span even if they don't incorporate those principles into their lives."

"We predict that insurance companies are going to demand certain levels of fitness if you want to obtain insurance and they are going to put surcharges on people who are not fit."

"We have some of the answers here at SportsMed."

#####

OUR PURPOSE

With the dedication of this statue, we, the present inhabitants of the Fox River Valley, honor the memory of the Potawatomi Indian Nation. They called themselves the Neshnabek which translates literally as the People. They hunted these lands, they fished these streams, they planted these fields for almost one hundred years. We owe them our gratitude and respect. Many a pioneer was saved by them during the Black Hawk Indian War. Many a pioneer was sustained by them in hard times. They were generally a peaceful race whose only wish was to co-exist with their white neighbors.

THE PROJECT

In 1985, members of the St. Charles Rotary Club suggested a new community service project: replace the Pottawatomie Park Indian statue that had been vandalized and destroyed in 1965.

What gave hope that such an ambitious goal might be feasible was that the Rotary Club already had the sculptor. Guy Bellavar, a new resident and Rotary Club member, would donate much of his work on the statue.

As interest spread, St. Charles business leaders proposed that a special organization be created that would allow the whole community to participate in the project.

Therefore, in early 1986, the Pottawatomi Indian Statue

Fund, Inc., was founded to raise the funds and guide the project to its successful conclusion. Imaginations soared. Make a bigger Indian. Put it where everyone could see it. The committee evaluated multiple sites. The bank of the Fox River adjacent to the river walk seemed the logical place. The city would donate the use of the land.

To promote further community interest, Bellavar spent April and May of 1987 at the St. Charles Mall where he sculpted the styrofoam model for the statue.

School children collected their pennies. Businesses donated money and services. Donors of \$250 or more have their names immortalized on a bronze plaque.

Cash donations ultimately exceeded \$85,000. The value of additional volunteer services and materials is incalculable.

THE STATUE

In the language of the Potawatomi, neshnabewokamek means "leader of the people". The new statue represents one of those

leaders. Though symbolic, it is historically accurate. Like the people he represents, this Indian braves the world and the elements. The rugged, inscrutable face looks westward across the river. His long hair blows freely in the wind. A bearskin robe partially covers his deerskin shirt and leggings. He holds a "calumet", a peace pipe.

The statue stands on the east side of the Fox River a few hundred feet north of the Main Street bridge. The city accepts

ownership of the statue and will maintain it in perpetuity.

The base of poured and reinforced concrete is six feet high and eight by ten feet wide. Bronze plaques are embedded on three of the four sides. The rest of the base is finished with crushed stone to match the wall of the river bank.

The styrofoam model was made in 120 separate pieces which were sent to the Artworks Foundry, Lawrenceville, Pa., for casting. The 120 separate bronze pieces were then welded together and the seams chased so as to be invisible. After assembly, the entire statue was sandblasted and painted with a chemical solution to give it the final patina.

Fifteen and a half feet tall, the hollow statue contains almost four tons of bronze. The bronze is one-half inch thick for the feet and legs but tapers gradually to one-fourth inch thick for the head.

THE SCULPTOR

Guy Bellavar took every art course his schools offered. He

was also a high school gymnast, a college graduate with an economics degree, and a Xerox Company sales representative. But the need to create brought him back to the art world where he has worked full time since 1976. Some of his commissioned works can be seen at H. J. Heinz Corp., Pittsburgh, Pa.; Ram Construction Co., Canonsburg, Pa.; Arthur Anderson & Co. Center for Professional Development, St. Charles, Il. and Computer Bay, St.

Charles, II.

THE PREVIOUS STATUE

The head is all that remains of the first Pottawatomie Indian statue dedicated on August 19, 1915 by Wilfred M. Doherty with these words:

"A great moralist might find in this statue a sermon in bronze. The same great blue sky, the same green woodland, the same gliding river which those keen eyes delighted in, are here today...There is in every human heart an appreciation of nature and nature's beauty, and an instinctive interest in the people of the past. This vicinity is rich in Indian legend and tradition. The Pottawatomie immigrated from Canada at an early date in the history of this territory. The last of the red men to leave this region were the Pottawatomie who were driven westward in 1835-1836. The valley of the Fox was their favorite abiding place and their

sorrow when removed was deep and bitter."

THE HISTORY OF THE POTAWATOMI

Glacial ice covered much of North America when the forbears of American Indians entered the unpopulated New World 10,000 to 20,000 years ago. They came from Asia across the Bering Strait

into Alaska. As the last Ice Age receded, streams, flowers, meadows, and forests appeared in all their grandeur. The northern lakes of Wisconsin and Michigan teemed with wild rice and waterfowl. A copper culture thrived near Lake Superior before 3,000 B.C. Later, the mysterious mound builders inhabited the shores of the Ohio and Mississippi Rivers and their tributaries, including the Fox.

The northeastern Woodland Indians entered our written history through reports of French explorers who set up a vast fur-trading system by 1612 - eight years before the Pilgrims landed at Plymouth Rock.

The Indians generally welcomed the French, whose emphasis was on trade. The English, however, were interested in land acquisition and permanent settlements. They felt an obligation to make formal agreements and buy the land from the presumed Indian landholders.

The United States even stated this policy in the Northwest Ordinance of 1787, one of the first declarations of the new U. S. Congress:

"The utmost good faith shall always be

observed toward the Indians, their lands and
property shall never be taken from them without
their consent; and in their property, rights, and
liberty, they shall never be invaded or disturbed,
unless in just and lawful wars authorized by
Congress; but laws founded in justice and humanity shall
from time to time be made, for preventing wrongs done to

them, and for preserving peace and friendship with them."

The Potawatomi originated in lower Canada and upper Michigan. Indian population pressures pushed the Potawatomi southward along both shores of Lake Michigan and into northern Indiana and Illinois. Their large scale colonization in Illinois occurred after 1750. Their semi-nomadic villages stretched from the Rock River on the west, south to Peoria, and east to Lake Michigan.

As the white settlers continued their relentless westward advance, encroachment on Indian lands increased. Respect for Indian rights did not last long. The European settlers felt that they had a "manifest destiny" to subdue and settle the land.

Alexis de Tocqueville wrote in 1831:

"The Europeans continued to surround the Indians on every side. The Indians were isolated in their own country and their race only constituted a little colony of troublesome strangers in the midst of a numerous and dominant people."

The long years of border clashes and Indian wars inevitably

culminated in the defeat of the Indians. The Indians ceded all of their claims to their lands in multiple peace treaties.

Shabni (Shabonna), a peace chief and spokesman for the Potawatomi, was born in Ohio in 1775 and died in 1859. A true friend of the white settlers, he observed:

"In my youthful days, I have seen large herds of buffalo on these prairies but they are here no more.

For hundreds of miles no white man lived but now trading

posts and settlers are found throughout the country, and in a few years the smoke from their cabins will ascend from every grove....The red man must leave the land of his youth and find a new home in the far west.

The armies of the whites are without number, like the sands of the sea."

THE NAME

Since the Potawatomi had no written language there is no correct spelling of the name. In all, there have been more than 140 different spellings - from Pououtouatami, to Patawatamay, to Pottawatomie, and finally to the modern accepted spelling of Potawatomi. The meaning of the word is also disputed, although some have called them the "Keepers or Blowers of the Fire".

THE CHIEFS

The Native American people had what was one of the most

republican forms of government ever devised. There were no kings, queens, chiefs, or all-powerful rulers of any kind.

Native Americans had "leaders". Some were civil leaders, others were religious and warrior leaders. The Potawatomi called their leaders Okama. They became leaders because of their abilities, valor, and charisma. But they could not command, they could only lead.

THE DAILY LIFE

The Potawatomi formed large villages along streams or rivers. They were expert canoe makers and relied heavily on fish for food. Hunters killed deer, elk, bear, buffalo, and small game. Fish and game not eaten immediately were dried for winter use.

Women planted small fields of corn, beans, peas, squashes, melons, and tobacco. They gathered wild nuts, roots, and berries. They made wooden baskets and bags. They used animal skins to form other containers.

The Potawatomi constructed wooden summer houses of rectangular shape with high arched roofs of elm or cedar bark. In the winter they lived in domed wigwams constructed of saplings and covered with animal skins. Smoke from the central hearth escaped through an opening in the roof.

INDIAN NAMES

Ashkibi - The New River

Awbenabi - He Looks Back

Kakak - The Duck Hawk

Kiwani - The Lost One

Matchigzhek - The Big Sky

Menokwet - Banked Cloud

Mzhikteno - Thunder Coming Down

Mwas - The Little Wolf

Nibakwa - He Walks at Night

Nokamin - The Early Spring

Onaxa - He Flies Away

Okamanse - The Young Leader

Shabni - He Has Paved Through

Sebekwa - River Woman

Wabansi - The First Light

Wamigo - The Thunderbird

GEL

page 9

ST. CHARLES, ILLINOIS - THE PRIDE OF THE FOX

Written by June Grayson

It's 19,000 residents will tell You quite simply: St.

Charles, Illinois, is the best of all possible worlds.

This 150 year old town, nestled on both banks of the Fox River one hour west of Chicago's Loop, seeks to preserve its small town charm and conservative values while it confronts the inevitable challenges of urban expansion.

That it is able to do this successfully is a tribute to the tenacity and vision of its local merchants, entrepreneurs, and governmental officials.

The beautiful river has always been the heart of St.

Charles. Prehistoric Indians built their burial mounds on its banks. The Fox, Sac, Winnebagos, and Pottawattomie Indian tribes fished its waters. Yankee settlers from New England built their log cabins on the river banks where the Main Street bridge is now. The town grew as it provided support for the expanding farm community.

Farms still adjoin St. Charles but now the wooded

hills hide housing developments instead of corn fields.

Homesteading in St. Charles is no longer cheap,

however. New homes and townhouses range in price from \$98,900 to \$300,000. If you have your own lot and builder, you are limited only by your imagination and bank account. In fact, one of the few complaints about St. Charles is that "our children can't afford to buy a home here."

Still, those dollars purchase considerably more

quality of life in St. Charles than in some of the larger nearby communities. In addition, home buyers who some day may face a

corporate transfer are convinced that the St. Charles area offers the best real estate investment around.

St. Charles commuters can take the Northwestern train in nearby Geneva or easily access the tollways by driving ten miles either north or south. That is just far enough so that St. Charles has been able to avoid the congestion and rampant commercial development that plague the communities adjoining the burgeoning I-90 and I-5 corridors.

"We intend to keep the small town flavor of St. Charles," says Mayor Fred Norris, "by continually upgrading its natural beauty. We have developed a comprehensive community Plan. We have laws against commercial strip zoning. In some areas we insist on a 50 foot green belt setback between highway and buildings to enhance appearances."

St. Charles has almost completed the beautification of its river banks. Its 22 miles of bike trails are part of a trail that now extends from Aurora to South Elgin and eventually to Dundee. St. Charles police patrol its share of the trails to prevent vandalism.

The St. Charles Park District has 650 acres of parks, open space, and green belts under its jurisdiction. By comparison, Geneva and Batavia to the south, with populations similar to St. Charles, have 150 acres and 100 acres respectively.

The public school system gets high marks from parents seeking to maximize their children's educational opportunities. The high school swim team is championship material. How many other high schools in towns of 19,000 have an adjoining sports and recreation building with an Olympic size swimming pool and a cultural arts center with professional stage equipment available for high school drama and music performances?

Moreover, these amenities were not purchased only with tax dollars. Indeed, newcomers may not even be aware that the quality of life that attracted them to St. Charles is due in large part to the generosity of local philanthropists, the Baker and Norris families. They were the heirs of "Bet-A-Million" Gates, who made a fortune in barbed wire and Texaco oil around the turn of the century. His wealth transformed this sleepy little river town into a prosperous community brimming with cultural advantages.

No fairy godmother could have done more. Their gifts financed the following St. Charles improvements in whole or in part: Baker Community Center, Hotel Baker, .Baker Methodist Church, Arcada Theater, St. Charles National Bank, the State Bank of St. Charles, Delnor Hospital, St. Charles Country Club, Municipal Center, Illinois Street four lane bridge, and for the new high school, Norris Recreation Center, and Norris Cultural Arts Building.

Still, St. Charles is not immune to problems. "We have downtown congestion from the convergence of Highways 64, 31, and 25," according to Mayor Norris. "Studies show that one of three cars in the downtown area is only passing through. If we can provide a third Fox River bridge for a Highway 64 bypass, we can relieve that congestion and improve the downtown business district at the same time."

Downtown St. Charles can still use help. When outlying malls enticed downtown merchants, Main Street was left with empty stores and underutilized commercial space.

When economic deterioration sets in, social deterioration will follow. Then it may be too late to revitalize

an area.

Fortunately, merchants and entrepreneurs prevented social deterioration in St. Charles. According to Terry Grove, local businessman and real estate developer, "You have to provide new reasons for people to come into the downtown area. You have to draw tourists as well as residents. You do this by creating an image of downtown as a place to go to have fun."

Jane Moore, local interior decorator, developed the first specialty shopping area in downtown St. Charles, the successful and picturesque "Century Corners". Grove and his wife saw possibilities in an empty Catholic church, converting it into one of the Valley's finest restaurants and also a part of the revitalized "Old St. Charles" district.

Grove promoted the concept of St. Charles as the new Antique Center of the midwest. He converted several empty downtown buildings into Antique Markets I, II, and III.

Don Kahn, Bruce Olerking, and Richard Berkout, St. Charles entrepreneurs - in a great leap of faith in St. Charles - converted some abandoned factory buildings into two exciting

shopping areas - Fox Island Square and the Piano Factory Mall.

Now additional private investors, showing their faith in the are constructing the first new building in the down town in ten years. The plan will use the "mini-mall" concept, where the main entrances front on private courts instead of a busy street.

This is only the first step in a plan now before the City Council that seeks to develop multiple mini-malls throughout the whole downtown.

Clearly, St. Charles is on a roll. The central business district lives. The river is clean again. The fish are biting. Even the Indians are coming back

Thanks to the efforts of a non-profit committee headed by Joe Anderson and Max Hunt, local businessmen, St. Charles will install a huge bronze statue of a magnificent Pottawattomie Indian in October, 1987.

The statue on the east bank of the Fox River will be visible from the Main Street bridge.

The Pottawattomie befriended the early St. Charles settlers. Now St. Charles honors those caretakers who bequeathed . .to them this lovely Eden.

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Sidebar

A DAY IN THE COUNTRY

ST. CHARLES, ILLINOIS -THE PLACE YOU GO TO HAVE FUN

Written by June Grayson

An antique lover's dream of heaven must look something like St. Charles. St. Charles is now recognized as the antique capital of mid-America.

Governor "Big Jim" Thompson has been known to buy and sell at the Kane County Flea Market, the largest Antique Flea Market in the world.

Held the first Sunday of each month the year around,
it has never been canceled - rain, sleet, snow, and blizzards
notwithstanding.

Over a quarter million visitors a year pay the modest
\$2.00 admission fee to rummage through the wares of over 1,000
dealers indoors and out. Gates open at 7.00 am and you can buy a
hearty breakfast on the grounds (312-377-2252).

Bring plenty of energy and money because it would be
a shame if you did not also visit the more than 70 additional
antique dealers clustered in several downtown buildings. All are
within easy walking distance of one another on or near Main

Street, Highway 64, on both sides of the Fox River.
"Shared clerking" arrangements enable them all to stay open daily
the year around, including many holidays.

Plan to attend the special interest antique, crafts,
and collectibles shows scheduled throughout the year at the new
RIVER EXPO Center on the Fox River or the new MEGA Center at
Pheasant Run Resort east of town.

Coordinate your buying or "just-looking" sprees with

special events planned throughout the year: the Greek Festival in May, the famous Mid-American Canoe Race in June, the Scarecrow Festival in October, and the Christmas Tree Showcase in December.

You may #also enjoy the Piano Factory Mall¹, a newly opened center reborn in an abandoned factory on the Fox River. Its 500 parking spaces are jammed every weekend.

If museums are your thing, you will find them in St. Charles. The William Beith House, one of the few surviving Limestone dwellings in the Greek Revival style, is just north of the Piano Factory Mall. The Durant-Hunt Museum is a few blocks northeast of the downtown business district. The Durant-Peterson House and the Pioneer Sholes School have been lovingly restored at the LeRoy Oakes Forest Preserve. The Garfield Farm Museum (312-584-8485) is now being developed as an 1840s working farm. All of these museums are usually open on Sunday afternoon throughout the summer as well as other times by special appointment.

Plan on Sunday Brunch at Hotel Baker (312-584-2100) with its Art Deco styling and outdoor rose gardens. Savor the homemade soups and rich Pennsylvania Dutch desserts at the

Inglenook Pantry (312-377-0373). Dine in splendor at the Old Church Inn with its real pews for seating and stained glass windows for the repose of your soul. Overlook the river from the picture windows of Salerno's On The Fox (312-584-7000) or the Manor Restaurant (312-584-2469). Sit on the outdoor deck under the colorful umbrellas of the Eric and Me Riverside Tavern (312-377-9222).

Pig out just this once on Colonial Ice Cream, a favorite hometown treat, at its two restaurants in town (312-584-0088). The Galleon with its New Orleans decor and Cajun cooking (312-377-3333) and Rex's Cork & Fork with its scrumptious salad bar (312-584-6708) are on the east side. You can probably find your favorite franchise restaurant either east or west of downtown on Main Street.

If you conclude that you can't do all of this in one day, arrange a getaway weekend at the Best Western Inn (312-584-4550), the Dunham Inn (312-584-5300), the Pheasant Run Resort (312-584-6300), or one of the charming little bed and breakfast inns.

For further information, contact the St. Charles

Visitors and Convention Bureau, POB 11, St. Charles, Illinois

60174, telephone 312-377-6161.

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Page 1 Approximately 1,500 words

THE OTHER SPORTS SUPERSTARS: THE SPECIALISTS IN SPORTS MEDICINE

Written by June Grayson

Photographed by Richard Grayson

ADVICE FROM THE EXPERTS

Sports superstars perform in public for all the world to see. Chi Chi Rodriguez drives the golf ball straight down the fairway to clinch another win on the pro circuit. Batata is the top scorer for the Chicago Sting in 26 consecutive contests. It's hard to miss Ron Rivera, the Chicago Bears' linebacker, all 75 inches and 240 pounds of him. Ozzie Guillen, 1985 American League Baseball rookie of the year, plays shortstop for the White Sox.

The sports pages don't headline the names of Barbara

Loscosso Bergin-Nader, Hugo Cuadros, Richard Dominguez, and Carlos Prietto. You may never see their faces on your television screen.

Yet they are involved in sports, too. They are typical members of an important specialty: doctors in sports medicine.

In fifty orthopedic surgeons founded the American Orthopedic for Sports Medicine. Another national organization, the American College of Sportsmedicine, unites all health

professionals, as well as physicians, who work in this field. Now there are many other national organizations dedicated to the advancement of sports medicine.

These health professionals have special training in medicine and exercise physiology, they have done research into health and physical rehabilitation, and they are dedicated to the welfare of those athletes and patients entrusted to their care.

They have developed scientific principles that apply not only to top athletes who seek to attain that "peak conditioning" that will lead to "peak performance" but will also apply to middleaged adults who want to avoid the onset of heart disease, diabetes, or other degenerative diseases.

Drs. Bergin, Dominguez, and Prietto are orthopedic surgeons.

Dr. Cuadros is a cardiologist. All four are active in

sports medicine as doctors for athletic teams. All four also have their own private medical practice. All four are Hispanic doctors

who know firsthand the problems that their Hispanic patients face in their daily lives.

"Generally speaking," Dr. Bergin says, "Hispanic patients resist medical treatment. We tend to bear the pain. I think it is part of our cultural heritage. Hispanics also may be uncomfortable about leaving the areas where they live and going to see people who don't speak Spanish."

"It always amazes me that doctors who have Hispanic patients don't learn to speak Spanish. I speak Spanish to all of my Hispanic patients. I think this puts them at ease. In fact, we won't hire

anyone to work in our office who does not speak Spanish."

"Hispanic children don't want to be taken out of the game," continues Dr. Bergin. "We know they get hurt. We even see them fall and grab that part of the body which is hurt. Yet they will jump right up and say - 'it's nothing' - because they want to

stay in the game. Their families feel the same way."

Dr. Dominguez knows first hand of the "macho stoicism" that keeps Hispanics from seeking needed medical care. "My Mexican father survived three heart attacks on sheer grit alone. Of course, that is not the way to do it. Some sportsmen I know will not seek medical help until they completely collapse. Hispanics may also fear hospitals, because they view a hospital as the place you go to die."

Dr. Cuadros thinks that Hispanics act just like other Americans as soon as the language problem is overcome. Until then, they find it hard to come right out and say - I have this kind of problem.

"Hispanics don't have any unique genetic problems," Dr. Cuadros says. "However, I wish that all doctors who serve Hispanics would check them for parasite infestation. South of Rio Bravo everyone has parasites without knowing it. Parasites make you feel weak and can cause gastro-intestinal problems. Yet they can be completely eradicated with the proper treatment."

Unless you are an athlete in a team sport, you may not know a sports doctor personally. You may have seen one run out on a playing field to examine an injured athlete before he is moved.

But most of a sports physician's work is done behind the scenes.

He or she may give emergency care at the scene of an accident and later provide medical or surgical treatment as indicated at a hospital and decide what rehabilitation therapy is needed in order to return the patient to full recovery.

But now in sports medicine, as well as in other medical specialties, the emphasis is on preventing injuries and illnesses before they start.

As Dr. Dominguez says, "It used to be that I would gauge how successful I was by how many patients I had in the hospital. Now when I have someone in the hospital I wonder what I am doing wrong."

Dr. Prietto states that the most frequent sports injury involves the knee. "The knee is asked to perform the most complex movements and is always exposed to injury. Our surgical techniques are much more effective than only a few years ago. Since most sports physicians are first trained as orthopedic surgeons, they will wish to continue their orthopedic practices so as to keep up their surgical skills rather than do sports medicine full time."

This explains why most Orthopedic surgeons are also

specialists in arthroscopic surgery. Ten years ago a joint injury may have led to a surgical operation, a ten day hospital stay, and a recovery period of several weeks.

Now with the medical instrument known as the arthroscope, joint surgery can be performed through an incision so small that it won't even need suturing. A local anesthetic can be used, and

the patient can go home the same day and return to work in two or three days.

The White Sox baseball club has a team physician who is an orthopedist. They also have Dr. Cuadros in charge of medical problems and physical examinations. Dr. Cuadros is a specialist in internal medicine with a subspecialty in cardiology.

Dr. Cuadros says, "In cardiology we are very much aware of the importance of physical activity. One of the reasons that coronary heart disease is so prevalent in this country is that we don't get enough exercise. That also leads to obesity. Even our children don't always eat right or exercise enough."

"Parents should be very firm and not allow children to watch television when they should be playing. The television should never become a baby sitter. One or two hours a day of

television viewing is enough," says Dr. Cuadros.

"Americans are beginning to realize that they should continue regular physical exercise all of their lives. I want Hispanics to realize that, too. Especially the older Hispanic women who don't do anything but stay home," Dr. Cuadros says. "You don't need any special equipment to get up in the morning and go for a walk. And for people past forty, walking is the best exercise that there is. If you will walk fast for just 15-20 minutes a day at least three times a week, you will see a difference in your appearance in two months. And I guarantee you will feel better, too."

Dr. Bergin says, "I ask all of my patients to engage in

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regular physical exercise. I urge all of my women patients to take calcium supplements. I am a runner myself, and I am happy to say that I am seeing more Hispanics out running now than there used to be."

The United States is in the midst of a sports explosion that shows no signs of abating. Sports medicine is still an exciting and

expanding field. That is why sports physicians see new opportunities for people in sports careers.

"I would like to see more Hispanics consider a career in sports medicine," says Dr. Prietto. "Here in southern California Hispanics are well represented in sports in elementary and high schools. But we don't have enough Hispanics in college and professional sports. Perhaps these figures will improve as more Hispanics go to college. I would encourage anyone interested in sports to consider a career in sports medicine. You don't need to become a doctor to do this. You can become a trainer, a physical therapist, or an exercise physiologist, for example. You will be well rewarded."

To paraphrase a sentence from TOTAL BODY TRAINING written by Dr. Dominguez: "No matter what your age or sex, sports medicine can help you live up to your physical potential: help for the healthy, hope for the injured, and aid to those who want maximum performance."

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SIDEBAR 1

WHAT IS THE BEST SPORT FOR YOU AND YOUR CHILDREN?

If you think that football is a dangerous sport, you are not the only one. So does the National Athletic Trainers' Association.

According to a study that group conducted in 1986, 37 percent of high school football players suffered at least one injury. Although 75% of the injuries were minor, sidelining the player for less than one week, almost 10% of them were severe enough to incapacitate a player for longer than three weeks.

Almost 15% of the injuries involved the knee and 10% of them were severe enough to require surgery.

The most common cause of injury was "direct contact" during practice sessions.

The most severe injuries occurred when a player returned too soon after a minor injury from which he had not completely recovered.

Here are the sports that athletes--experts and their families pursue.

Dr. Bergin is a runner who competes in 10 kilometer races. She plans to start her daughter, who is almost two, in swimming lessons this

summer. she says, "I think that it is especially

important for girls to become involved in team sports. I will always regret that my high schools did not offer team competition for girls. I am six feet tall and would have been good at basketball.

Even though there is a danger of too much parental pressure,

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statistics show that less injuries occur in organized sports than in street play."

Dr. Cuadros plays tennis five times a week between 6.00 am and 8.00 am at a court half way between his home and office. His son is "nuts" about sports and pitches for his college baseball team.

Dr. Dominguez is a runner and has competed in marathons in the past. He says, "It is never too early for people to take up sports. But parents shouldn't "push" their children. We want to avoid the "overuse syndrome", which can occur with too much pressure in organized sports. Soccer is the #1 sport for children, swimming is good- all of my nine children swim and play soccer, except the youngest child, who is not yet two years old. Basketball and volleyball are good team

sports. I would not prevent my children from playing any sport they wanted to, but I am not enthusiastic about football because of the injury rate. Ice hockey is good until the college and professional level - and then it gets brutal. Gymnastics, especially for girls, has the highest injury rate of all high school sports.

Dr. Prietto has run in triathlons as well as marathons. He no longer trains as much, but still exercises four times a week by swimming, biking, and golfing. He says, "I don't believe in pushing my children, but they all like sports and have been in soccer, football, baseball, basketball - whatever they choose, when they choose it. All except my youngest child who is not yet two."

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. SIDEBAR 2

MEET OUR EXPERTS

BARBARA LOSCOSSO BERGIN-NADER, M.D. is an orthopedic

surgeon with Westlake Orthopedics, Sports & Rehabilitation

##ssociates in Austin, Texas. Her mother is from Monterey, Mexico. She and her husband, also a physician, have one daughter.

She has participated in the care of many high school athletic teams.

HUGO F. CUADROS, M.D. is a specialist in Internal Medicine with a sub-specialty in cardiology. He attended medical school in Bolivia and is the only member of his family to move to the United States. He met his wife when he attended Northwestern University School of Medicine for his post-graduate training. Now he is chief of cardiology at a Chicago area hospital, an assistant professor at Rush Medical School, and a team physician for the Chicago White Sox, all in addition to his private medical practice.

RICHARD H. DOMINGUEZ, M.D. is an orthopedic surgeon with a private practice in sports medicine and arthroscopic surgery. His offices are at SPORTSMED in Carol Stream, a Chicago area suburb. He is also CO-Founder and Co-Medical Director of SportsMed Center for Fitness, adjoining his office. He serves as a team Physician for local high schools, he accompanied the U.S. Swim Team to the Goodwill Games in Moscow in 1986, and he is the orthopedic consultant to the Chicago STING professional soccer team. He has written the popular books, "The Complete Book of Sports Medicine" and

"Total Body Training".

CARLOS A. PRIETTO, M.D. is an orthopedic surgeon in Orange, California. He is an associate Professor in Orthopedic Surgery at the College of Medicine, University of California-Irvine. He is the team physician for several area high schools as well as for the 400 or more athletes at the University of California-Irvine. He has written extensively for many medical journals. He is now involved in research for the Orthopedic Research and Education Foundation - and in addition to his private practice in orthopedic surgery.

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AN AMERICAN ENTREPRENEUR

TERRY GROVE - DOWN-TOWN BOOSTER

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Written by June Grayson

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Photographs by Richard Grayson

"#.'

How do you revitalize Main Street, U.S.A.?

If you need a script, Terry Grove could write it. Grove

.. "##'

is a St. Charles, Illinois, businessman and real estate developer

' '#' who has evolved his own promotional ideas even as he has bought
#.#.###' #.and sold down-town properties. At first, these ideas might seem

!.'#'

ove#blown, even manic, but they work. Other communities already

find them worth copying.

.' ' It is no secret that the automobile and the shopping

.'"

mall have changed the way Americans shop, perhaps forever. Some

business districts even die.

That did not happen in St. Charles.

"You have to provide new reasons for people to come into

'#..'

the down-town area,"according to Grove. "The residents do not

#"'..' come because they are driving to the malls to shop. You have to

draw tourists. You do that by creating an image of the down-town

#'..#', district as a place to go to have fun."

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"" . . There are a lot of ways to have fun in down-town St.

"" . Charles. Some of those ways are the ideas of Terry Grove.

Board the bright-red, British, double-decker bus at any

..#.# of the city motels to make the rounds of the sightseeing areas.

.Stop at "Century Corners" which anchors the east end of down-town

-#" _

#####. with it's turn-of-the-century restored shops and homes andaaPPenn-

sylvania Dutch restaurant. Hop on the bus again for the west end '#..

#of down-town Main Street to enjoy historic "Old St. Charles" -

##" ..'

""..# #eight blocks of landmarks housing 35 craft and specialty stores

##." # #! and 100 antique dealers. Eat at the Old Church Inn built of stone

" ,

in 1851. Attend the seasonal festivities such as the Mid-America
canoe race with over a thousand participants, a Scarecrow Contest

on the village square, and the Christmas Tree Decorating Contest

i

in the exhibition hall.

in the exhibition hall.

in the exhibition hall.

Grove did not plan to be an idea man for St. Charles but

always wanted to be a successful business man. "I started

in the exhibition hall.

caddying at the St. Charles Country Club when I was 12 years old. I was too small to carry the golf bags so I had to use a cart.

You can imagine what I looked like then, since I am not very big

"now." Grove is 64 inches tall and weighs 135 pounds. "The successful people I met there became my role models and friends. I've been financially independent ever since."

He decided that the study of finance and law would provide

the best foundation for later business success. "I worked three jobs

to put myself through law school, When real estate boomed in

the real estate market, I did too."

"... .

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i.;#"

Grove bought his first local four-flat when he was 28,

his father had to co-sign the mortgage, and he and his new bride

moved into one of the flats, working at their full-time jobs during the day and restoring the other three flats on evenings and

weekends. "We bought two other apartment buildings to fix up,

selling them as soon as the capital gains period was up and always

making a profit."

Their first commercial property was a deserted and de-

teriorating little church and parsonage adjoining the business

district. "My wife, Laurie, is the creative one and she saw the

possibilities that no one else had seen."

The parsonage became

their first antique store and the church a magnificent restaurant

with real stained-glass windows, the original church pews for

seating, and a white-washed interior overflowing with lush hanging plants.

As more retail stores deserted downtown for outlying malls,

more buildings were for sale. Grove next. turned an empty automobile

showroom into "The Market" with 28 specialty shops under

one roof. He instituted the concept of shared clerking with one

central cashier so that no shop owner has to work more than two

days a week even though the stores are open all seven days.

He has since converted three other stores into "Antique I, II,

and III", using the same concept of shared clerking and making St.

Charles the antique capital of the midwest United

.... States.

". , i.

His latest acquisition, a huge building adjoining the

Fox River, serves as a meeting and convention ha!! . Grove expects /###

the first annua! Christmas Tree Decorating Contest and Display to ##### #####be held

during the coming holiday season will bring thousands of

"##.. .

#...#####new visitors to St. Charles shops and restaurants.

Grove doesn't claim his ideas are original.

"Why not

.#####copy something that is already successful?

My forte is to take an

#####.# # idea and run with it."

Grove shares his script for down-town renewal as follows:

.i...

1) create a new identity for the area, something that is fun and

.##'# attracts outsiders, 2) choose a catchy name and form an organization

#####. # to#promote it, 3) give a press dinner and send out press releases introduce it, 4) start -| .

Bureau that can qualify for

#!local support and government grants and arrange publicity, programs, ###.##.#and

tours, 5) plan recurring seasonal festivals, 6) have a year

##."##. around meeting and convention hall, and 7) introduce something new "" ##
and.co!orful periodica!ly, i.e. - the Red Bus.

" ". "

Grove operates on the "win-win" principle.

"The pie

does not have to stay the same size, so that if my piece gets big"
ger yours gets smaller. We can make a bigger pie so that we all

get a bigger piece."

Grove has done more than secure his family's financial # future.

"I've had fun all the way."

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TORQUAY POTTERY

Written and photographed by June Grayson

Beware the country charm of Torquay pottery. Once captivated, you might find that it has taken over your life.

That is what has happened to Debby Lyke and Jean Anderson of north suburban Chicago.

Not that they are complaining. Ten years ago they were homemakers and mothers of small children. Now they are successful

businesswomen with their own company, the Briar Patch Antiques.

They became acquainted at Winnetka Bible Church where they both are members. When their children began to attend school, they planned activities together during the day so that they could get out of the house. Since they both liked country-style furnishings, they attended antique shows to find interesting things for their homes.

They first saw Torquay pottery for sale at a antique show at Randhurst Mall. "We thought - aren't these little mottoes cute?" Lyke remembers. She bought a pair of candlesticks that day thinking they would look nice in her kitchen. Anderson became a Torquay collector only fifteen minutes later when she purchased a Torquay cream and sugar set for her home.

At the time they did not realize that the craze for Torquay was just beginning. Items could be picked up for a few cents then that now cost many dollars.

"The mottoes fit in well with our own ideas about life. Some reinforce right conduct and the work ethic. Other mottoes are just plain silly, and we enjoy those, too," explains Anderson.

"In addition, the predominate colors - cream, greens, and gold - that decorate the items integrate well with many country color schemes."

"We both love to travel to England," continues Lyke, "and now we have to go there on buying trips to find Torquay pottery for inventory for our company. In fact, some of my ancestors come from Cornwall, which is near the Devon area where the potteries were located. We have found that the English people are unfailingly helpful to foreign visitors."

Even their husbands are pressed into service. They have to carry the purchases around England without breaking them before they can be shipped back to the United States.

Potteries sprang up in all of the little villages around the town of Torquay, (pronounced Tor-key by the English), because of the chance discovery in 1870 of red clay deposits. Natural red color terracotta art pieces in classic Greek designs were prized by the Victorians. Those products were even thought worthy of presentation to Queen Victoria as gifts. However, by the turn of the century, terracotta had gone out of fashion and the little potteries had fallen on hard times.

To revive the industry, the potteries began to produce the now well-loved "motto ware" to sell to companies for promotional purposes and to tourists eager to find a keepsake to take home.

"Evidently, they sold all over the world. We have a piece marked

'Los Angeles Farmers' Market' and another one marked 'Washington, D.C.'," Anderson says.

Since the potteries were all separate and privately owned, a collector can find many styles and color schemes, such as the Scandy, the Cottage, the Black Cockerel, and the Blue Kingfisher. Collectors may specialize in just one pattern to go with the color scheme of their homes.

There is even an international society of more than 500 Torquay collectors headquartered in England but with members in the United States, Canada, and Australia. The organization's annual meeting will be held in England this coming September.

Collectors often find themselves with duplicates of the more common items, and need to sell some of them to provide the funds to afford the rare and expensive pieces. That is what happened to Anderson and Lyke. In addition, many friends who trusted their judgment had started asking them to find the different antiques they were collecting or items they wanted to furnish their homes.

That is why Anderson and Lyke went to their husbands two years ago and said, "We want to start our own antique business and we need you to underwrite us. We need x number of dollars

and after that, we want you to stay out of our business."

They spent months deciding on a name and a logo. Their seed money financed their buying trips and the stationery, business cards, and initial inventory.

Because they don't want to be tied down, they do not have a shop. However, they are one of the almost 400 antique dealers who rent a booth at the Sandwich Antique Show held the second or third Sunday of the summer months.

Although the Sandwich Antique Show began in the spring of 1988, it has already become hugely successful. Since Sandwich is only sixty miles from Chicago, it makes a nice summer Sunday outing. The historic buildings on 160 acres of shaded and well kept ground provide room for dealers both inside and outside for the day. The Sandwich Hospital Auxiliary serves a delicious Sunday dinner and uses the profits to benefit the local hospital. Admission charge is \$3.00 per person and free parking is available.

Sandwich Antiques Markets is the only large scale Illinois market showcasing just antiques and collectibles for the new and advanced collector. No dealer is allowed to sell new or reproduction merchandise. All dealers are carefully screened to be honest and knowledgeable. All dealers are required by the

show's promoter, Humberstone Management, to give a ten day money back guarantee if the merchandise purchased is not what it is represented to be.

In spite of what they sell, they both maintain their own private collections that enrich and grace their homes. And like all treasure hunters - which is what antique collectors really are - they are still looking for some additional treasures for themselves. "We know they are out there, but we haven't found them yet: a piece with the Lord's Prayer on it, and another piece with Longfellow's Psalm of Life."

"Tell me not in mournful numbers life is but an empty dream." Life is neither empty nor mournful for Anderson and Lyke with their abiding interest in Torquay pottery and their new business.

COLLECTING TOY SEWING MACHINES

Written and Photographed by June Grayson

Lois Dixon began to sew when she was nine years old - "as soon as my legs were long enough for my feet to reach the sewing machine treadle," she says.

She learned to make her own clothes, worked on 4H sewing projects in high school, majored in home economics at the University of Kentucky at Lexington, and taught home economics in three states. Now - since her recent early retirement -she is still sewing and loving every minute of it.

No wonder Dixon, as well as many other home economics

teachers and seamstresses, likes to collect toy sewing machines - especially since they are made of the same materials and operate in the same fashion as adult sewing machines. Doll collectors and working-toy collectors also find toy sewing machines irresistible.

Dixon bought most of her machines in the 1970s at garage sales and flea markets. Now she and her husband, Mack Dixon, formerly with the U. S. Army Corps of Engineers, are antique dealers in St. Charles, Illinois. "Be prepared to pay more than the antique price guides suggest," Dixon warns. "The newer models may cost \$20-\$30, while the rarer ones bring as much as \$110-\$120."

Until recently, sewing ability was a necessary skill for all women. Ready-made clothing was expensive and not always accessible to the small towns and rural communities of early America.

Dixon, the youngest of six children of a Kentucky farm family, remembers, "Our biggest treat as children was to go into town with father when he went to buy cattle feed. A farmer's wife always salvaged those empty, coarse cotton sacks to make dish towels or petticoats, so eventually the feed companies

printed beautiful colored patterns on the sacks. We always tried to get three or four sacks alike so we would have enough for a new dress."

The sewing machine was the first widely distributed mechanical home appliance and played an important part in the industrial revolution. The challenge had been to invent an interlocking stitch that would not pull out. Elias Howe, of Spencer, Massachusetts, patented the first sewing machine in 1846. Other inventors also claimed credit for the discovery and patent wars ensued. Howe and his patent merged with Isaac Singer to found the Singer Sewing Machine Company. The Singer Company was to dominate the sewing machine market for the next one hundred years. In 1860, more than 110,000 sewing machines were produced in the United States alone.

Since then, sewing machine designs have been adapted for hundreds of specialized industrial uses, but the basic operation remains the same. The foot-powered treadle and pulley freed the operator's hands, allowing the sewer to work longer and more efficiently. Sewing machines have had electric motors for the last fifty years, but treadle machines are still common in those parts of the world where electricity is not readily available.

Toy sewing machines were made to be used. Traveling

salesmen for the sewing machine companies used the toys as sales models. Little girls dreamed of receiving them as Christmas or birthday presents. Advertising promotions reflected the belief that even play was a serious educational pursuit: "Practical and Instructive," or "As the Twig is Bent the Tree's Inclined."

Very few toy treadle sewing machines were produced, so if you can find one in good condition, you should buy it immediately. Such a toy, called the Little Daisy, was patented in 1883.

Even more unique was the "figural" sewing machine. The right arm of the figure held a rod which secured the fabric clamp. The left hand gripped the needle. Turning a porcelain handle on the figure's back caused the left hand to move up and down as it guided the thread through the fabric. Max Standt of Germany received a patent in 1891 for a figural machine with nine variations. Only two variations are known to have been made - one a Victorian lady and the other a clown. Since these machines are so rare, they do not need to be in perfect condition to be collectible, as well as astronomically priced.

Regardless of these early patent dates, toy sewing machines did not appear in quantity until the turn of the century.

Sturdily made of cast iron in Germany and the United States, they could be used for family sewing in emergencies. They were slow because the operator had to rotate the handle to move the needle through the fabric.

The quality of these toys declined during the depression of 1932 and the second World War due to shortages of heavy gauge metals and skilled workmen.

Perhaps the best quality toy sewing machines were not made by a toy manufacturer at all but were made by the Singer Company, the same company that dominated the full size sewing machine market. The first Singer models of painted and stenciled cast iron appeared around 1910. Fortunately, collectors can find dozens of variations. The machines are more valuable if they come with their original accessories and packing boxes.

Dixon does not know of any company making toy sewing machines today. Homes do not need a sewing machine. Young ladies are no longer expected to be expert seamstresses.

"Girls must take one year of home economics in junior high,"

Dixon explains, "but in high school it is only an elective subject. Girls on the college track don't have time for sewing projects. Women who work outside the home often don't have the time or energy to sew when they are home. Fabrics cost as much

as ready made clothing."

Dixon still sews. She is making Confederate army uniforms, authentic down to the last bone button. Both her husband and her son participate in the Civil War Re-Enactment Pageants so popular now throughout the United States on the 125th Anniversary of the Civil War.

Home sewing will continue for creative, if not economic reasons, Dixon thinks. "Women will always want to make beautiful things for their homes."

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U-CHANGE LOCK INDUSTRIES, INC.

READY FOR TAKE-OFF

If you were brought up to believe the old adage, Build A Better Mousetrap and the World Will Beat A Path To Your Door, forget it! Great ideas are a dime a dozen. If you don't have the right marketing plan to put into play, your idea may go nowhere.

It is not that U-Change Lock Industries, Inc., did not have

a better "mousetrap". The U-Change lock cylinder may well revolutionize the lock industry. It was strictly small time until 1982, however, with yearly sales of \$100,000. Dillard has spent the last seven years forging a new sales and service structure that he confidently expects will make his company a major player in the security industry by the 21st century.

What makes the U-Change lock cylinder unique is that you can rekey it without calling a technician. You can do it yourself in seconds and you don't need to take anything out of the door. This makes it ideal for large retail chain stores that traditionally have high employee turnover.

If you lose a key or have to fire an employee, all you do to change the lock is 1) put the present key in the lock, 2) insert the change tool into its slit above the keyhole, 3) remove the present key and replace it with the desired new key while the change tool is in place, and 4) remove the change tool. The lock is now set for the new key.

The change tool makes this easy and speedy conversion possible by lifting the cylinder's adjustable tumblers away from the key. When the new key is inserted and the change tool removed, the tumblers fall into place and conform to the pattern of the new key.

The lock can be changed 1,024 different ways depending upon the specific key used. These keys cannot be duplicated at a key shop because blanks are not available, thus providing another built-in security factor. Duplicates must be requested through the company.

Lewis J. Hill, a working locksmith of Oklahoma City, invented the concept and obtained the first patent in 1970. Hill and several friends took flying lessons from the same flight instructor at Wiley Post Airport. Hill needed business partners. His friends wanted to make money. Dillard's father was one of those friends.

Bill J. Dillard was an engineering associate at Western Electric. Originally, he was only a minor player in the new business. The investors formed two corporations, one for manufacturing and one for marketing. They spent more than \$350,000 over the next six years to develop the cylinder from concept to salable product.

"Things got off to a rocky start," explains Bill D. Dillard, his son and the present chief executive officer of U-Change Lock Industries, Inc. "With the benefit of 20/20 hindsight, we now realize that the money spent on marketing could

have been better spent to get the bugs out of the product. When the cylinders started to come back because of defects, the two companies blamed each other."

Eventually, fortunes and spirits sank so low that all that the owners wanted to do was to get out under any circumstances. "When my father realized that the business could go by default, he borrowed \$100,000 and bought both companies himself in 1981. Lewis Hill retains his original patent and the present company pays him royalties. A few of the original partners remain as passive investors."

Bill J. Dillard had every reason to be optimistic. With his engineering background he expected to be able to perfect the product in one year. Then he would retire from Western Electric and devote himself full time to his new company.

In the fall of 1982, however, Bill J. Dillard had a near fatal stroke and remained in a coma for several weeks. "On paper I was the vice-president of the company," says Bill D. Dillard, the elder son. "Although I had attended some board and stockholder meetings, I had no day-to-day knowledge of company operations. When it became obvious that my father would not be able to function any time soon, I had to decide whether to rescue the company or let it sink. Our output then was three thousand

cylinders a year with three employees - one front office girl and two machine operators."

"I saw that I had to do two things at once to effect a turnaround: develop a sales program and increase production," continues Dillard. "As it turns out, these are the same two things I have attended to for the last seven years."

If Bill D. Dillard had known that he would have to take over the company, he could not have prepared himself any better. As a graduate of the United States Air Force Academy, he had engineering and technical training. When his distant vision deteriorated in his senior year and he knew he would not be able to become a professional pilot, he turned to business. He got his master's degree in one year at the Air Force Institute of Technology, Dayton, Ohio, studying logistics management. He planned to buy aircraft for the government.

He worked next at McDonnell Douglas, St. Louis, as a contract negotiator. "I would go down on the factory floor and do my own time and motion studies. I asked questions of everyone: why do you do it this way instead of that way? I got an education you cannot get in a college classroom."

In 1982, fortuitously, he returned to Oklahoma City to

attend law school and start his own government contract consulting business. In the meantime, his younger brother, E. Jay Dillard, had earned his degree in mechanical engineering.

When the father's disability continued, the company passed to the control of the children by means of a family trust. The company still had a unique product with great potential and now it had two new officers with business and technical skills. But there was still no marketing plan or distribution system to get the product to the customers they knew were out there.

"Then one of those great things happened that some people call fate or coincidence," Dillard says. Dillard does not believe in fate. "I prefer to think that the good Lord just sent me the help I needed when I needed it the most." Russ Myers, a high school friend and kindred spirit, and with years of national sales experience, moved back to Oklahoma City and asked to join the company. He had to come up with a new marketing plan pretty darn quick.

Usually locks are sold through distributors who then sell them to building contractors, locksmiths, and retail outlets. "The U-Change lock cannot be sold that way," explains Dillard. "Not only are you buying our lock and the key that goes with it, but you are buying a lifetime system. We literally had to build

our customer base and our installation and service base simultaneously from the ground up."

To maximize his efforts, Myers targeted the big national chain stores that would benefit the most from installing the product. He would go to a prospective client, the president of the company or the head of the security department, and say - here is what you need. The client would agree - yes, I need it, but how do I get it?

Dillard and Myers enlisted the help of ALOA, the Associated Locksmiths of America. At first there was some anxiety on the part of locksmiths who feared that the new product would put them out of business. "Now that they understand there is money to make and plenty of business for everyone, we have no trouble signing up locksmiths," Dillard says.

The company looks for a locksmith already well established in commercial and industrial work and offers him an exclusive regional contract. He agrees to install the product and be available for twenty-four hour service as company headquarters arranges.

"When Russ signed up our first national customer, we were still signing up our locksmiths so we had to go region by region

as we put our service structure in place," explains Dillard.

One of their first national clients was The Limited, a group of women's retail specialty stores. The T.G.& Y. chain, as well as Winn Dixie and Big Bear supermarkets are also satisfied customers.

What will it cost a store to convert to the U-Change lock system? "Although our initial installation cost is slightly higher than for regular locks, we have our product priced so that you recoup your investment after the first rekey," Dillard says.

A national chain with 2,000 stores and with four to six cylinders per store may spend around \$500,000 for initial installation, around \$100 per lock. "But the initial cost becomes a reduction in operating expense from that time on, so a company has a financial incentive to go with our system," Dillard says.

"We are also preparing a software program that will help national companies plan how to rotate their additional keys among all of their stores without compromising security. This will decrease their costs because they will not have to keep as many different keys on hand."

With all systems now go, Dillard sees two explosive growth periods ahead. In 1989 their full service line will be ready

which will include a lock system for all interior doors as well as master key capability for the whole system. By 1992, the company hopes to bring all manufacturing processes together in-house.

Projected sales for 1988 are one million. Dillard plans to double production and sales for each of the next five years, reaching ten million in sales by 1992. "I tell you, we are really having fun," Dillard grins.

Dillard and Myers have bigger and better plans already in place to fuel that expected growth. They plan to expand into electronic security systems. They plan to be able to offer complete security services to companies in a few years. "We want to be the major player in the industry when our patents start to run out in seventeen years," Dillard says.

"Our next move with our full service line in place will be into the apartment, hotel-motel, and college markets," Dillard says. "Colleges are already interested. Do you realize how many dormitories are out there?"

For such a small company, U-Change Locks has already done some exciting things. "We developed our own tuition assistance program because we could not afford to hire the technical graduates we needed at the high starting salaries they were able to command. I went to all of the area colleges and asked the

deans to pinpoint their best freshman students. Then we offered those students a part time job and financial help during their schooling if they would commit to us for a period of time after graduation , just as the Air Force helped me. Some of them eventually move on to bigger and better things but in the meantime we get quality workers - machinists, accountants, and computer specialists, for example."

The oil states are still in trouble. Oklahoma continues to have a rough time. Everyone else is still cutting back, but U-Change Lock Industries, Inc., is doing great. "Everyone asks me how we do it," Dillard says. "We have a good idea. We have a good product. We have good people. I could not do this by myself. I truly feel that I have been prepared for this specific job, other people have been prepared, and that it is all falling into place."

Dillard runs his business the way he runs his life: ethically. "When a person applies for a job with our company, we acquaint him with the standards by which we operate. We will not tolerate any double dealing here. Customer satisfaction is our focus and we cannot attain that if we can't be trusted."

Dillard thinks that American business gets a bad press. " I

have never met a successful person who got that way by cheating people. It might be easier to get away with that for awhile in a bigger company but I am still convinced that ultimately it does not work. What is right is right. It is just good business to be good."

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COLLECTING ANTIQUE KITCHEN UTENSILS

Written and Photographed by June Grayson

Dorothy Hultgren may have been born one hundred years too late. As Hultgren, the curator of the Dunham-Hunt Museum, in St. Charles, Illinois, points out the museum treasures to visitors, her eyes and hands linger lovingly and knowingly on each item, and you almost believe that you are there with Hultgren in the times these items were new and put into use.