

INHOUDSOPGAWE / CONTENT

1. DEAR FRIENDS.....	2
2. SO ONTHOU EK MNR. WHITLOCK.....	4
3. GLASS MANUFACTURING IN SOUTH AFRICA.....	6
4. WHEN ANGELS CROSSED MY PATH OF LIFE.....	8
5. DIE VISTA TEATER.....	9
6. ANNOUNCEMENTS.....	12
7. WORDS TO PONDER.....	12

REDAKSIE / EDITORIAL STAFF

ARTIKELS / ARTICLES:

ANZISKE KAYSTER & HERMI BAARTMAN

REDIGERING / EDITING:

LOUISE LIPSHITZ & PETER WHITLOCK

DRUKWERK EN PRODUKSIE / PRINTING & PRODUCTION:

DENISE VAN WYK, KATRIENA BOOYSEN, NOMAKHOSAZANA JACOBS &
CHERÉ WILLIAMS

VERSPREIDING/ DISTRIBUTION:

JAMES VAN RHYNERS & ZENEVIN ISAKS

Dear Friends

My time in Germany was quite fascinating. Hard work, but fascinating.

The earth there is flat, the central business district leaning towards space-aged and the people, bicycle-riding, fast-moving, maatje-eating and über-modern. (Incidentally *über* is a German word meaning “over” or “above” and maatje, salted herring fried, smothered in sauce or pickled, is a favourite on any menu.)

It is difficult to fathom that such a small country could entertain such an impressive antiquity of modern man, with buildings dating back to the tenth century and sometimes, even further.



The Eastern Cape Delegation at Marienburg Castle, Lower Saxony, Germany

The landscape, with spring evident in smells and sights, was lush and green and the countryside glorious, but upon occasions also quite deadly as we were cautioned against plants which may cause photocontact dermatitis upon touching.

If I put my mind to it I could hear Heidi yodeling away in The Swiss Alps and see her stashing away oven-hot bread rolls from Frankfurt for her blind grandmother back home.



Niedersächsisches Landesmuseum, Hannover (Lower Saxony State Museum, Hannover)

The museum business in Germany is a serious business. *The Landesmuseum* or State Museum in Hannover, and our host, receives an annual government subsidy of 5.5 million Euros which constitutes 80% of their annual income. The rest of their income is made-up of admission fees, fundraising and the museum shop. They provide employment to 60 people. All employees are handpicked and the *Landesmuseum* prides itself on the expert skills and qualifications of its staff. Needless to stay, I stood in awe!

The size of their storage facilities, which also comprise an exceptionally dry and cold underground bunker built as a hospital during the Second World War, covers miles and is equipped with the latest technology. The hydrogen chambers - the size of a small bedroom - rid new acquisitions of pests, spores and fungi with one massive blast and is indicative of the fact that Germany is the most advanced and successful economy in the European Union.

The exhibitions display the latest in interactive technology and the climate is artificially controlled by an air-conditioning system the size of a monster-dinosaur. The security system, lights and air-conditioning system are controlled by a computer and no able-body is needed to switch on lights although a capable hand is essential - but only now and then - to change and re-string bulbs or to mount the Monet in the extensive art gallery, using the latest laser technology. Gone was the time of the ordinary water-level to mount it to the wall.

The comfort of the visitor is always taken into consideration. They have the option of hiring audio equipment and little chairs, strung on rails, to carry around and to unfold wherever they please. The intercom-system provides early warnings of closing times and visitors adhere quietly to all rules and regulations. It came as

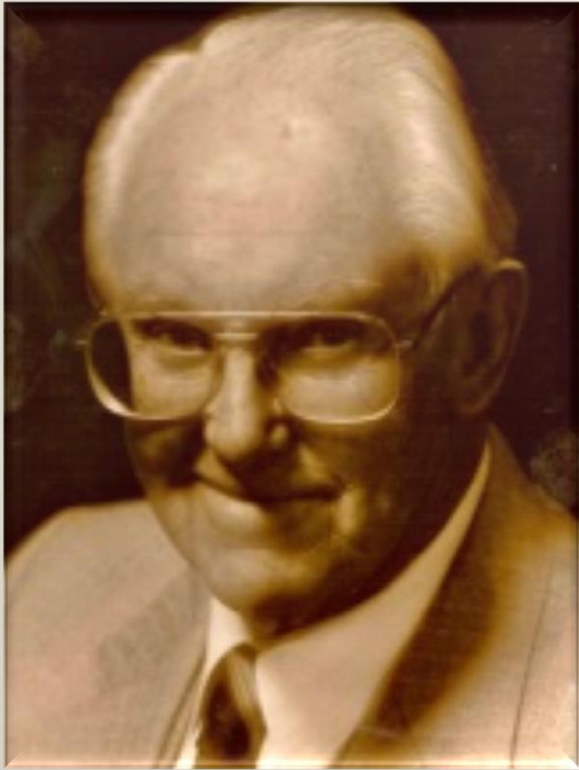
quite a surprise to learn how compliant the visitors are.

We are “all in the same boat”, as they say, when it comes to collection management, establishing and researching new exhibitions and funding of projects. As with most South African Museums, funding is not nearly enough to cover day-to-day expenses and new and innovative ideas require funding to implement and bring plans on paper to fruition. South African Museums, however, are much further down the list of our government’s priorities when it comes to filling vacancies and keeping the doors of our museums open. I cannot help but imagine what we could do with 5,5 million Euros.....

I missed the comfort and warmth of Living History. I believe that Living History is the common ground, the cement that binds the museum and people together. I missed seeing heritage in the making, traditions, crafts, food, toys, dance, fashion, music, birth, death, religion and politics. Museums in South Africa are far from sterile, cold environments. Our Museums are beginning to be people’s museums as we transform to be relevant to all members of society. We remain in service of the community and this we do with a kind of happiness that is unsophisticated and unspoilt.

Anziske

SO ONTHOU EK MENEER WHITLOCK



Ek kon my nooit sover kry om hom Teddy te noem nie. Ek het hom *gemeener*, want ek het hom so gerespekteer vir al die kennis en ervaring wat hy oor die jare versamel het. 'n Mens kon hom vir enige informasie nader – hy kon jou die inligting of riglyn verskaf.

Geen ander persoon het soveel bygedra tot die bewaring en bevordering van die Graaff-Reinet Museum nie. As dit nie vir hom was nie, het die sierlike juweel – Urquhart huis, die weg van al die eertydse voortreflike geboue op

Markplein geloop: seeroë- murasies of heeltemal gesloop. Hy het nie geskroom om een en almal aan te moedig om sak te skud om die waardevolle eiendom te bewaar vir toekomstige geslagte nie. Plaaslik en landwyd het hy samewerking en ondersteuning gekry.

Soos gister onthou ek die dag toe hy met boor en skroewedraaier by Urquhart huis aangekom het, en 'n pragtige, opwenbare koper-voordeurklokkie op die voordeur installeer het.

Deur sy ywer en onderhandeling het die Graaff-Reinet Munisipaliteit die Ou Biblioteek aan die Trusteeraad toevertrou om die gebou as museum te gebruik. Drie erwe is daarby gevoeg as bruidskat.

Dit is daar waar ek my eerste les in paleontologie ontvang het, kort nadat ek op 1 Julie 1994 die pos as Kuratrise (ja, dit was destyds my handvatsel) aanvaar het. Ons het mekaar by die Ou Biblioteek ontmoet en hy het geduldig vir my stap vir stap verduidelik hoe die Karoo-see ontstaan het, hoe fossiele gevorm word, en wat 'n soogdier-agtige reptiel nou eintlik is. Ek het so by myself gedink, “nee wat, hierdie gaan maar by die een oor in, en die ander oor uit; ek is te oud om hierdie moeilike begrippe baas te raak.”

Daar het wel een saadjie op vrugbare grond geval en met die hulp van kinder-wetenskapboeke het ek die geskiedenis van die aarde leer ken. Vandag is geologie en paleontologie my beste leesstof, verstaan ek die taal van berge en rotse en is geen reis deur ons mooi land vir my vervelig nie.

Die wonderlike, handige sterfteesertifikaat, koerante en ander dokumentasie wat hy van vernietiging gered het tydens sy loopbaan by *Syffrets*, is vandag nog waardevolle verwysings vir navorsers wat stamboeke opstel. Die William Roe albums, foto's, glasnegatiewe, volumes koerante, munisipale notuleboeke, so baie argief-materiaal is deur hom versamel.

Oorlede Mev Every se lessenaar was altyd silwerskoon, 'n voorbeeld vir ons almal. Sy het ons vertel Mnr Whitlock het dikwels saans gaan inspeksie doen in die museums en bewaar jou siel as jou lessenaar of werksplek soos 'n varkhok lyk – die volgende oggend was jy op die rooi mat!

Die kombuis by die Ou Residensie was my werkswinkel en ek glo ek sou meer as een keer in groot moeilikheid beland het, dae wanneer die tyd my inhaal en ek alles netso

moes laat en amper donker huis toe haas.

Mnr. Whitlock het altyd met die oog op die versamelings, sy lewenspad bewandel. Ek onthou hoe hy met 'n kosbare seël uit sy versameling by die Museum aangekom het. Dit dateer uit die Anglo-Boereoorlog en het die gebruik van die draagbaar op wiele uitgebeeld, waarmee gesneuweldes en gewondes deur twee mediese beamptes van die slagveld verwyder is. Ek het die seël laat vergroot tot A4, sodat die museum-besoeker die draagbaar beter kon verstaan.

Hy was baie gesteld op die kwaliteit van diens aan die gemeenskap. Die Reklamevereniging het 'n kantoor in die Ou Biblioteek gehad. Die personeel het reklame behartig, sowel as die museumbesoekers. Op 'n dag moes die Ou Residensie restourasie ondergaan en moes vir 'n ruk sluit. Ek en Reinette Warner moes toe in die Ou Biblioteek gaan werk. Mnr Whitlock het voet neergesit en ons moes eers toets skryf oor die dorp se geskiedenis en Nasionale Gedenkwaardighede voordat hy ons toegelaat het om daar te werk. Reinette, 'n ou Graaff-Reinetter, het met vlieënde vaandels geslaag, maar die “inkommer” het net-net die paal gehaal! Ek moes

maar my sokkies optrek. Bitter medisyne, maar goed vir my.

Vir my is die heengaan van 'n man soos mnr. Whitlock soos 'n groot boom wat afgesaag word. Die jaarringe in die stam weerspieël die kennis en geskiedenis. Hordes voëltjies, sonbesies en ander inwoners van die takke is hulle veilige hawe kwyt, en die koelte wat die boom verskaf het vir verbygangers is nie meer daar nie.

Mnr Whitlock se handewerk en toe weiding word vergestalt in die bewaring van die vier histories- gedenkwaardige juwele van die Graaff-Reinet Museum, en baie van die inhoud. Sy nalatenskap is van onskatbare waarde.

Hermi Baartman

GLASS MANUFACTURING IN SOUTH Africa

Anziske Kayster

It is surprising how little is known about glass in South Africa. Museums all over the country boast the most fantastic collections of glass: cranberry glass, blue glass, Bristol green glass, beverage bottles and of course, Woodstock glass. Glass is a fascinating subject and the history of glass, even more so. Glass collections deserve to

be interpreted for the benefit of the public. I assume that few of us are experts on glass or have the knowledge of what glass manufacturing entails. A basic knowledge can add value to any museum collection. After all:

"If you treat glass right, it doesn't crack. If you know the properties, you can make things; the color of dusk and night and love. But you can't control people like that and I really, really wish you could. I want the world to be glass."

— Cath Crowley, *Graffiti Moon*

On 28 September 1878 the second-leader of *The Cape Times* read: *"it is really wonderful to reflect that we import glass from Europe when glass in its rudimentary elements lies about our doors in a certain prodigality of exuberance."*

...and with this dramatic declaration, glass manufacturing was introduced to the (ignorant) people of South Africa.

The firm to introduce the new industry to our country, was the London-based firm of Messrs. Green, leading glass manufacturers at the time. They were to take command and to show us how to give the golden sands of Africa *"a permanent function in lighting our darkness and in lending a sparkle to our exhilarating beverages."*

Don Hodgkiss, in his book *Woodstock Glass*, attempts to investigate the unknown Mr Green, in fact, he has a whole section in his book dedicated to *The*

Mysterious Mr Green. Hodgkiss had hoped that the reference would be to Joseph Green, a London glassmaker who became famous, exhibiting at the Prince Consort's Great Exhibition of 1851. But alas, it seems that he could find no foundation for this assumption.

My investigation - superficial as it may be - uncovered that the firm of Messrs. Green could also be a reference to Messrs. Apsley Pellatt and James Green, who established their firm in 1803 in London. Apsley and Green's showroom at St. Paul's Church Yard, London was a grand affair and was noted to be the principal glass shop in London during the Regency period. The probability exists that it was also a high class interior design shop selling an assortment of quality China and earthenware.

In later years, the firm was referred to as Apsley Pellatt and Co (late Pellatt and Green). Apsley Pellatt died in 1826 and he was succeeded by his son. By 1872 the business continued on, with the involvement of Arthur Brown Woods and James Pellat Rickman. It is interesting to note that in 1907 Apsley Pellatt and Co had offices in Johannesburg, a fact which confirms Apsley Pellatt and Co's South African connection.

However: with the mysterious Mr. Green taking the lead, The South African Glass Company (Limited) of Greenmarket-

Square and Papendorp was established. This company became the first manufacturers of what has become known as Woodstock Glass and was situated at Papendorp, Woodstock, a suburb of Cape Town. The company was registered in 1879 and almost three years after the announcement in *The Cape Times*, went into liquidation. According to its advertisement, the company manufactured glassware, which included tumblers, wine glasses, decanters, chimneys, medicine bottles, etc.



Messrs. Pellat and Green's showroom in London (1809)

Style, basic shape and decoration of especially the table glass would have been a determining factor in the success of the company. And here our interest lies...

According to Hodgkiss, the English were in need of decoration *ad nauseum*. The Cape Dutch Culture on the other hand imbued their glassware with much more subtlety.

Their furniture and buildings were characterized by graceful architecture designed to contrast with the southern African scenery. The first glassware produced however, was in complete contrast. The decorations were crude and it raises doubts whether the shareholders of the company considered creativity. The final products of the industry were, however, of excellent quality and tastefully decorated.

Many of these and other examples, are part of our museum collections. Recently the Henderson's from Port Elizabeth entrusted us with thirty four examples of Cape and Woodstock Glass, beautifully preserved. This collection will be known as THE HENDERSON COLLECTION OF CAPE GLASS / WOODSTOCK GLASS, presented by David J Henderson and Jenifer Henderson.

One item that catches the eye is a beautiful fern-leaf decanter with a hollow stopper. These decanters were probably quite expensive and are now the most-highly prized of all Woodstock glass. The pitchers donated have the typical Woodstock shape. They range in size and have no decoration, which is quite surprising. The handles, however, are typical of the earlier crude jugs manufactured at the beginning of glass manufacturing in South Africa.

Of special interest is a dome-shaped cake stand decorated with the common fern

pattern. Very little is known about the cake stand except that the knob is very similar to other cake stands from the same period. The collection also includes two glass fly traps, an epergne and an array of glasses including beautifully decorated custard cups and sherry glasses.

This collection is worth seeing. It is on exhibition at Reinet House. We would welcome a visit from you.

References:

Hodgkiss, D: 1971, Woodstock Glass

Lastovia, E & A: Bottles and Bygones

WHEN THREE ANGELS CROSSED MY PATH OF LIFE

by Hermi Baartman

It was in early February 2014, in a new house, in my new home-town, trying to adjust to new circumstances, when I really lost my groove. For some days a heavy, lost feeling descended on me. I could hardly walk.

When a searing pain on the side of my head blinded me, I went to the local clinic, where I was given number 42, waited for 3 hours to see a doctor and was diagnosed with high blood pressure.

For me it sounded like a final, death sentence. The ANGEL OF DEATH descended and hovered over me, a few

days before my 70th birthday. I was aiming for 85!

On the 4th February my birthday celebration dinner was planned for later in the day. Just to see if I could muster the last drop of my former vital power, I turned my attention to a huge basin of figs that was waiting for my attention. I was always able to conquer the blues by making jam.

Then my phone rang. It was Anne. I did not catch her last name, but any Ann, Anne, who-ever, would rescue me from the figs. We made an appointment for tea.

I waited at *Sophie's Choice* until TWO ANGELS arrived in a huge red 4X4! It was Anne Rundle and Shirley Grindley. What a lovely surprise and joy to see their familiar, friendly faces!

It was just amazing how the sweetness of lemon meringue pie, tea and the lively conversation of old acquaintances turned a bleak summer's day into a memorable day I will cherish for a long time. While living in Graaff-Reinet, we had shared many similar concerns and experiences. We could catch up on local news and boast with clever and cute grandchildren.

The cherry on top and much appreciated, was my photograph (smiling and happy) in the local newspaper. I am now looking forward to my next 15 years!

Bless you, Anne and Shirley.

DIE VISTA TEATER

(Soos opgeteken deur Mev. Van Der Merwe, sonder enige korreksies aan teks of taal)

Paul het as enigste kind, toe hy ses jaar oud was, saam met sy ouers, Willie en Gertie van der Merwe, van hul plaas, Rooikrans in die omgewing van Hutchinson na Graaff-Reinet verhuis. Hulle wou hom, hier in 'n goeie skool – Volksskool – kom plaas. Dus in 1945 het die gesin hul intrek in Cradockstraat 18 geneem.

Sy eerste besoek aan 'n bioskoop, die Plaza, saam met sy ouers was vir hom 'n vreemde bang ervaring en hy het gehuil! Daarna het dit so goed gegaan dat die volgende Kersgroete op 'n tuisgemaakte kaartjie was in die vorm van 'n bioskoopskerm met die woorde daarop.

Van kleins af wou hy wèet hoe alles werk, dis nou regtig alles: sterre, planete, kameras, net eenvoudig alles. Wetenskap en kuns was twee groot belangstellings en boon-op is hy 'n analitikus met wonderlike denke. Hy kan alles so logies beredeneer. Hy was veronderstel om te gaan boer na skool, maar toe begin hy op agt jaar, met tuis gemaakte apparaat, fliék wys in 'n deel van die huis, vanuit sy kamer.

Sy pa was nie baie beïndruk hiermee nie en het toe die buitemuur laat verander sodat sy ruimte beperk was, maar dit het

nie 'n demper op hom geplaas nie, hy het net sy hoek verander en verder gegaan. Skool was mos vroeër anders as vandag. 'n Individu kry vandag erkenning vir sy skeppingsdrange op skool. Destyds is hy omtrent as E. T. aangesien – so iets van die buitenste ruimte omdat hy nie rugby speel nie, maar wel in die ingenieurs - en wetenskapwêreld leef.

Na skool het hy as radiotegnikus gekwalifiseer en vir hom 'n bioskoop in sy ouers se agterplaas gebou. Daar was 100 sitplekke – stoele gekoop en banke deur vriende geskenk. Die toegang was in die vorm van ledegeld. Hy moes op 'n stadium 'n klub stig omdat hy teenkanting van die wet gekry het. Destyds moes 'n mens nog op elke kaartjie wat jy verkoop 'n sekere persentasie kinematografiese belasting betaal. Van tyd tot tyd het hy, om ondersteuners te lok, 'n tiekie toegangsgeld gevra.

Dit het dan 'n glasië ingemaakte koeldrank, 'n blokkie fudge en 'n meringue ingesluit – wat hy self gemaak het. Hy en sy vriende lag vandag as hulle vir hom vertel dat die koeldrank soms vir hulle so flou was dat hulle dit nie wou gedrink het nie, maar wel geneem en dadelik weggegooi het.

Op 'n stadium het hy films van die biblioteek geleen - wat toe nog toelaatbaar was - deur bemiddeling van SHELL films van die BOAC bekom, en

weekliks van privaat maatskappye films gehuur. Toe het hy R 3,50 vir 'n 35mm se huur betaal, vandag kos van sy 35mm films, vir 4 vertonings, tot R 1 085.

Hy het die operateurs van die destydse Gem & Plaza goed geken en dan, eenmaal per week, gaan kyk watter stukke gebreekte films hulle weggegooi het en so sy helde op film versamel. Die gogga het hom nog verder gebyt. Hy het geleef vir fliek en fiksie en ook daarvan gedroom! Met 8mm film en kamera het hy en sy vriende, waaronder ook Willie Fürter, toe begin rolprent maak. Paul het die draaiboek geskryf en was ook die regisseur. Die “filmmaatskappy” was Lone Reel Films. Al die films wat in en rondom Graaff-Reinet afspeel het is vandag, omtrent 30 jaar gelede, nog 'n belewenis om te sien.

Op een stadium het 'n Transvaal-vriend gevra dat sy rolprent aan sy kinders vertoon sal word. Sy dogtertjie, agt jaar oud, het toe geweet in watter rol haar pa (as boef) speel. Die mensie het haar pa baie benoud aan die einde van die vertoning gesoek, want in die rolprent was hy die boef wat by die Vallei van Verlatenheid afgeslaan is. God was en is vir ons goed, Paul het toe weer gevoel hy wil sy talente verder ontwikkel en hy wou 'n inry oprig. Hy het gedink en “navorsing” doen in verband met die populariteit van omliggende dorpe om moontlik daar 'n inry op te rig. So het hy gereis na Beaufort-

Wes, De Aar, Colesberg, Cradock en selfs King William's Town. Op all dié plekke was daar 'n rede waarom hy versigtig was om nie daar te waag nie. In 1972 koop hy in Adendorp die stuk grond van Mnr. Retief wat op Kriekbult geboer het en Paul, aanvanklik man-alleen, begin 'n stuk Karooland in 'n inry te omskep.

Dit was 'n groot werk, want op elke terrein het hy met 'n munisipale of administratiewe ordonnansie te doen gehad: dit val in munisipale grond, die plaas mag nie onderverdeel word nie, R4000 moet betaal word vir verkeersregulering op Adendorp en hy moes ook self betaal vir die teer van die straat vanaf Berrangeweg tot by die inry se hek, maar hy was nie alleen nie. Sy krag kom van Bo en ook vriende het gehelp. Na kwotasies het 'n vriend. Mnr. Van der Merwe van Aberdeen die walle gestoot. Paul en 'n vriend Lappies Labuschagne, het die fundamente van die skerm gegooi, Stewards en Lloyd het die geraamte opgesit en toe was dit die reuse werk om die skerm plate vas te sit.

Die vordering was stadig, maar beslis sigbaar en as ons dink dis nou al 16 jaar dat die inry funksioneer, weet ons dat hulle hul werk deeglik gedoen het. Die beplanning van die projektorkamer en die oprigting en installering van elkeen van die drie projektors was ook Paul se werk: in my oë vandag nog fantasties. Dié hele inry, elke stukwerk, die luidsprekerpale se

bedrading is deur hom gedoen en het die inspeksietoetse met lof geslaag.

In 1980 begin hy voel dat die dorp ryp is vir 'n bioskoop. Die Gem en Plaza het toe nie meer bestaan nie, Mnr. Henry Whitlock wou op daardie stadium sy kafee, Kerkstraat 68, verkoop. Dit was 'n kafee en moes 'n bioskoop word. My moed was min, syne: vuur en vlam! So het hy weer begin: binnemure verwyder, buitemure versterk, soliede stukke klip, plus minus 50cm × 25cm, uit die muur verwyder om gate vir die projektorlig te maak en so weer begin om projektors te installeer en al die vele elektriese bedrading wat 'n gladde suksesvolle vertoning sou verseker.

Dit is van die fyner detail waaraan 'n mens nie altyd dink nie, maar dit is die moeite werd om te loer hoe lyk die bedrading vir vyf projektors, musiek wat moet speel, ligte wat op die regte tyd daar moet wees of gedomp moet word en al die klanktoerusting, want dié bioskoop het tot stereo-klank! Kom beleef dit gerus met 'n musiekprent *"You can feel the beat!"*

Dan, 'n bioskoop se stoele word ook nie sommer net so opgesit nie, ook hier is fyn beplanning vir die maksimum gerief nodig. Paul het hard gewerk: elke twee skroewe van elke stoel het hy self ingeboor, want dan weet hy dit is soos wat dit moet wees. Op 9 Augustus 1980 het hy geopen met *"Steel"*. Wat 'n gepaste naam en prent vir

dié geleentheid was, want vir my, sy vrou, is hy 'n man van Staal, met altyd sy krag van God.

Buiten die gewone film vertonings, is daar in die Teater in 1982 en 1983 ook deur leerlinge van die Laer Volksskool konserte gehou. Die ouers het verversings voorsien wat gedurende pouse verkoop is ten bate van Bybelverspreiding. Die reaksie en dank wat die leerlinge van die Genootskap ontvang het elke kinderhartjie verheug. In die verlede het Mnr. Van der Merwe ook dikwels by die inry en ook in die bioskoop vertonings gegee. Die inkomste daarvan het ook vir Bybelverspreiding gegaan. Een van dié films wat 'n groot indruk op die publiek gemaak het was "A man called Peter". Ongelukkig was die opkoms nie altyd wat ons gehoop het dit sou wees nie.

*(Opgeteken met die toestemming van
Mnr. Paul Van der Merwe)*

ANNOUNCEMENTS

The Annual General Meeting of The Friends of the Museum will take place on Thursday, 26 June 2014 at 12h00. Dr. Stefan Cramer, Science Advisor, will give a talk on fracking in The Karoo, which everyone who lives in this wonderful geographical area should hear. We also have a vacancy on our Board for a *Friends of The Museum* Representative since Mr Jacob Daniels has resigned. Mr Daniels made such an important

contribution over the years. We are however, very certain that someone will be able to fill his shoes and continue with his work. Nominate someone to represent The *Friends of The Museum* on the board or volunteer. We could use an extra pair of hands and new ways of thinking. Please diarize this important date.

We did not envisage hosting a *Dinner at The Museum* this year since The Oral History Project is keeping us very busy. A street stall will be held in November or December on the stoep of The Old Library and we ask your support in this regard. We will be reminding you during the course of the year to once again open your hearts and purses when we have our street stall.

Mrs Baartman has a new museum for Willowmore in the making. Any artefact, document, recorded history or photograph of the area or town would be most welcome and will be put on display at the museum. I am very sure that she will make a big success of this venture and I am looking forward to the opening of the museum.

WORDS TO PONDER.....

Winter is not a season, it's an occupation.

[Sinclair Lewis](#)