t's said that art imitates life; a mirror that reflects the beauty and struggle of our everyday existence, or a freeze-frame in time. As you'll read in this issue of One College Avenue, Pennsylvania College of Technology takes that adage one step further. Here, art integrates life – a cultural thread that weaves through the very fiber of this institution.

For too long, our campus buildings were devoid of that artistic expression. Our classes offered an outlet for photographers and designers, architects and others; our faculty and staff showed no shortage of artistic gifts. But something was lacking.

The institutional presence of artwork is a symbol of what a college should be about: a journey of the mind, an exploration into unfamiliar ground, acceptance of an attitude that might differ from our own, a perspective that we might not have considered before.

A College-wide appreciation for art was encouraged several years ago, with inauguration of the “Art on Campus” program. Since its inception in 1998, numerous pieces by regional artists and alumni have been added to our public grounds, our hallways and offices. They range from quilts to steel sculpture, from the most recognizable of illustrations to the most abstract interpretations imaginable.

We might not have realized what we were missing, but it’s difficult now to imagine Penn College without art.

In the following pages, you'll find just a sampling of the people who have taken a talent – sometimes a hobby, sometimes one's very profession – and turned it into a personally satisfying and socially enriching endeavor.

Arts, crafts and handiwork can be serious business, or a playful way to escape our daily demands. With its “Art on Campus” initiative, Penn College has combined both of those purposes, publicly acknowledging each artist’s intense vision while enriching our own lives through its display.

David Jane Gilmour, Ph.D.
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Cover. Surrounded by the rural Lycoming County countryside (and photos of other artisans featured in this issue), welder Michael Patterson and daughter Pearl try on a dazzling pair of butterfly wings.
Art, Where We Least Expect It

I saw a sign at a craft fair once: “If you want to make something of your life, make something.” I don’t recall if it was the wisdom of a woodworker or some pearl from a goldsmith, but the message was obvious: Success lies in the act of creation.

It needn’t be Michelangelo’s David or a reverent DaVinci fresco, either.

A woman in my hometown did it in her very kitchen, whipping up a batch of scrumptious cream puffs to accompany every funeral luncheon in town. The evening paper might bring the obituary, but Helen’s floury flourish carried the headlines faster than CNN. The pilot light on her stove was a beacon announcing the Grim Reaper’s return to town, and she deliciously added a sweet taste to the bitterness of death.

I’m sure she never saw herself as an artist, but, in a simple act born of the desire to contribute what she could, she made the everyday extraordinary. Others, too, whose hands helped shape memories: My high-school Industrial Arts teacher turning a lathe, curls of wood ribboning onto the floor; my great aunt’s crewelwork; the annual Halloween contest among painted downtown store windows.

This issue of One College Avenue is full of such beauty, often where you least expect it: in the well-chosen words of a postal carrier, for instance, or the creative spark of a welder’s torch.

My father was yet another source.

When I recap the “important-with-a-capital-I” things with which he filled his too-short life, I see a blueprint for quiet dignity. Financial responsibility, community respect and public decency. But while I try in vain to fill those shoes, the thing I remember most vividly is how well he could draw a horse. Not a roughed-out stick figure, but a fully realized and anatomically stunning horse. His hands were workman-hard, with a grip that belied his smallish frame. But put a pencil between his fingers, listen to the scratch-scratch of the artist at work, and a majestic mount took shape on the blank paper canvas.

My sister and I would crowd his shoulders, every bit as attentive as children awaiting a familiar story. And Dad didn’t disappoint, delivering every time – the incredible detail of the mane, the just-right curve of the saddle horn, the stirrups and the sturdy hooves.

Where he learned to draw, I’ll never know. He died before I learned many of his mysteries, in fact. The untold tales of his heroic service in the South Pacific, the way he lived his life without credit cards, the self-taught golf swing and the perfect poker face all have eluded me, too.

But the perfection of that horse is a gift, the beauty we can find in unexpected places . . . all because someone put hands and heart to work.

Tom Wilson, Editor
twilson@pct.edu
Michael Dreese’s job is to deliver the mail. His passion is to write books. A 1984 graduate of Pennsylvania College of Technology’s forerunner, Williamsport Area Community College, Dreese has combined his thirst for history and zeal for writing to publish four books since 1997, with more on the way.

“You don’t get tired of seeing your books on shelves,” says Dreese, 40, who works full-time as a letter carrier in Lewisburg. “It’s hard to describe the feeling when you see the fruits of your labor.”


“A lot of people study the Civil War from a strategic angle,” Dreese asserts. “For me, it’s more appropriate to look from the bottom up at the common soldier. You can relate to their experience on a human level. Their stories are most poignant.”

Examining original letters and other personal documents from the Civil War era has created a strong bond between Dreese and those impacted by the 1861-65 conflict, which claimed the lives of 558,000 American soldiers, 2 percent of the country’s population.

“They had children,” Dreese explains. “Most of them were volunteers. They wanted to go home. You relate to them on a personal level, especially when you find out the circumstances of their wounding and death and the family left behind mourning their loss.”

Dreese’s fascination with the Civil War came alive during a traditional fifth-grade field trip to the hallowed battlefields of Gettysburg, Pa.

“In elementary school, I devoured history books, especially American history,” recalls Dreese, who lives in Kreamer, Pa., a small community west of Selinsgrove. “Reading books was great, but then getting to Gettysburg and standing on the spot, that hooked me as a young, impressionable student. Ever since then, in varying degrees, I’ve always been interested in the Civil War. Where we live, the history is so approachable. It really resonates with me.”

Unlike his fascination with history, his interest in writing was tapped much later. The Forest Technology major didn’t even seriously think about a writing career until he received a surprise award at a student recognition ceremony in 1983.

Accompanying his then-girlfriend, Heather Lenh (‘85, General Studies), who was due to receive an honor, Dreese was stunned when Ned Coates, professor of English, stood and presented an expository writing award to one of his “talented” English composition students: Michael Dreese.

“I didn’t know he was talking about me until he said my name,” laughs Dreese. “I was worried my girlfriend and all of her friends would think that I was a total geek.”

Obviously, she didn’t. Dreese and Heather married later that year and have since raised two children, Brooke, who attends Shippensburg University; and Shane, 15.

“That award served as a catalyst for my writing career,” Dreese says. “I didn’t start writing at that point, but it was in the back of my mind for the future.”

Upon graduation, he began full-time work in landscaping. After being laid off one winter, he decided to pursue more secure employment. Dreese took a Postal Service exam in 1987 and has been a letter carrier since.
“My job and my interests work well together,” he explains. “I love being outside. I typically work on Saturdays, so I get a rotating day off during the week, which allows me to go and do research.”


“I recognized that there were individuals and units from my area that played a vital role in Gettysburg, which obviously was a pivotal event in the Civil War,” Dreese says. “I was curious about them. What made them fight? What brought them to Gettysburg? That curiosity led to research, and the research led to writing.”

The research led Dreese, who serves as the vice president of the Susquehanna Civil War Roundtable, to spend countless hours in the National Archives in Washington, D.C.; the U.S. Army Military History Institute in Carlisle, Pa.; and the Gettysburg Park Library.

The Military History Institute provides rare regimental and campaign histories, and the Gettysburg Park Library features manuscripts and numerous primary sources, but Dreese says the original documents at the National Archives allow him to walk in the boots of a Civil War soldier.

“In those files, there is a wealth of personal information,” he reveals. “The military service records are there, as well as medical records. Letters from comrades and family members are often included. As proof of military service, a wife or child filing a pension claim for a deceased soldier would send the government letters that the soldier sent them while in the army. I’ve found entire collections of letters in the archives.”

Dreese also uncovered rich histories through Civil War descendants, who are usually “elated” that somebody is showing interest in letters, photographs and artifacts belonging to an ancestor.

“Most of the books I have done wouldn’t have been as good if I wasn’t able to contact descendants,” Dreese admits. “They are able to add things that I wouldn’t otherwise have access to.”

One example is a diary belonging to one of his favorite Civil War subjects, Lt. Col. George McFarland, who was from Dreese’s birthplace – Freeburg, Pa.

“The collection of his papers included correspondence from other officers,” Dreese says. “There were a lot of interesting accounts. His story is kind of like a Hollywood script.”

A teacher before the war, McFarland led the 151st Pennsylvania Volunteers, a unit that didn’t see much combat prior to Gettysburg and was a month shy of returning home on the eve of the storied three-day battle.

Called to plug a hole in the Union’s line on the first day of Gettysburg, McFarland’s unit fought gallantly but suffered the second-highest casualty rate of the battle. McFarland, himself, was shot on July 1, 1863, and had his right leg amputated. While later recuperating in a makeshift hospital at Gettysburg’s Lutheran Theological Seminary, McFarland survived a blast from an artillery shell that penetrated the structure.

“The seminary is in nearly the same condition as it was during the battle,” Dreese says. “From his writings, I can tell where McFarland was in the building. I can put myself in his place.”

Doing that allows Dreese to have a keen perspective of Gettysburg.

“The battle is considered by most historians to be the major turning point of the war,” he says. “However, for the soldiers and civilians of 1863, it was just another bloody battle, and there was no end in sight. The war’s outcome was still very much in question. In fact, nearly two more years of fighting lay ahead.”

Photographer Mathew Brady, born of the same documentary desire that fuels Dreese, sent this letter to ask that President Lincoln sit for a portrait.

Photographer Mathew Brady, born of the same documentary desire that fuels Dreese, sent this letter to ask that President Lincoln sit for a portrait.
While most of his books have focused on Gettysburg, Dreese’s current project is compiling stories of family members fighting together throughout the Civil War. That work is expected to be published in 2005. He also hopes to write books on prisoner-of-war experiences and Union Gen. Abner Doubleday.

“One of the things that I’m always struck by is people think that, because it happened 140 years ago, the Civil War has no significance for us today,” Dreese says. “It has a tremendous impact on our lives. I doubt if a divided United States could have become a world superpower. Although we have not always been responsible with our influence, I feel that the impact of our country upon the world community has been largely positive.

“Also, the Civil War was a great testing of our nation’s resolve. The perseverance and character of that generation serves as an example of our ability to overcome adversity and emerge as a stronger and better people. In the wake of 9/11, we need this lesson more than ever.”

From the start of his writing career, Dreese received a lesson on the economic realities of becoming a history author. “If I actually added up all the time and mileage I’ve invested, it would be depressing,” he chuckles.

His books haven’t been “lucrative,” but Dreese says they’ve helped with college tuition bills and opened the door to write for various Civil War magazines and journals.

“Feedback from readers is the biggest reward,” he maintains. “It’s humbling and rewarding when you hear from people who were moved by what you wrote or caused them to care about something you wrote about.”

Including time devoted to research, Dreese estimates that it takes him two years to write a book. “I’ve learned to compartmentalize,” he says. “Even during lunch break at work, I bring a folder and review what I’ve written or look through research notes. I do a lot in the evenings and days off. I get up at 5:30, before everybody else does.”

Belying the technical nature of his alma mater, Dreese grabs pen and paper instead of a laptop when he’s ready to write.

“It’s critical to the way I write,” he explains. “That has to be the first step. I’ll go to a computer and do a revised version, but I like to do it on paper first, at least once or twice. I’m not a good typist. I should have taken a keyboarding course!”

Thankfully for him and legions of Civil War aficionados, Dreese did take that English composition course.

Another photo from the Library of Congress’ Gettysburg collection depicts the main eastern theater of battle.

Signed editions of Dreese’s Civil War reportage can be found in the Pennsylvania College of Technology Library.
As another academic year ends, I am swamped with grading final projects and exams and longing for a more leisurely atmosphere. It is very easy, at this time, to lose sight of how fortunate I am to be a part of such a very special community. I find myself reflecting, weighing, measuring and trying to decide what makes this environment so very, very special.

We all come from such widely diverse backgrounds, so many different areas of expertise, and so many different – yet not incongruous – viewpoints. In this environment, the whole definitely becomes more than the sum of its parts. Most of us have very little familiarity with what goes on in other departments, and even less familiarity with the rich assets provided by adjunct faculty and those who teach for the Technology Transfer Center. I write this article to raise College-wide awareness of just such an invaluable resource found in the person of Gene Landon, who teaches 18th century woodworking courses for the TTC.

Gene’s academic background is based in chemical engineering, an unlikely course of study for one who has become a world-renowned woodworker. Because of his love for antiques and fine woodworking, he began restoring and selling antiques while still in college and continued this business after graduation while working full-time as a chemical engineer.

Gene’s expertise as a carver, cabinetmaker and reproduction-furniture maker is now recognized worldwide. He is the most recent recipient of the Society of American Period Furniture Makers prestigious Cartouche Award (ironically enough, the centerpiece of Forensic detectives on television, Gene learned to see an entire story in each piece. Each scribe mark, saw cut and chisel mark was another clue as to how these pieces were produced.

At the same time, Gene studied the original finishes and techniques used in their application. Practice makes perfect when one focuses intensely and really “sees” what he is doing. The result is one who understands 18th century joinery as well as the original craftsmen, and one who can reproduce their work to a degree that baffles many supposed experts. After 20 years as a chemical engineer, during which Gene’s reputation and knowledge both continued to grow, he quit the corporate life to focus entirely on his true love for woodworking.

Gene’s expertise as a carver, cabinetmaker and reproduction-furniture maker is now recognized worldwide. He is the most recent recipient of the Society of American Period Furniture Makers prestigious Cartouche Award (ironically enough, the centerpiece of
In all honesty, the Philadelphia Chippendale chair leg was a little gaudy for my tastes in furniture at first. But, when I took the single leg I had produced in class home with me, it didn’t take long for my 12-year-old-son, Logan, to grasp it by the ankle, turn it over and ask if I could make him a “wizard’s staff” for Christmas.

Since then, I have dramatically expanded my horizons of carving, even venturing into abstracts. Recently, I have undertaken learning to carve the “Newport Style” ball and claw foot originally carved in the late 18th century by John Goddard, one of my own ancestors. I must admit that I am beginning to believe in genetic memory, for the carving almost feels like something I have experienced before. When Gene saw my first wizard’s staff in the rough, his enthusiasm and support were absolutely joyful. He offered to teach me shellac and tinting techniques to finish the dragon’s foot, and he applied the 22-karat gold leaf to the ball himself.

In short, Gene is the type of teacher we all dream of having . . . and of becoming ourselves. His teaching is extensively hands-on, demonstrating the work to be done before each student undertakes each step. He is extremely supportive of students working at all levels of expertise, patient as a saint most of the time, and somehow maintains a wonderfully warm and comfortable classroom to work in, one that is both conducive to learning and completely non-threatening.

People who take his classes come away as friends, not only with one another, but also with Gene. What a pleasant surprise it has been for me, an assistant professor in cabinetmaking and carpentry, to have found in Gene a mentor, one who encourages me to expand my horizons and inspires in me a desire to become more than I would be without his influence.

It is these hidden – often unseen – invaluable resources like Gene who make this institution so much more than it would be without them. I find him to be an excellent role model, what we all aspire to be as teachers.

For more on courses taught by Landon, visit the Technology Transfer Center Web site at ttc.pct.edu and click on the Woodworking/Cabinetry category under the “Courses/Register” link.
MICHAEL PATTERSON FELL IN LOVE

with stainless steel while working as a small-pipe welder inside Reactors One and Two at the nuclear power plant in Berwick, Pa. Whenever he would weld a piece of stainless-steel pipe, it would turn a stunning array of brilliant colors … but these rainbow-like colors had to be cleaned off before inspections. He yearned to create something on which he could keep the colors he admired, and, at that point, decided he wanted to become an artist.

On this day, Patterson sits on his porch, a connection between his house and studio. He is dressed in cutoff jean shorts and a T-shirt. He is wearing sandals, and a Southwestern-design bandana covers his head. A giant in-progress metal iguana, one of his latest creations, perches beside him on an ice-cream chest used to store flammable chemicals, as he eagerly begins his story about his path from the power plant to his profession as an artistic welder.

Patterson grew up in Woolrich, Pa.; he attended Lock Haven High School, where he took mechanical drawing in a vocational-technical program. One day, the school opened up all the studios for students to explore its different programs. He knew “as soon as [he] walked into a welding studio” what he wanted to do.

He then attended Williamsport Area Community College for welding, graduating in 1976. Patterson held several jobs: a substitute welding instructor at the College, a maintenance welder for the Pennsylvania Department of Transportation and a pipe welder at the nuclear plant.

The garden proves fertile ground for some of Patterson’s more popular pieces, including this trellis.
While he talks, Patterson faces his back yard, which is overflowing with varieties of perennials past their prime due to a recent drought. To his right is a thick grape arbor, which he says is usually laden with fruit, but a late frost this year has left it barren. To his left, an assortment of metal is piled on a worktable. There are scraps of every size and shape, many of them rusted and apparently stacked there forever. He says that he can use almost any size piece to create something; there is very little waste, unlike wood crafting, in which you have to throw away your mistake. The pieces he has left after a “mistake” often are arranged into fresh, creative inspirations.

Patterson has not had this life forever. He did not become an artist immediately after he realized the interesting qualities of metal. After working at the nuclear plant for seven years, he quit and took a job in Antarctica with the National Science Foundation. He was deployed to research stations in different parts of the continent, and welded anything from broken scientific and heavy equipment to radio telescopes and penguin cages.

“Our job there was to support the science effort that was going on,” he explains.

The working conditions were miserable; he welded in weather that sometimes dropped to 70 degrees below zero. It was exciting, however, trying to accomplish things in those conditions, and the rewards were amazing.

“One of the highlights of the entire 11 years was going down in the seal-observation chamber,” Patterson relates. At one of the many research stations he visited, scientists studying seals had a unique challenge. When the seals dove under the 8-foot-thick ice, the scientists could not observe them. To fix this problem, Patterson helped with construction of a 25-foot tube containing a ladder that led to a small glass chamber with a stool inside. The chamber then was lowered beneath the ice, allowing the scientists to safely climb inside and continue their observation of the seals.

“It really was a sensory experience,” Patterson says about getting a chance to spend 45 minutes sitting inside the chamber while seals and penguins swam right by him.

Patterson worked in Antarctica for the next 11 years. He met a lot of fascinating people – including his wife, Sarah, now a desktop publishing specialist at Penn College – and traveled through some exotic places, such as New Zealand and South America.

Most of the people he met had interesting backgrounds.

“The people were not just your average everyday hometown citizen; it was always someone with a little bit of a twist,” Patterson says.

Patterson is one of these people “with a twist.” Growing up, he had a great deal of artistic influence. Both of his parents were full-time potters who attended many craft shows. Patterson often went along to help with the shows, which exposed him to a variety of artistic elements. He was attracted to the lifestyle of artists, and decided that someday he wanted to be able to make a living that way.
Patterson is mostly self-taught as an artistic welder. The work he does, much of it nature- and animal-oriented, is both creative and precise. He already possessed the welding skills, and always had an ability for drawing animals. He combined those two talents, and now designs both realistically detailed and whimsical creatures and creations out of metal.

“It was just a natural progression, and I loved every second of it,” Patterson reminisces. “After 11 years of being 14,000 miles from home, it is just really neat to get up in the morning and step out on the back porch and you’re at work. I really don’t think I’ll ever be able to do anything else ever again. . . . This is what I’ll do forever.”

Walking through his studio, one sees scraps of metal everywhere, half-finished sculptures, and an extensive array of both basic and highly technical tools. To many people, this scene may look like junk, but, to Patterson, it is a world of inspiration yet to be discovered.

A giant octopus hangs above the garage door, along with several pieces that did not sell at a craft show or were not appealing enough to make their way into the house. He has a giant industrial cement mixer to smooth the steel, a plasma torch to cut out shapes, and many varieties of grinding tools.

To make a sculpture, he first draws the image onto a large piece of stainless steel, then proceeds to cut the outline with a plasma torch. He uses different tools to grind the design (or detail) into the metal. The finished piece is an impressive stainless-steel object with an array of colors highlighted by the steel’s natural silver – an amazing effect.

In his profession, just breathing is a hazard. Patterson has to deal with chromium and nickel fumes. He always uses a fan and respirator, and tries to work outside as much as possible. He also has to wear ear protection due to the loud tools. Then, there are the constant dangers of using power tools, or getting burned from hot metal.

Early in his career, he created mostly animal sculptures. But, now, he also enjoys making wind-generated objects, such as weather vanes or wind chimes, among many other things.

“I’m fascinated by the fact that you can get movement for free in a sculpture just by incorporating the wind,” Patterson explains. The name of his business – Steel the Wind – actually evolved from that discovery.

He also gets ideas for pieces from his garden. This is how he came to develop such pieces as the garden tool and flower trellises, which are very popular at his shows. Much of his inspiration, though, comes from random doodles made while talking on the phone, continual arrangement of leftover pieces of metal or studying the shape of a piece of scrap someone gives him.

Currently, the overwhelming majority of his work is commissioned. People will notice a piece at one of his shows or they want a gate to fit in a certain space, so they ask Patterson to specifically meet their needs. He enjoys the commissioned work because working to exact specifications gives him more of a challenge than his craft-show inventory, which is comprised of all his own ideas.
A giant white square marks the perimeter of his latest commissioned piece – a huge butterfly, 90 inches across and 70 inches high – being designed for a house in Lancaster, Pa. When doing a piece of this magnitude, it is essential that Patterson work closely with the person commissioning the piece. He must first make several drawings for them to choose from and then stick closely to the drawing they select. He also has to visit the location where the piece will be placed to take photos, measure the area and ascertain the environment. Patterson also will collaborate with other artists. For the butterfly, a local glass artisan is filling with red and purple glass the metal clumps of grapes that surround the body.

Patterson sells a lot of his work at craft shows, attending seven or eight in a busy year. He carefully picks the shows that he attends, because many areas do not have a large population of people with the disposable income for his type of art. He also faces this challenge in selecting the galleries that exhibit his work; he does a lot better in some areas, such as State College.

“There are a lot of tricks to doing a show,” he comments. They also might do a double-take if they notice the photos of metal fish that Patterson has taken “fishing” with him. Submerged in water, these sculptures appear amazingly realistic. “People love seeing pictures like that.”

If the day is slow at one of his shows, he is prepared with a backup plan. He has a wall display of photos, many of his daughter, Pearl. There also is one of him in Antarctica dressed in a red parka, his beard completely frozen. These personal photos usually prompt people to come in and talk, which, in turn, leads them to notice his work . . . and, perhaps, make a purchase.

Patterson has done only a few shows since the addition of Pearl to his life. She has greatly impacted his business. He takes care of her all but three days a week, while also doing much of the cooking, cleaning and shopping. This makes it challenging to find blocks of time to work.

“My job is my passion, and I don’t always get to satisfy (it),” he says. He used to work about 80 hours a week, and now is down to about 20. “It’s a little frustrating sometimes. . . . The list of work I need to do continues to grow and I hardly ever get to check stuff off the list.”

It is hard for him to keep momentum going with the broken sections of time he has available. Most clients, though, are very understanding of the situation, and he would not trade the experience of parenting for anything.

Besides metal work, Patterson also enjoys fly-fishing and gardening, often with his daughter. His love of gardening is apparent throughout the house: A bonsai tree rests next to him during the interview, and he explained that, to keep the moss around the tree so green, he has to spray it with water every two hours. If he goes away, he is sure to wrap the plant in plastic to keep it moist.

Patterson is very happy with his life. Someday, though, he would like to be able to “de-stress.” He desires more freedom in the creation of his work. He is so inundated with what he calls “recipe work” that he hardly has time to experiment with new ideas. His ultimate goal is to become “what everybody thinks of as an artist.”

For now, he is happy being able to keep the colors he creates instead of wiping them away.

The author, a senior journalism major at The Pennsylvania State University, is a daughter of Heidi V. Mack, Penn College’s supervisor of design and publications.

“Impressive detail on this sculpted fish makes for a very lifelike look, especially when submerged in water.
My interest in modeling HO-scale Santa Fe branch-line operations got its start when I walked into a newsstand and picked up the December 1981 issue of *Model Railroader* magazine. That issue featured an article about John Allen’s spectacular model railroad, “The Gorre and Daphetid.” Gazing upon page after page of sheer artistry, it was like running into an old friend. After a 20-year absence from the hobby, I was hooked again.

With my revived enthusiasm for scale-model railroading, I still lacked an appreciation for railroad prototypes and operations to achieve the realism I was after. In those early “daze,” I researched railroads and built models that I thought would generally fit into a fictional western theme. I went through a lot of soul searching with regards to modeling a particular era, railroad or track plan. In the process, I became a model-railroad accumulator.

A lot of my buddies here in the heart of Pennsy country have asked me why I eventually chose to model the Atchison Topeka and Santa Fe Railroad. The stark beauty of the sculpted landscape through which it traveled, the railroad’s awesome motive power and its place in American history were some of the major reasons. I found out very early on, that a tremendous wealth of historical information and technical resources was available through the Santa Fe Railroad Historical and Modeling Society and other excellent publications. Also, the abundance of commercially available models and kits proved to be a bonanza for a would-be Santa Fe modeler.

**About Santa Fe Branch Lines**

It wasn’t until I read Dr. John McCall’s book, “Coach Cabbage and Caboose,” that I became enchanted by a “gentler” side of the Santa Fe, which is usually associated with high-traffic, mainline operations from Chicago to Los Angeles. Throughout a region of its territory, known as “The Western Lines,” branch lines seemingly meander to nowhere. These feeder routes to the mainline trace their heritage to the earliest
days of AT&SF operations. For 100 years, mixed trains maintained public timetables. A maximum of 114 schedules were published by 1932, gradually declining to a few scattered runs in Kansas by 1969. They transported passengers, livestock, mail, miscellaneous freight and gossip between hundreds of communities throughout the southern plains.

Mixed-train activity was especially well-documented in southern Kansas, Oklahoma and west Texas, where a large concentration of branch lines existed. Names like the “Alma,” the “Seagraves,” the “Borger” and the “Buffalo” branches conjure an image of a lean 2-6-2 Prairie type steam locomotive cutting and rocking through the weeds with a modest cut of freight cars and a heavyweight passenger combine on the rear.

**The Concept**

I chose to model a “small” slice of territory covering no less than 550 miles in 55 feet of an HO-scale point-to-point track plan. It is set on a stage I call the “Sweetwater & Orient Railway.” Based on a Santa Fe prototype, the actual series of interconnected branch lines originates on the Shattuck Branch in Northwest Oklahoma. It winds generally southward toward a major interchange at Sweetwater, Texas, along a fascinating stretch of railroad known as the Kansas City, Mexico and Orient. The “Orient” was the brainchild of the early 20th century railroad promoter, Arthur Stilwell, who envisioned a short route to the Pacific originating in Kansas City and terminating at the Mexican port of Topolobampo. Beset by geographical challenges, political unrest in Mexico and a traffic vacuum, the railroad underwent a number of bankruptcies and reorganizations before being purchased by the Santa Fe in 1929.

When devising a model track plan, tradeoffs sometimes are unavoidable. Spatial limitations and the floor plan of the basement itself forced me to deviate from a true linear progression between towns along that route. Instead, I gave myself a lot of “artistic license.” In concept, I like to think of the end result as a series of interconnected dioramas featuring scenic vignettes of post-depression America in the Southern Plains.

These representations were as much inspired by historical archives as they were a result of personal experience. Kicking up cinders along these now mostly abandoned rights of way, and focusing my camera helped me gain a feel for the natural textures and ambiance of the area I was about to

*continued next page*
I also drew quite heavily from the wisdom and experience of friends and associates in the Santa Fe Modeler’s Organization.

My modeling era covers the period from 1946-52, known in railroading circles as the “transition era.” Diesel locomotives replaced steam. As more Americans took to the highways, railroad passenger travel and freight hauling reached their zenith and then began their inevitable decline.

Track Plan and Operations

The “shelf-top” layout meanders along the exterior walls of my basement. I anchored L girder bench-work to the exterior walls, preserving the feeling of openness in my modestly sized basement. I did not have a very clean option to run the entire perimeter of the basement due to a mechanical room and other obstructions. After briefly thinking I could circumnavigate the basement through the utility room, the Interstate Commerce Commission (my wife and kids) denied permission. The ICC did allow for the construction of two long fiddle yards on either end of the layout: the “East Yard” and “West Yard.”

Trains are staged for east and westbound movements. Meets take place on the 9-foot-long passing siding at Follett. The east end of the passing siding also serves as the yard limit for assembling trains out of the Sweetwater car shops and warehouse district. Way freights switch the grain elevators and stock yards at Follett. Following a seat-of-the-pants train-order protocol, my three-cab control system allows for simultaneous mainline running, and switching. All of my mainline turnouts are powered by slow motion machines and are wired to route power to diverging routes. My yards are all manually thrown selective control turnouts. Much credit for the control system and resulting operational interest goes to the wizardry of my friend, Miles Wilson, who designed and helped me install all of the electrical components and panel.

Motive Power and Train Consists

Branch line mixed trains were generally short and powered by an assortment of light steam, gas electric motor cars and diesels. As with the prototype, several classes prototypical Santa Fe steam provides head end power on the Sweetwater & Orient.

In the early 50’s, first-generation diesel electrics found their way onto the property and served until the end of mixed train operations in 1971. Freight and passenger equipment on the railroad consists of models in styrene, resin and brass. Much of what I’ve done in the hobby over the years has been related to painting and finishing. So I did make an effort to detail my rolling stock to closely represent a variety of classes of AT&SF revenue and non-revenue equipment that served during the mid-40s to early 50s.

Bringing up the markers on the rear of mixed trains on the Sweetwater & Orient are the ubiquitous multipurpose combines referred to in company documents as “Coach Way” or “Coach, Baggage, Caboose.” Much of this equipment was relegated “as is” or was rebuilt from coaches that had served yeoman duty during the heavyweight passenger car era on the Santa Fe. The mineral brown color was a designation of their branch-line status, although some combines, such as #254, still carried the coach green livery to the end. As the name implied, a “coach, baggage, caboose” was as likely to deliver mail and passengers, as it was a casket or a box of caps and gowns for a local high-school graduation.

Then there are the motor cars or “Doodlebugs,” as they are affectionately known. “Engine in the front; seats in the rear,” these awkward-looking predecessors to the modern diesel-electric held down a number of interesting assignments in branch and secondary main-line service. These included major passenger and mail runs. Doodlebugs also served as power for small freight consists. Although the gas-electrics were not held in particular reverence by the Santa Fe motive power department, they were easy on track, could operate equally well in winter or in summer, and were generally more efficient than steam for this type of service. In fact, steam locomotives typically served as protection for the motor-car runs.
Several examples in the early zebra stripe and later gull-wing paint scheme maintain schedules on the Sweetwater & Orient, clanging and banging their way into history.

**Scenic Elements**

Near my workbench sits a well-worn copy of John Armstrong’s book, “Creative Layout Design.” I read this pearl of wisdom and referred to it for years prior to conceiving the Sweetwater & Orient. Even though I never cracked the book during construction, Armstrong’s rules for creating the “ideal vignette track plan” stuck with me. Moving from east to west, the walk-around track plan makes several transitions from rugged hills to plains and back to open range country. Taking advantage of jogs in the basement walls and utilizing a curving backdrop, the viewer is encouraged to focus upon one theme at a time. Bringing the layout up to just below eye level also helped “control the viewing angle.”

Following “the rules of perspective to create scenic depth and breadth” was a particular challenge in modeling a rolling treeless landscape averaging 27 inches deep in most places. A painted backdrop depicting high cirrus clouds intersecting with a prairie horizon went a long way toward achieving that goal. I employed the principle of “selective omission” in several areas. A mirror underneath the highway overpass at the stub end of the car shops yard at Sweetwater still fools a few first-time visitors by suggesting an expanse of yard space that isn’t really there.

My interest in photography was a natural complement to this project, as layout design criteria was, to some extent, driven by a conditioned response to frame the scenes.

Structures are a mixture of scratch-built or modified kits that were designed to give a sense of function to the railroad and the communities it served. A healthy dose of Santa Fe infrastructure on the Sweetwater & Orient is evidenced by the existence of prototypical water tanks, bridges, signs, stockyards and one “standard” number 3 branch-line depot.

A scenery base was constructed by applying plaster gauze and “sculptamold” over interlaced cardboard strips. I manufactured most of my own rock molds and blended the castings into the scenic base. In the “plains district,” I formed subtle surface irregularities with sculptamold. Building up roads, humps and small cuts with this technique helped relieve that track-on-plywood look.

Ground textures included commercially available foam products, sifted dirt and graded rock. I spread these materials over an earth-colored scenic base and held them in place with dilute mixtures of matte medium. I chose material that would best mimic the colors and hues of the Southwest. For my track and yards, I used various shades and grades of real rock ballast and ultra-fine cinder.

**Epilogue**

I have derived a great deal of satisfaction from this three-year process of layout construction. Unfortunately, I soon will dismantle the Sweetwater & Orient. We are searching for a new basement (with house attached). That is, I’m looking at the basement; the wife and daughter are looking at other amenities. The silver lining is that, by designing preferences into a new home, I should be able to set the basement criteria for a new and expanded railroad with a slightly different twist. There are certainly some sections, such as the hill country and other portions, that I intend to salvage and reuse.

I’ve met so many interesting people in this hobby who might never have come together under any other circumstances except for a common love for dreaming and following a creative pursuit. I discovered that completing this project was not nearly as important as the process. In any artistic venture, you have to slow down in order to truly enjoy it.

“Coach, Baggage & Caboose” #2626 brings up the markers across the big sky and scrub country of West Texas.

Cattle were one of the mainstays of revenue on the Western Lines. Bill scratch-built this “standard” #2 Stock Yard from Santa Fe plans.

“Coach, Baggage & Caboose” #2626 brings up the markers across the big sky and scrub country of West Texas.

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The preceding article was adapted from a cover story in the February 2003 issue of Model Railroader magazine, in which Van der Meer – and his photos – tell the tale of a spectacularly recreated Santa Fe model railroad.
“Why did I get myself into this?”

Those words, muttered to himself, usually mark the beginning stages of a typical auto restoration project for Leonard Pasquale.

After all, gazing at the stark body of a stripped automobile surrounded by an array of seemingly incongruous parts can be a bit intimidating even for a grizzled garage veteran, let alone a first-year collision repair student at Pennsylvania College of Technology.

But like an experienced technician, Pasquale doesn’t let initial trepidation paralyze his expertise. “Once I make some progress, I know why I started,” he smiles.

There is one project that brought a smile to Pasquale’s face prior to any progress. Before picking up his first tool, he knew exactly what he was getting himself into. It was a job that had been waiting for him his entire life.

“Some may have pictures (of a deceased parent); I have a car,” Pasquale says. “It’s my keepsake.”

Pasquale’s exhaustive work on his keepsake, a 1979 Corvette, has kept alive the memory of a man he never knew - his father, Leonard.

“My dad had a Camaro but sold it to buy a brand-new ’79 Corvette for $11,000,” Pasquale explains. “My uncle says my dad wanted to order a royal blue Corvette with white interior but the dealer couldn’t get that combination, so my dad took the midnight blue Corvette in the showroom instead.”

Leonard Anthony Pasquale didn’t have much time to enjoy his prized possession. In August 1980, the elder Pasquale perished in a traffic accident. Four months later, Lenny was born.

“Obviously, I have no memories of my father,” Pasquale, 21, says, “but as a kid, I can always remember the car being around. I knew I was going to have to have the car someday.”

“Someday” had to wait until Pasquale had the experience and proficiency to restore the car to its original condition. As he grew up, occasional cruises in the Corvette, trips to car shows with his stepfather and his uncles, and projects such as building a dune buggy had to do.

“When I got my license, I decided to get an older car and see what I could do,” Pasquale recalls.

It turns out, he did a lot.

The Brownsville native restored a 1967 Pontiac Le Mans and changed the paint from white to black.

“I sold it a year later and made some money off of it,” he proudly declares.

Other projects soon followed, including the body and interior overhaul of a 1971 Chevelle and a complete engine, interior and body restoration of a 1965 Mustang convertible.

The experiences honed Pasquale’s mechanical skills and helped generate his preference for body work.

“With mechanical work, there is always a book to follow,” he says. “In collision repair, you don’t always follow a book. It allows for more ingenuity. Everything is different. Every dent is different. Every paint job is different.”

It was a forgone conclusion that Pasquale eventually would be ready to tackle a very “different” project: the 1979 Corvette. In fact, his stepfather, Larry Williams, who married Pasquale’s mother, Tammie, when Pasquale was 4, sold his own 1981 Corvette to ensure that the family had the means to store and maintain the ’79 vehicle.

But college came before the car.

Thinking about following in the footsteps of his mother, a high school teacher, Pasquale spent two years enrolled in the technology education program at California University of Pennsylvania.

“I enjoyed the teaching aspect, but I found myself leaving the classroom and going straight to the garage and painting,” recalls Pasquale, who now dreams of opening his own custom painting shop. “I had to change my avenue.”

His destination turned out to be One College Avenue in Williamsport, Penn College’s main campus.

“I visited Penn College during my third semester at California University, and I enrolled on the spot for the following fall,” Pasquale says. “The automotive shop was so nice. Everything was geared to hands-on teaching. Anyone can read materials to you. It’s another thing for the instructors to have to show you how to do it. I’m a hands-on type of person.”

After one semester in the collision repair major at Penn College, Pasquale decided to get his hands on the ’79 Corvette. From his home 40 miles south of Pittsburgh, Pasquale braved a steady downpour as he navigated the Corvette on the Pennsylvania Turnpike for the three-and-a-half hour jaunt to Penn College and the start of the spring semester.

“The car isn’t fun in the rain,” Pasquale chuckles. “I think I hydroplaned the whole way here!”

Once safely in the Penn College automotive shop, Pasquale went right to work on the Corvette, which sports a 350 cubic-inch engine, a four-barrel carburetor, and a T-top roof.

“My uncle says when my dad had the car it was showroom clean,” Pasquale notes. “He washed it almost
every day. When I got the car, it didn’t look like it was out of the showroom. I wanted to get it back to that state.”

Pasquale’s passion and determination caught the attention of Alfred Thomas, associate professor of collision repair and head of Penn College’s automotive department.

“He used lab time, open lab time, personal time to work on that car,” Thomas recalls. “The only time the guy left the shop was to go to his other classes. He took the car and put it back to a stock style of paint – lacquer.”

Finding lacquer proved to be a daunting task.

“Lacquer isn’t used anymore,” Thomas explains. “It’s really old technology. Only the purists of auto restorers use it. They use it because that’s the way it was in the factory. Restoring the car so it was exactly the way his father had it was real important to Lenny.”

After scouring the Pittsburgh area to no avail, Pasquale discovered lacquer on the shelf at Orelli Supply Co. in Williamsport. His 400-hour project that had been waiting for the past 21 years could proceed in earnest.

“I like the midnight blue (color), but I wouldn’t have changed it even if I didn’t like it,” Pasquale says.

Actually, Pasquale changed very little.

After block-sanding the entire vehicle to eliminate natural imperfections and to straighten waves in the car’s fiberglass exterior, Pasquale spent most of his time freshening up the ‘79 Corvette with the lacquer and working on trim pieces.

Those pieces included seven intricate Corvette emblems. Instead of buying new emblems, Pasquale brought the originals “back to life” by painting and polishing the designs.

“Ninety percent of the car is original,” Thomas says. “Only a devotee would be able to see the last 10 percent that’s not.”

Or in Pasquale’s case, hear what’s not.

“It’s by the books except for the exhaust system,” Pasquale laughs. “I had to make it a little louder so everyone knew it was me.”

Once Pasquale completed the job, Thomas knew he witnessed something very special.

“It jerks at my heartstrings,” says the 36-year automotive veteran and father of two. “Lenny is the kind of guy, if he was your son, you’d be proud.”

Pride wasn’t Pasquale’s initial feeling when he completed the ’79 Corvette.

“I was pretty excited but more relieved that I didn’t mess anything up,” he admits. “I am very satisfied. I’ve received lots of compliments from classmates and instructors. When I took it home and showed my mom, she said, ‘Are you sure an instructor didn’t paint it?’ After saying that, I told her that she’s not allowed to take it for a spin!”

Even though the appraised value of the car far exceeds the original $11,000 investment, Pasquale says all future spins will stay within the family.

“I’m never selling the car,” he states. “I’m not worried about the value. That’s not a factor for me. I would love to hand the car down someday.”

For today, Pasquale feels driving the car brings him close to the original owner - his father.

“It’s different driving that car compared to all the others,” Pasquale says. “I can’t really explain it. It’s just a different feeling.”

The kind of feeling that makes him glad for what he got himself into.
Crafts can heal. A child with cerebral palsy improves his fine motor skills while creating a valentine for his mom. A victim of a heart attack gains physical endurance while crafting a jewelry box for his wife. A drug addict finds effective ways of coping with her anxieties by engaging in a painting class. A grandmother with Alzheimer’s disease exercises her memories while creating a scrapbook of family vacation photographs.

by Barbara J. Natell, director of the Occupational Therapy Assistant program
Occupational therapy practitioners often use these common activities as powerful therapeutic tools. **Activity analysis** is the “tool” used in occupational therapy to decide which activities offer the best therapeutic value. The therapy process includes a holistic evaluation of the patient/client’s strengths and weaknesses. Rather than a nonpersonal examination of the medical, developmental or emotional condition, the occupational therapist examines the individual’s life role and chosen occupation.

Physical, emotional, cognitive and social skills are examined, as they affect participation in life roles and chosen occupations. The physical, emotional, cognitive and social demands of everyday life are analyzed. The therapist then guides the individual’s participation in the activities chosen to provide inherent therapeutic value.

Therapists may facilitate an individual’s ability to adapt to challenges by offering modified techniques. They may assist the individual through graded participation in activities to enhance or restore function. The ultimate goal of occupational therapy is for the individual to engage in occupations that promote optimal health and well-being, independence and life satisfaction.

Crafts were the primary tools used by early practitioners at the turn of the 20th century. The idea to use activities and craft as therapy to promote health and well-being began in the Moral Treatment movement in 18th century France. Based on the belief that “idle hands lead to the devil’s work,” the insane were freed from chains and beatings and offered activity cures to structure their time and attention. Prior to the Age of Enlightenment, individuals

*continued next page*
Man, by the use of his hands, as energized by mind and will, can influence the state of his own health.”

stricken with mental illness were perceived to be victim to the forces of evil. Moral Treatment became one expression of an individual’s potential to have efficacy over his or her own health.

Although activity programs were not prolific in the 19th century, the need for therapeutic activities again emerged from the stress of 20th century life. Americans were weary of the social changes brought about by the Industrial Revolution and immigration. The transition from rural to urban life, complexities and depersonalization of mechanization, and changes in family structure and economics made people long for the comfort of the authentic, simple and stable lifestyle of pre-industrial America.

In response came the Arts and Crafts Era, and a philosophy of design shared by the founders of the occupational therapy profession. Occupational therapy developed as a cure to quiet the restless mind.

The first occupational therapy text was written by a nurse-educator, Susan Tracy, who maintained that the proper use of goal-directed activities, or occupations, would promote healing and adaptation to illness. (1)

In an address to her profession in 1962, Mary Reilly stated, “Man, by the use of his hands, as energized by mind and will, can influence the state of his own health.” (2) This quote highlights the concept that individuals can be the cause of their own health or ill health. Her words continue to be in contrast to today’s medical model, where health-care consumers often demand practitioners of many disciplines to hold primary responsibility for their health and to effect change through passive means – medicines or directed interventions.

Occupational therapy promotes motivation and active participation in goal-directed occupations of leisure, work and activities of daily living. Through choosing and participating in occupations that hold personal value, individuals can realize their potential and develop or restore their ability to engage in productive and meaningful living.

Today, in a variety of medical, community or school settings, practitioners serve individuals who experience impairment, loss of activity or ability to participate fully in meaningful occupations due to chronic conditions, illness, trauma, mental impairment or social conditions, such as poverty or violence.

While occupational therapy also may help an individual be more independent – with skills for cooking, home maintenance
or child care, and exploring vocational pursuits – there also is rich therapeutic value in the use of leisure activities, including crafts. Leisure occupations offer a balance to the stressful demands of daily life. (There is wisdom in the adage, “All work and no play makes John a dull boy.”)

As occupational therapists view these leisure occupations, we see far more value and importance in the acts. In “Flow: The Psychology of Optimal Experience,” Mihaly Csikszentmihalyi defines the essence of occupational therapy’s use of activities and crafts. He summarizes decades of research on the “positive aspect of human experience – joy, creativity, the process of total involvement with life . . . called flow.” He proposes that flow, or optimal experience, is not necessarily experienced during our passive, receptive or relaxing times. “Optimal experience is . . . something that we make happen,” he writes. “People are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it . . . for the sheer sake of doing it.”

Individuals suffering physically or emotionally can benefit from becoming invested in activities that offer them the potential of flow. To be lost in an activity “where nothing else seems to matter” (3) is a respite from pain and struggle. At the same time, those activities offer therapeutic value to help remediate, or cope with, physical, emotional or cognitive problems.

Occupational Therapy Assistant students spend class time making peanut-butter bird feeders or folding Christmas ornaments with origami. They make pinch pots from clay and coasters from mosaics. They spend even more time thinking and documenting the activity analysis of these crafts and exploring ways to engage individuals with varied conditions and challenges affecting independent function.

To an outside observer, it may look like “just” fun and games. But they are learning about tools that heal.

Sources:
Trade Organization Picks Penn College for First Student Chapter

The Air Conditioning Contractors of America, a trade association representing the heating, ventilation, air conditioning and refrigeration industry, has established its first-ever student chapter at Pennsylvania College of Technology.

ACCA officials visited Penn College in late February and participated in a ceremony at the Thompson Professional Development Center for the student inductees. The officials – Paul T. Stalknecht, ACCA’s president and chief executive officer; Michael H. Honeycutt, senior vice president; and Beth Queen, federation relations coordinator – praised the students and the College’s facilities, faculty and staff.

ACCA, a nonprofit organization founded more than three decades ago, represents the educational, policy and technical interests of those who design, install and maintain indoor environmental systems.

Advisers for the Penn College chapter are: Marc E. Bridgens, assistant dean of construction and design technologies; Dale J. Kissinger Jr., instructor of HVAC technology/plumbing and heating; Christopher E. Nickerson, assistant professor of HVAC technology/mechanical and refrigeration systems; and Loverna L. Parron, toolroom attendant, HVAC/plumbing.

A more comprehensive article is available on the Internet at www.pct.edu/pctoday/news/students/ACCAinduction0203.htm

Penn College’s “You’re the Chef” Begins Airing in Japan

Pennsylvania College of Technology’s public television cooking series, “You’re the Chef,” no longer is a national show. It’s an international series, thanks to recent distribution in Japan.

The Emmy-nominated and Telly Award-winning series is airing throughout Japan via an educational satellite station. “You’re the Chef” began airing there in April after all 14 episodes from the series’ fifth public television season were dubbed into Japanese.

“Needless to say, it’s funny watching ourselves and School of Hospitality students talk in Japanese,” laughed Tom Speicher, broadcast media specialist at Penn College and co-host/co-executive producer of “You’re the Chef.” “The scary part is, I think I can actually understand Chef Paul’s Japanese alter ego.”

The series features the expertise of Chef Paul Mach, an assistant professor and master teacher at Penn College’s School of Hospitality. Mach works with Speicher, a cooking novice, to produce practical recipes made with readily available ingredients.

A more comprehensive article is available on the Internet at www.pct.edu/pctoday/news/miscella/YTCinJapan0403.htm

Vice President for Student Affairs Named at Penn College

Dr. Jill Landesberg-Boyle, an administrator with more than 10 years’ experience in higher-education leadership, has been named vice president for student affairs at Pennsylvania College of Technology.

Dr. Landesberg-Boyle – whose hiring was approved by the Penn College Board of Directors following a nationwide search – began her duties in late May.

“We are delighted to welcome Dr. Landesberg-Boyle to the Penn College community, and we look forward to her taking student affairs to the next level – in particular, integrating student affairs with academic affairs,” said Dr. Davie Jane Gilmour, College president. “With her skills, leadership experience and proven commitment to students, I know Dr. Landesberg-Boyle will serve this institution with distinction.”

After graduating from the University of Massachusetts Amherst with a bachelor’s degree in psychology, Dr. Landesberg-Boyle accepted a position on that campus with the residential education program. While there, she completed her graduate studies, earning her master’s degree and doctorate in organizational development.

A more comprehensive article is available on the Internet at www.pct.edu/pctoday/news/staff/StudentAffairsVP0403.htm

A Japanese television listing details “You’re the Chef”. 
Gov. Edward G. Rendell heard a number of concerns from Northern Tier community leaders during a lengthy economic summit at Pennsylvania College of Technology's North Campus in late February, and one thing was clear at its conclusion: When many of those problems are addressed, Penn College will continue to be a large part of the solution.

“As I have gone around the state, I have heard universally in the workforce-development field a great need for us to ‘uptick’ our technology training,” the governor said. “And one of the institutions that everyone gives high marks to is Penn College – I wish we had 10 Penn Colleges stretched out across the length and breadth of this commonwealth.”

A roomful of municipal officials, joined by constituents from area business and industry, raised a variety of issues during the informal give-and-take: infrastructure improvement, regulatory red tape, lack of consistent cellular-phone reception in rural areas, inconvenient and comparably expensive air service, foreign competition, medical service . . . even whether Pennsylvania should return to a more recognizable yellow-and-blue Keystone automobile license plate.

And, in two areas already being addressed by Penn College, officials asked for more cooperation between higher education and industry, and suggested incentives to keep graduates in Pennsylvania.

The health-care field offers but one example of the College’s responsiveness to the businesses in its community, said Dr. Davie Jane Gilmour, College president and member of this region’s Workforce Investment Board.

“Industries have identified their core areas - that’s where they’re targeting their money, that’s where they’re targeting their grants, that’s where they’re going after the funding,” she explained. “They’ve identified the health-care industry as one of their most significant areas, so they work with us . . . saying, ‘This is what we need’ – and we’ve gone about it quite effectively.” The College’s loan-forgiveness program, for instance, is among the cooperative steps toward easing the nursing shortage in area counties.

Because Penn College can tailor its curriculum to local industry in relatively short order, Dr. Gilmour added, it has been an able partner in providing skilled employees to those companies.

“Why industry is asking us more and more for (degree programs) – in fact, we find out they’re even asking us to look at our certificates and convert them to degrees – is because . . . they want a worker who not only knows those technologies, but can communicate, can do the computational skills, can apply the scientific principles, etc.,” she said.

In a national competition, Pennsylvania College of Technology recently received Gold, Silver and Merit Awards for a magazine it publishes, a television cooking series it produces and a TV commercial it created to promote visitation days for prospective students and their families.

In the 18th Annual Admissions Advertising Awards competition – sponsored by “Admissions Marketing Report,” the national newspaper of admissions marketing – a panel of industry specialists judged entries on their creativity, marketing execution and impact of message.

Winning a Gold Medal in the “Newsletter” category for institutions with 5,000 to 9,999 students was this quarterly magazine. Penn College’s submission included the Winter 2001-02, Spring 2002 and Summer 2002 issues of One College Avenue, which featured the themes “Helping Students Succeed,” “The College Library: A Community of Learners,” and “The First 20 Years of Master Teachers” respectively.

The College received a Silver Award in the “Television Advertising/Series” category for institutions with 5,000 to 9,999 students for a commercial entitled “Wine Country Brunch” and features the creative talents of co-hosts/co-executive producers Tom Speicher, the College’s broadcast media specialist, and Chef Paul Mach, an assistant professor of food and hospitality management/culinary arts in the College’s School of Hospitality.

The College received a Merit Award in the “Television Advertising/Single Spot” category for institutions with 5,000 to 9,999 students for a commercial entitled “degrees that work.” The spot features testimonials from Penn College students and extends an invitation for prospective students and their families to visit campus during visitation days, held each fall and spring.

The commercial was developed in-house – from concept development and copywriting through actual production – by a team from the Office of College Information and Community Relations and Instructional Technology/Distance Learning.

A more comprehensive article is available on the Internet at www.pct.edu/pctoday/news/staff/marketingawards0203.htm
Richard W. Mantz, drafting, is retired from PP&L as a utility leader and resides in Sunbury.

Sterfin C. Daniel, architectural drafting, is a registered architect in Pennsylvania and Virginia. He retired from the Philadelphia School District after more than 33 years of service as project architect/manager. Daniel, who resides in Philadelphia, is now employed by the Pennsylvania United Methodist Church and serves as project manager of a $5.6 million building project.

Paul F. Calvert, toolmaking technology, is machine shop supervisor at Brodart Co. and lives in Trout Run.

Allen Dexter Kunkel, communications, is a drug and alcohol treatment specialist for the Pennsylvania Department of Corrections at Camp Hill and lives in Sunbury.

Gregory T. Smith, mechanical drafting, is employed by the Pennsylvania Fish & Boat Commission. Smith, who lives in Lock Haven, is responsible for the design, engineering and construction inspection of all Fish & Boat Commission boat launches and parking areas.

Deborah Ann (Clarke) Wilson, graphic arts, is a photo lab manager and resides in Landisville.

Frank R. Sweeley, building construction, is a construction specialist for David Drey Co. and resides in Salisbury, N.C.

Steve A. Warner, plumbing & heating, is a journeyman plumber for Local 520 Plumbers & Steamfitters Union and lives in Harrisburg.

Scott J. Alexander, aviation technologies, lives in Millersburg and is employed by the Federal Aviation Administration.

Jeffrey Lee Weiser, nursery management, is employed by Home Depot and has his own landscaping business. He resides in Manchester.

Stephen Budd, general studies, received a bachelor’s degree in education from Lock Haven University in 1987 and is a teacher at the Rosarian Academy in Florida. Budd, who resides in Boynton Beach, is a published author and give talks throughout the United States.

Holly A. Rohrer-Flick, dental hygiene, is a registered dental hygienist for Dr. Brian Lentz, and resides in Craneville.

Jeff Wiegman, construction carpentry, is a mail carrier for U.S. Postal Service and lives in Nanty Glo.

Michael Banzhaf, culinary arts, resides in Williamsport and is assistant manager for Dollar General.

Eli Siomiak, service and operation of heavy equipment, is an equipment operator for the Pennsylvania Department of Transportation and lives in Nanty Glo.

Scott D. Stenger, broadcasting, is a training supervisor for Southwest Airlines and resides in Baltimore. He is responsible for training of all new-hire agents and recurrent federal training for approximately 650 operations agents.

Bruce D. Thomas, air conditioning & refrigeration technology, is project manager at Trane of Northeastern Pennsylvania and resides in White Haven.

James Edward Gollub, nursery management, is warehouse manager for Austin Hardware and resides in Mohnton.

Michael E. Nelson, construction carpentry, is a carpenter for Arthur Funk & Sons Inc. He lives in Lebanon.

Carol A. Lady, accounting & business management, received a bachelor’s degree in accounting from Lycoming College in 1994. She is senior accountant for 100 Book Challenge and resides in Malvern.

Daniel Scott Baker, aviation maintenance, continued his education and graduated from Embry-Riddle Aeronautical University in 1999 with a master’s degree in aeronautical science. He is assistant professor at Fairmont State College, teaching aviation maintenance. Baker and his wife, Linda (‘92 secretarial administration/executive emphasis) reside in Grafton, W. Va.

Kirk W. Beisel, electronics technology, is journeyman lineman for Metropolitan Edison and resides in Nazareth.

Brenda J. Poling, human services, is a substitute teacher for the Chatham County Public School System. Poling, who resides in Savannah, Ga., is on a work mission with Mercy Medical Mission, building a clinic in Mexico City.
BUSINESS & COMPUTER TECHNOLOGIES

Gerald D. (Chip) Baumgardner, associate professor of business administration, presented two papers—“Recognizing, Analyzing and Correcting Weaknesses in Online Education” and “The Irrational Expectations placed upon Online Educators”–at the 14th International Conference on College Teaching and Learning in Jacksonville, Fla. Additionally, he is listed as an online contributor to N. Gregory Mankiw’s “Principles of Economics,” third edition.

Dr. Irwin H. Siegel, associate professor of business administration/business law, was an invited presenter at the Sixth Pennsylvania Adult and Continuing Education Research Conference at Temple University in March. The title of his paper, which was published in the conference proceedings, was “From Symbols, Stories and Social Artifacts to Social Architecture and Agency: The Discourse of Learning and the Decline of ‘Organizational Culture’ in the ‘New Work Order.’”

INTEGRATED STUDIES

Dr. David L. Evans, professor of biology, recently published the third edition of the Instructors’ Manual for a major anatomy and physiology textbook. He also contributed two segments to the “Edu-snippets” column of the “HAPS Educator,” a journal promoting excellence in the teaching of anatomy and physiology.

Shahin Shabanian, assistant professor of physics, attended a conference in “Technology in Mathematics and Science Education,” which was held in State College in February. He also presented a paper—“Could the Conservation of Electric Charge be Violated?” – at the annual meeting of the Pennsylvania section of the American Association of Physics Teachers, convened at Millersville University during April.

TECHNOLOGY TRANSFER CENTER

William H. Herald, project coordinator, was elected secretary for local Chapter 0501 of the American Society for Quality. Affiliated with ASQ since April 1975, he is a senior member of the society and serves as education chairperson for the North Central Pennsylvania section.
Spawned by artistic welder Michael Patterson’s imagination and skill, a lifelike trout swims free.