

Halton Hills Outlook

Outlook is published each Saturday by The Halton Hills Herald, home newspaper of Halton Hills, a division of Canadian Newspapers Company Limited, at 45 Guelph Street, Georgetown, Ontario, L7G 3Z6, Second Class Mail - Registered Number 0911.

877-2202 877-2201
PUBLISHER
 Don Brander
ADVERTISING MANAGER
 Carl Sinke
EDITOR
 Dave Rowney

MARKETING REPRESENTATIVES
 Pam Lowes
 Sharon Hollingsworth
 Karen Frielet
CLASSIFIED
 Terry Colter
 Elaine Kuzysbyn
STAFF WRITERS
 Mary-Liz Shaw

SPORTS
 Mike Turner
Brian MacLeod

PRODUCTION SUPERINTENDENT
 Dave Hastings

PRODUCTION ASSISTANTS
 Myles Gilson Wendy Buzzin
 Annie Olsen Lillian Chapman

CIRCULATION DEPARTMENT
 Marie Shadbolt

ACCOUNTING
 Mike Bowen Pauline Miller

PRESS ROOM FOREMAN
 Brian Atkman

Their Outlook

Art as investment is risky business

Quality in art is an elusive thing. Trying to define it can drive you around in circles, as readers of the best-selling Zen and the Art of Motorcycle Maintenance will recall.



Your Business

By
DIANNE MALEY
 Business Analyst

People who buy art as an investment are treading on dangerous ground. Beauty may be in the eye of the beholder, but commercial value is not so subjective. And with art fraud a booming business, the old esthetic question has taken on a new meaning: It may be nice, but is it art?

Collectors say quality can be found in the fineness of the work, the mood it creates and the feeling it evokes in the viewer.

"A great artist draws you in and holds your fascination and keeps calling it back," Kenneth Thomson, chairman of Thomson Newspapers Ltd., told me once Mr. Thomson is an ardent collector.

"Buy something you love," he advised. "If you are going to collect, buy the best." This poses a problem for most of us. The best is usually well beyond our means. That's where the hucksters come in.

Art fraud takes many forms. Sometimes, shrewd dealers make good-quality reproductions of famous paintings and ask the artist to sign them. The dealers then sell them to the public for an outrageous price.

These may be classy posters, but they are not worth much money. In fact, they are not really posters, since posters usually advertise an event. Real posters can be good collectibles if you don't pay too much for them.

Fortunately, this scam is relatively easy to spot. All you need to be able to do is tell an oil painting from a piece of paper. When you pay \$20 for a print of the Mona Lisa, for ex-

ample, you know for sure you're not getting the real thing, no matter who signs it.

Yet some people do get bilked this way. They know they are getting reproductions. They just don't know how little they are worth. As limited edition collectibles, reproductions can command anywhere from \$200 to \$1,000, without being outrageous. But for \$1,000 you can buy something better.

Original prints offer an affordable alternative to oil paintings and water colors. Prints, which include lithographs, serigraphs, woodcuts and etchings, are recognized as art. If the color, register and clarity are not to an artist's liking, he may adjust the plates or screens and print another.

Although prints can be made in the hundreds, each is considered an original because the artist makes them all.

Unfortunately, prints are easy to fake. An artist may do a charcoal-like sketch on a lithographic stone and run off a hundred copies. The work will resemble a sketch.

Someone else may then take one of these lithographs and reproduce it photomechanically. It can be hard to tell one of the original multiple copies from a machine-made one.

This points to an obvious question: Why are lithographs called "original" at all, if so many of them are peeled off one stone? Questions like this annoy the art world.

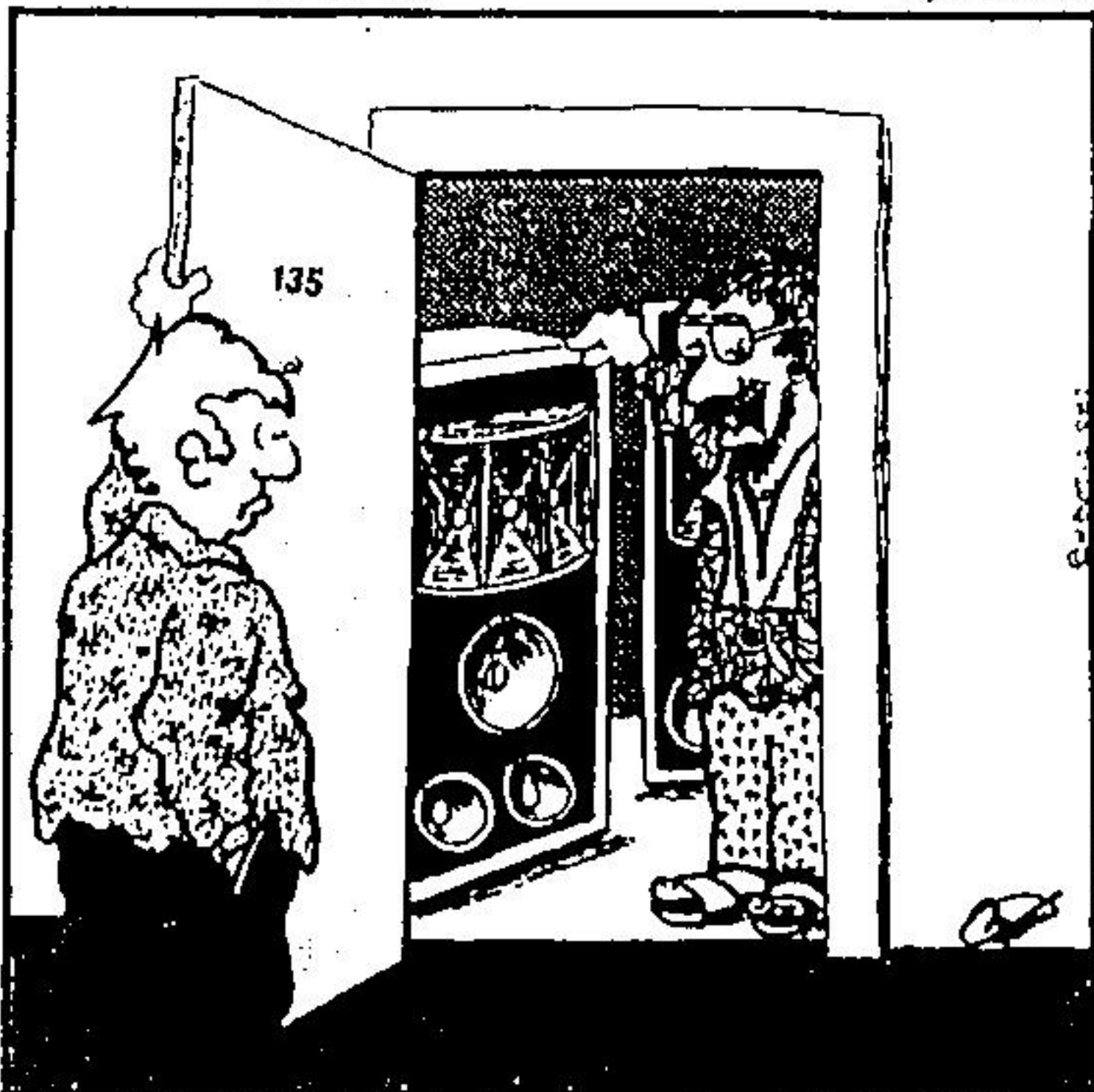
The reason, they say, is that the artist has control over the quality of the lithographs. He or she has no control over a copy run through a Xerox machine in the creative process. But if they make only one copy, it is still original art.

The furriness of the definition has made it hard for the police and the courts to nail down artistic boiler-room operators. The buyer must be continually on guard.

There are a few things you can do to protect yourself. If someone calls you on the telephone with a good deal in original prints, hang up. If a print monger comes to your local shopping mall, don't pay any more for a picture than you would at a furniture or department store.

Two's a Crowd

By BILL BUTTLE



"Hi I'm moving in upstairs - think you could give me a hand with these?"

Book Review

One Woman's War

By JEANNETTE URBAS

Gladys Arnold has written a book that not only is an absorbing account of her wartime experiences, but an exploration of what it means to be Canadian.

One Woman's War: A Canadian Reporter with the Free French (James Lorimer and Co., 222 pages), is also a reflection, more than 40 years later, on the meaning of the Second World War and the extent of Allied achievements. It is well written, informative and worth reading on all three counts.

Sent to Paris in October, 1939, by The Canadian Press, she witnessed the sudden invasion of France by the Germans in the spring of 1940, and the reaction of the French population to the betrayal of their leaders. As a woman, she could not cover political or military assignments. She was not, for example, permitted to visit the Maginot Line before the German invasion because no one would assume responsibility for a woman on one of these trips. Her contacts in the main were with the civilian population and, as a result, she writes about the many faces of war we do not ordinarily see. This unique vantage point combines with her humanity, idealism and compassion to create a rich and compelling narrative.

On the road from Paris to Tours, she was able to observe the behavior of long lines of refugees fleeing the Nazi occupation. Later, she met the everyday people of England, who responded with heartfelt sympathy to her descriptions of the sufferings of the French - at a time when they themselves were threatened with bombardments and possible invasion. She believes that not enough attention has been paid to the great spiritual qualities and fortitude of the ordinary people in times of crisis and asks: "Who are the real heroes? And where are they honored?"

DARKER SIDE

While war brings out unexpected heroism in many, it's also a setting in which the darker side of human nature can flourish. On the road to Tours, in the midst of the refugees' deprivation and fatigue, Eleanor, in whose car Arnold is travelling, is immensely preoccupied with the safety of an enormous hat box, crammed with nearly a dozen magnificent

hats with famous labels, to the point where she protests against picking up two young children who were obviously exhausted and unable to make the rest of the journey on foot.

Similarly, on the Dutch ship that took her from France to England, Arnold made this caustic observation in her notebook: "The rich on board demand and expect everything. They are unwilling to give up the food they have to the wounded lying below."

She was one of the first journalists to interview Free French leader Charles de Gaulle and was immediately won over to the Free French cause. (While some French nationalists joined the Free French forces and fought alongside the Allies, others supported the Vichy government, which obeyed the German invaders.) On her return to Canada, she became associated with the Free French information service in Quebec. Then, in October, 1941, she resigned from Canadian Press to work for the service full-time in Ottawa, as its contact with all of English-speaking Canada.

In Quebec, the service had to counteract Vichy propaganda and appeals in the name of Marshal Petain, which were pouring into the province in an attempt to discredit the Free French forces. Nazi commentators played on the ambivalence and age-old fears of the French-Canadians, who had had unhappy relations with the English and had been taught by their church to be suspicious of an anti-clerical France. According to the German-controlled Radio-Vichy, the revolution had led France down a false path for more than a century and a half, and God had chosen the Nazis to bring France to her knees and restore her moral character!

UNDERSTANDING

Arnold's long association with the French led her to a new understanding and appreciation of herself as a Canadian. The pain and grief of her French colleagues who had lost their country helped her discover who she was and where her responsibilities lay in the future.

Jeannette Urbas, a specialist in Quebec literature, is currently teaching at Glendon College, York University, Toronto.

- Thomson News Service.

No-fault not FAIR to disabled

The Committee for Fair Action in Insurance Reform (FAIR) was founded to address the concerns that surround a no-fault car insurance scheme for Ontario.

Debate has been ongoing about this issue for some months while the government of Ontario has undertaken several initiatives to protect drivers from escalating auto insurance premiums. These measures are to insure that premium rates are capped and a Rate Review Board is to determine reasonable rates for auto insurance.

The insurance companies want a no-fault system but FAIR believes this is not fair to you - the injured victim. They claim we already have a good basic no-fault plan which pays the victim income replacement, medical and death benefits, regardless of fault, and takes no rights away from anyone.

The FAIR committee states that under the no-fault plan, most innocent victims would be denied compensation for items like pain and suffering, loss of enjoyment of life, inconvenience, or unforeseen deterioration of their condition. One would lose the right to go to court and that means an insurance company would simply impose a settlement upon the victim. Compensation would depend on a chart. The loss of a finger would be worth the same to a pianist as it would to a singer. The guilty driver could be treated the same as the innocent. FAIR argues that a system that treats the innocent no better than the guilty is no solution in Ontario.



Against the odds

PAT WOOD

How does it affect your pocket-book? FAIR says that under a no-fault system, premiums could be based on an Ontario average. The good drivers could end up subsidizing the bad and drivers who have difficulty obtaining affordable insurance will have an easier time getting back on the road.

Accidents cause great suffering, prolonged disability, and the loss of loved ones. The FAIR committee urges you to consider the consequences of the proposed changes in auto insurance and take action now to assure that real change and responsible reform come about.

Halton Cable 4, Against the Odds, will feature Allen Farrar, a member of FAIR, as a guest for the October shows. Tune in Wednesday the 7th or Thursday the 22nd at 7 p.m.

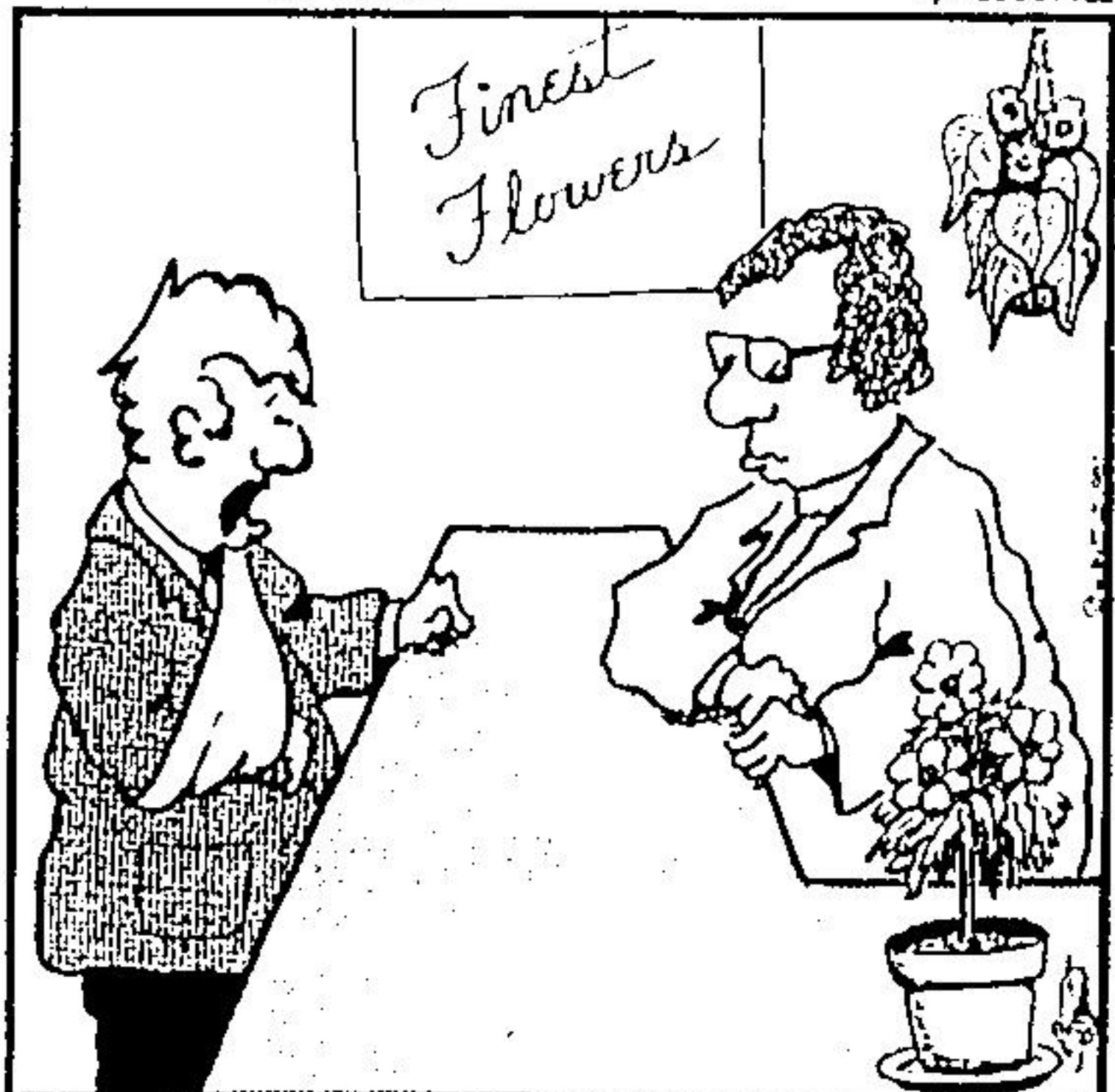
Poets' Corner

I can only promise love today and hope that the morrow brings us back to this same place

Marlowe C. Dickson
 R.R. 2 Beeton, Ontario
 L0G 1A0

Two's a Crowd

By BILL BUTTLE



"What would you suggest for two days after an anniversary?"