

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 21

APRIL, 1995

HAPPY 6th ANNIVERSARY, CLUB OLSZEWSKI, INC.

We can't believe it, 20 issues of "small talk". Our friendship has been tested by some interesting issues and time wise it's been a challenge for us and our families. We admit it's been work every three months, but your compliments have made it all worthwhile.

A year ago we approached Bob and Travis about a new biography for Club Olszewski members. We are delighted to finally include it with this newsletter. Bob said he worked on it for four months.

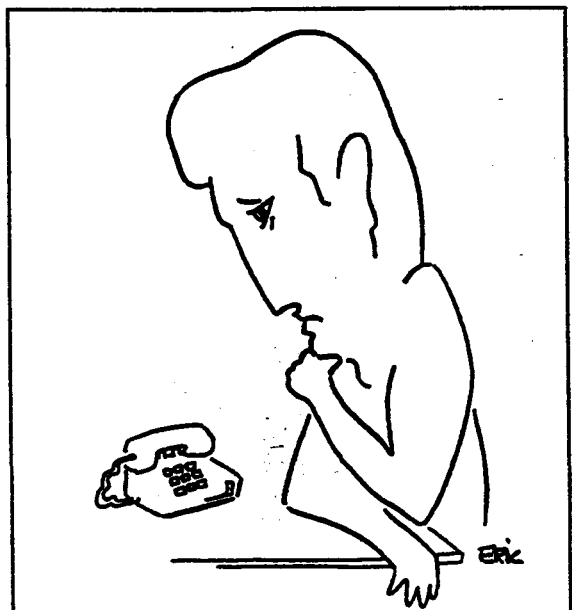
Our April members are always the first to receive the NEW renewal packs. This year RENEWING fans will receive a wonderful COLOR picture of Bob in his new studio. The renewal gift is a diamond shaped, eye-catching "To Bee..." patch. Don't worry, we have enough for you fans whose renewal comes up in July, October and January.

* * * * *

Here a Bob,
There a Bob,
Everywhere a Bob, Bob!

Recently this cartoon in our local paper, The Plain Dealer, caught our attention.

Since Bob's busy schedule does not allow him time to talk individually to all his fans, read on and "listen" to what's been happenin'.



Out of 220 million Americans, one of them should be calling Bob at any moment.

* * * * *

"I know the fans were expecting a wedding picture, but Eva wasn't happy with the one I picked and the one she liked I wasn't happy with. We haven't even ordered our wedding pictures from the photographer. When we do and if there's a good one, it will be used for the Fan Club. I hope the negative I sent for your 1995/96 photo meets with the fans' approval. As you can see, I really enjoy my new studio.

- 1 YEAR ANNIVERSARY -

On February 18, 1995 Olszewski Studios celebrated it's first anniversary. It has been one year since we established the new studio. Without a doubt, I'm living more like an artist than I ever have. I have enjoyed getting ahead on the carving schedule and also am enjoying the calm that it brings. Not only am I carving, but I have also increased the amount of hours I'm painting. February and March were spent solely on the coloration of the 1995 releases. Remember, I was a painter before I sculpted and this has been very good for me to return to my roots. I get a tremendous amount of enjoyment in coloration and hopefully, collectors will see the effects of this in the new work. In the early years of the Goebel Studio, I had a lot of personal impact in painting the pieces. As the Goebel Studio expanded, we had three full time painters in R & D, and I acted as a consultant. Having a smaller studio allows me to become more intimate with the work.

Sometimes I'll tell Eva, 'I'm going to take off this Saturday,' So what am I doing? I'm down in my painting studio. She says, 'I thought you were going to take off.' I say, 'Well, I was looking forward to working on this piece. You know, it's like being off because I was looking forward to painting.' Ha Ha!

- THE LITTLE TINKER -

I think the coloration and the features on 'The Little Tinker' are some of my best work, i.e. no decals, hand done eyes only. To ensure quality, I checked each piece with a lens before I signed them. 'The Tinker' sold out in 10 days from the time the dealers received the Artist Proof. A dealer survey tells us very few are left unclaimed in the market place. Collectors will have to become detectives to find this one. Of 50 we tried to hold for 1995 promotions, we are now down to 10, and haven't even scheduled any promotions yet!

- THE GRAND ENTRANCE -

We also tried to set aside 50 pieces for the promotions in 1995, but we're down to less than 18 for sale. A spot survey also tells us very few are to be found at the dealer level. We saw an ad for 'The Grand Entrance' from a

collector and I said to Travis, 'Call them and buy that one back.' When the studio is willing to buy back pieces, it means they're not out there.

Something extra that came up this year was 'The Grand Entrance Process Case'. We did not take it into the general market. Twenty-four were done, each sold for \$1,250.00 and they are sold out. Collectors that would like to be notified of special gallery releases should let us know. Don't worry, not all Gallery releases will be in this price range.

- SPECIAL TREAT -

'Special Treat' is just starting up in the studio and I'm closely involved with the production. In fact, last week I painted on artist proofs, altering and tweaking them. If the painting is no good on them, you can blame me. Just kidding!

- TINKER'S TOWER -

One of the pieces that the 1995 slide show will focus on is the Tinker's Tower, it's carving and coloration. There are three towers in the display. The center tower will hold the Treasure Chest, but due to molding difficulties, the 'Not To Be...' earring release will be omitted, leaving the 'Viceroy' as the final release in the series. Collectors will enjoy the relief work in the tower display. By far, it is the finest display I have completed. I feel I have pushed the art of display to a new level with this piece and look forward to it's introduction. It took us a year of carving to do it. Collectors will see very few displays being done in the future, as I am moving more into single figurine works. So, don't miss this special work.

- THE GALLERY -

By returning to a smaller studio, I have more freedom artistically. The four to five releases a year will be called the 'Core Work'. These four to five releases will be fully painted figurative works. This leaves design room for experimentation and exploration. Not everything I do can be brought into the market place as an edition of 750 or 800. These experimental works will be open editions, made in small amounts and offered at reasonable prices through the Gallery and Dealers.

- POST CARDS FROM THE GALLERY -

Starting with 'Special Treat' collectors will receive a post card announcing that a new work is available for order. Collectors that buy randomly should remember that we hold 50 of each piece we release for open ordering, for those collectors on our mailing list that like to pick and choose.

- EDITION SIZE -

As you can see, we're marking the size of the edition on the bottom of some releases. Collectors will see a variance of 50 in the edition size, 750 to 800. The reason we're doing that is because we're selling everything out and there's nothing left for me to take to the promotions. Those extra 50 pieces will be set aside for promotions in the future. A typical year of promotions can see collectors buying 2,000 to 3,000 pieces at 20 shows, so 50 of each design isn't going to go very far, but it will get me out there. Promotion pieces will not be any different than the regular issues and will not carry a different mark, so if you already own the release, please do not purchase it again for reasons of variations. Pieces reserved for promotions are for collectors who we are not in touch with or for a collector that may have missed the release. Increasing the edition size by 50 was a big decision for us because of our limited capacity. The drop in run sizes from 1,500 to 750 was a very, very good move and I'm real happy with the result. We were right on!

- LOOKING BACK -- THE EARLY GOEBEL YEARS -

Why was it so difficult? I think it was due to the organization of the studio. In the first years, Goebel Miniatures was organized by grinders, glazers, detail and features departments. For example, the Blumenkinder and Capodimonte would go to the glazers, detail and features people at the same time, so we would have five pieces going on at once. It was impossible to get equal numbers of the pieces done the same time for shipping. Remember, we sold in sets, and because of this we never had a year where it wasn't crazy. Today, it would be like me taking our studio this year and trying to do 'The Grand Entrance', 'The Tinker's Treasure Chest & To Be...', 'The Little Tinker', 'Special Treat' and 'The Mocking Bird' at one time, creating an absolute madhouse here. This thought didn't hit me until two months ago. Even doing one design at a time is complex. What happens when 'The Tinker' is leaving the studio, 'Special Treat' is going in at the other end. For example, colors have to be mixed and training starts on 'Special Treat' all at the same time while quality controls are happening on 'The Tinker'. It shows experience counts!

- TRAVEL -

I'm finally catching some weekends off and we're spending more time visiting museums and antique shows. I've picked up some beautiful pieces to reproduce for the future. After assessing where we are in production, Eva and I decided to forego the drive home from Chicago on Route 66. We've had many offers from people across the country to stay at their homes and visit with them, and I'm grateful for the offers,

maybe next time...

- TREASURE HUNT DRAWING -

February 18, 1994 was my last day with Goebel Miniatures. Since that day fell on a Saturday, we had a one year anniversary pizza party on Friday, February 17, 1995 at the studio and then drew the NUMBERS of the winners. We had no idea WHO the lucky winners were. The Tinker's Treasure was difficult to produce and we couldn't ship them all in time for the drawing. What we did was send the numbers out to the dealers who forwarded them on to the collectors. The dealers knew to call in because we had advised them of the date of the drawing and told them we'd leave the winning numbers on the customer service answering machine. FYI, here are the winners:

1ST PRIZE: 2 YEARS ARTIST PROOFS
#2147 - Mr. & Mrs. Skrinikoff, Connecticut

2ND PRIZE: 1 YEAR ARTIST PROOFS
#1170 - Ms. Schovajsa, Texas

3RD PRIZE: 14KT GOLD CHEST & TO BE...
#3122 - Ms. Gallitz, Wisconsin

- PROMOTIONS -

I chose not to do any promotions this spring because we don't have enough pieces for them. I'll hold off doing promotions till fall since I'll have 'Special Treat' and the 'Mocking Bird' at that time. I'm really looking forward to the promotions as it has been strange not to be traveling so much. Look for me in Chicago, March 31 & April 1 and Long Beach and South Bend. Fall promotions will be scheduled later.

- CLOSING THOUGHTS -

My hopes are collectors are happy with what we're doing. I'd love to receive some comments from the fans about what we've done and accomplished during our first year, i.e. 'The Grand Entrance', 'The Tinker's Treasure' and 'The Little Tinker'.

I know I've kept you on the phone a record two and a half hours and you have a lot of transcribing to do but it was great talking with you two!"

- Robert Olszewski -

You're probably thinking we're tough cookies to edit two and a half hours of conversation into four pages. Sorry, we can't take the credit. Before going to print, Bob likes us to fax him a rough draft. Many changes and a week later brings you this last and final edition, we hope.

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Barbara D., your suggestion of Bob telling the story behind The Dresden Timepiece in his phone call section will have to be put on hold - too much to tell about the new studio. All suggestions submitted by fans are welcomed and seriously considered.

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Have you been thinking about the Olszewski Studio with all the California rains? Thankfully, Bob and the studio are still enjoying the view. Our hearts go out to our California members who have sustained damage.

* * * * *

For our newer members, every year on May 2, we have a proclamation declaring that as Robert W. Olszewski day. If you are still missing some figurines, that's the day to buy one or two or three?

Part of our duty as fans is to make our honorary, Bob, feel special. We have made out a birthday card with ALL OF YOUR FIRST NAMES, however, it would be great if each and every one of you send Bob birthday wishes on this, his 50th!

miniaturely yours,

Wallie *Jacqui*

Good News Jacqui, WE'RE DONE!



Mary Ellen
Persephone

Dorothy
Maureen
Burrell

Carol
Adell
Jenny
Lynne
Harry
Peggy
Debra
Terry
C. T.
Karen

Meredith
Margaret
Jeanette
Franchon
Mary Ann
Florence
Jo Ellen
Mary Lou
Marjorie
Anna Mae

Travis
Wallie
George
Walter
Connie
Millie
Alfred
Elaine
Sandra
Elaine

Elizabeth
Thomasine
Elizabeth
Constance

HAPPY 50TH BIRTHDAY

David
Jacci
Carol
Glenn
Diane
Cathy
Helen
Clara
Cathy
Linda

Hilma & Don
Carl & Julie
Chuck & Betty
Don & June
Janis & Max
Yolanda & John
Alyson & Bob
Rena Belle & Jerry
Rosalyn & Alan
Edgar & Herta

Sharon & David
Dorothy & Burton
Warren & Betty
Joyce & Ed
Dee & Coleman
James & Teri
Clarence & Dorothy
Laverne & Charles
Rosemary & Paul
Jan & Mark

Barbara
Gaynell
Nanette
Barbara
Marilyn
Charles
Kathryn
Rachael
Randall
Carolyn

Ann
Eva
Tom
Jo
Tom
Pat
Gay
Dan
Pam
Pat

BOB!

Marlene
Eleanor
Barbara
Dorothy
Valerie
Jessica
Beverly
Dorothy
Barbara

Mary
Lois
Jeri
Jane
Mary
Jean
Mary
Fran
Mary
Josh

Sally
Doris
Patty
Helen
Janet
Bette
Betty
Helen
Kathy
Steve

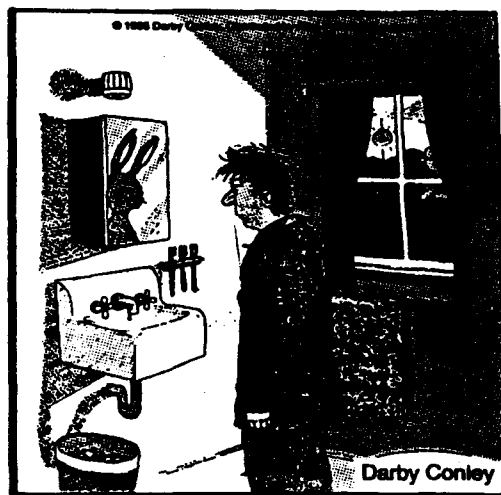
Carey & Don
Ray & Betty
Marie & Fred
Dorothy & Carlton
Barbara & Charles
Phyllis & Fred
Diane & Duane
Betty & Daryl
Alex & Rona
Joe & Doris

Mary
Carm
Tony

Agnes
Paula
Betty

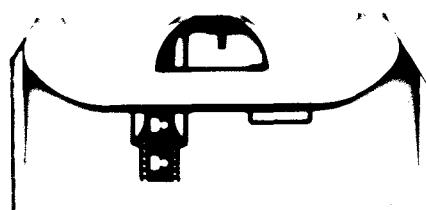
Dick
Lois
Anna
Anne
Mary
Anne
Ruth
Gwen
Vera
Jane

Sigrid
Robert
Aileen
Jackie
Edward
Teresa
Gladys
Louise
Martin
Noreen



And then one morning Bob looked in the mirror and saw a gray hare.

Mary & Michael
Joyce & Virgil
LaMona & Charles
Anthony & Linda
Lois & Jane
Jerry & Patricia
Bill & Sandra
Joyce & Victor
Mary Ann & Dennis
Emma & Rose





Party Time!



SURPRISE - IT'S A SECRET!

This will not be included in the newsletters of Bob, Eva, Meredith, David, Bob's mother or Travis. It is taken from the Olszewski Study Group's 2/12/95 letter.

"The response to the survey for Bob's birthday celebration was discussed. There was a 3 to 1 response in favor of South Bend over Long Beach so the decision was to add a belated birthday celebration to the event already planned for Friday, July 14, 1995 at Hans House Restaurant. There will be a combination German/American buffet with cash bar. The cost will be \$15.00 per person. This cost will include a birthday gift to Bob and birthday cake. The gift will be a small birthday remembrance from all the collectors so individual gifts will not be necessary. Reservation forms and final details will be sent in the April mailing. It was decided not to have a formal study group meeting; just have a program. Bob has offered to bring prototype pieces for the program portion. This will be a great opportunity for collectors to share in studying these prototypes as members who attend study group are fortunate to do."

This invitation is offered to ALL of Bob's fans, but remember... ZIP YOUR LIP POTATO CHIP! For more information contact Marlene Shoalts, 23614 St. Rt. 579, Curtice, Oh, 43412.

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ISSUE 22

JULY, 1995

Because of Club Olszewski we have made many new friends over the years. As I'm sure you're all aware, time has a way of disappearing and we can't seem to find time for doing things we'd like to, like writing back to all of you taking time out of your busy schedules to send us cards and letters of appreciation. We do answer all your questions, but somehow those special little notes don't get answered. However, it's your sentiments that encourage our best efforts at newsletter time. Thank you, we really appreciate them!

Speaking of NEW friends, the enclosure of our newsletter in Bob's last mailing brought 22 new members to Bob's fan club and found two who we lost touch with over the years. WELCOME TO ALL OF YOU! Bob just sent us your forms the beginning of June. Since it was almost time for the next issue of "small talk", we decided to wait.

Quite often we get membership related questions from you. Let's see if we can explain our policies without totally confusing you. First of all, the newsletter comes out FOUR times a year: April, July, October & January.

DUES: Annual dues are \$15.00 for a single membership and \$20.00 if both you and your spouse join or renew.

MEMBERSHIP NUMBERS: (Sample - #490-103) After a long wait getting incorporated and obtaining our nonprofit status, the first issue of "small talk" came out April, 1990 (#490). Members who joined between April 1 and June 30 have the 490 "prefix" and the following years were 491, 492, 493, 494 and 495. Our next issue came out in July, 1990 (790). Members joining between July 1 and September 30 have the 790, 791, 792, etc. designation. Those between October 1 and December 31 have membership numbers beginning with 1090, 1091, 1092, 1093 or 1094 and our January 1 through March 31 joiners have 191, 192, etc. "prefixes".

The second part of your number AFTER the dash is your actual membership number and if there's a spouse membership, you'll see an /S after it. The left bottom corner of your envelope tells you what your number is and when you joined.

Let's say your membership number is 795-500. Your membership starts July, 1995 and your \$15.00 dues give you the July, October, January and April issues. Just in case anything comes up BETWEEN your LAST issue and the next REGULAR mailing, you're still entitled to it and that's why we put the 6/96 expiration date on your membership card.

We have members who join and renew during all four mailings. Some of you just get letters, others renewal packs and still others fluorescent renewal reminders. We try to keep expenses to a minimum so we don't send out reminders.

Just remember, your dues get you FOUR issues, Bob's exclusive photograph for the year, a badge the first time and a renewal gift thereafter, a membership card and first timers get Bob's updated biography and a membership certificate.

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It's time to inform everyone of things available:

- BACK ISSUES - \$2.00/each - write for discount on more than five issues
- MAN'S OR LADY'S WATCH ----- \$35.00
- CLUB OLSZEWSKI CANVAS TOTE ----- 12.50
- PORTRAIT OF THE ARTIST PATCH ----- 4.75
- BUMPER STICKER ----- 1.75
- WOODEN OLSZEWSKI TOKEN ----- 1.50
- OVAL "I Love Olszewski" STICKER ----- 10/1.00
- ROUND "The Tinker" STICKER ----- 10/1.00

Above prices include shipping and handling

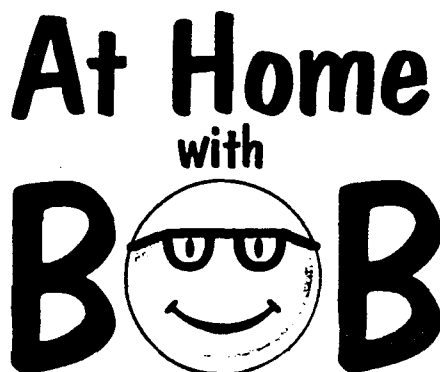
* * * * *

"George and I had the pleasure of seeing Bob at the Tom Bishop 1995 Masters in Miniature Show In Chicago the end of March. All I can say is if you ever have the opportunity to see Bob at a smaller promotion than Long Beach, Secaucus or South Bend, don't miss it. The show was well attended, but it was more like a small bunch of friends getting together, sharing information and telling secrets. Of course the best part, as always, was the dinner get-togethers in the evening. When Bob gets tired, he can really crack jokes and 'the little devil' in him comes out."

- Wallie -

* * * * *

AND NOW....



6/6/95 PHONE CALL FROM BOB

"First of all I think we should welcome all new members,
GREETINGS FROM PLANET BOB!

Our last phone call was March 7, 1995. I think it's good to mention the last date because it gives the collectors some sense of time that passes between phone calls.

- LONG BEACH SHOW -

The major event which happened since we last spoke is the Long Beach show. I was really looking forward to it because even though I had done some promotions last fall in southern California, this was the first major show collectors got to see Olszewski Studios since we started.

We changed our booth a little bit. We still had a 10 foot booth but we took an antique display case which I have in my home. We used this new case plus the small one we had in South Bend last year. This was a test for us to see if we like the feeling of it. We were really pleased with it and are going to use that booth in South Bend. Eva and I talked about going to a booth designer and didn't know if we wanted to do that because the cost of booths is extremely high. You can put \$15,000 into a 10 foot booth without any problems by having it specifically designed for you. I said to Eva, 'Why should I design a booth on paper and have someone build it? Why don't we go out antiquing and see if we can run into something that we can convert into a showcase?' We were out driving around and stopped at this one place. There it sat - a French antique display case - possibly used in a boutique as a perfume case and probably dating around 1930. I looked at it and Eva said, 'Buy it, buy it!' I had to walk away from it for a couple of days, drove back up, looked at it and said 'Yes, I think this will do.' When I got it home I knew it was right. We've put lights in it and changed the shelf stacking. Its a warmer look in the booth and collectors who viewed it in Long Beach really liked it.

The dealer days were great. We saw dealers from this region of the country that we hadn't seen and opened up some new accounts. It was a good chance for them to see next year's work. Now after looking at the work, there's no doubt in the dealers' minds we'll be around. We were busy the entire four days and had other companies stopping by asking if I wanted to do work for them.

I was looking forward to previewing all the new 95's. We carried all the pieces in and eagerly looked forward to the reaction of the collectors. They loved the pieces! I wanted to know if they could see the change in the quality of the work, was it visible? 'Are you kidding? Yes, we can see the change!' They were very, very excited about it and it made me feel good.

The signing lines were long. We had given out tickets again but you couldn't get into the booth. We were aware if you looked down the aisle our booth was always crowded, whether it was dealer or collector days. Many of the other booths weren't as busy as we were. People are curious and they want to see what I'm doing. Many Goebel people came by and said hello. Bill Belmont and Ken LeFevre stopped by and gave me their best regards. It was very warm and friendly.

I was real pleased with the seminars. What really amazed me with my collector sign up sheet is that we added 105 names to our mailing list. These were collectors who had been collecting my work for a long time and they were not on this list.

One of the things I realized in walking the show in Long Beach is the impact we have had on miniatures in the marketplace. If I didn't exist as an artist, would miniatures be as far and as accepted as they are? I don't think so. Miniatures have come an awfully long way in the last 15 years.

I came home with a terrible sinus infection which hung on for three weeks until I finally fought it off. I get sick every show because I see so many people and a lot of us think it's the hotels' air conditioning systems.

People from across the country who went to the Long Beach show made it a point to come up to the gallery to see us. It was very nice for us because they got to see what a small, intimate studio we are. Since we don't hide anything, they got to preview what we're currently working on. That's the fun of people stopping by.

- THE TOWER -

At Long Beach I showcased The Tower of Gleaming White Porcelain. When it's released, it will come out slowly. We had talked about it being a gallery piece but it will be sold through the dealers.

Because of molding problems we had decided to forego trying to make the tower hollow to hold the earrings, it wasn't going to work. People weren't very happy about it and neither was I, but I just didn't have the solution. What I have done since is carve "Not To Be..." which will be introduced at South Bend. Collectors will be able to purchase it as a single tie tack or as a set of earrings. They really look great, I'm so pleased with them. They'll be available in 14kt gold and also in sterling so people will get to order them as they like. Because I just can't hold that much gold around here, these pieces will be 'made to order'.

- VICEROY -

I'm in my long carving stretch, probably until September and am really enjoying it. I'm carving The Viceroy right now and having a great time with this thing. I had to do a lot of thinking about how I was going to approach The Viceroy and I have finally solved him. I've done around three rough-out versions of how he was to look and finally settled on one. He's a combination of a lot of things.

- SPECIAL TREAT -

I'm particularly fond of Special Treat. It didn't have a title so we named it. This piece is an English porcelain dating in the 1870's or 80's. It was a very popular theme and definitely Victorian. I've seen it in a number of versions but this is my favorite. It's appropriate for those people who want to put it into their miniature room.

In carving the piece I didn't like the porcelain-like look of the hair so I layered it. I think the bend in the boy's back gives the piece a very caring feeling. I love the colors of this piece, the green is particularly rich in color. I know collectors will enjoy the craftsmanship Eva did on the faces. I think they're some of the best flesh tones that have ever come out of the studio.

Special Treat looks like a simple piece but we had a very difficult time with production. We tried to get it delivered for Easter but it went well over three weeks longer than we thought because of the terrible time we had with the castings - we got a lot of distortion in the piece and shrinkage in the rabbit, too. We had many mold line problems with it.

- SOUTH BEND -

We are currently getting ready for the South Bend show and we'll be working on the packing crates to ship the display cases. The slide show will be a little bit different than the ones I did at the Long Beach and Chicago shows.

One of the things I started at the Long Beach show was to sign Special Treat a different way. Go get your piece and look at the bottom. On the lower half of the base is the LTD 800 and the initials RWO (Robert W. Olszewski). The way the piece is signed right now is with a heavy permanent marker which is sealed with a coating, it's not a decal. When you bring in your Special Treat, I'm going to sign 'Olszewski' above that with my real fine signing pen and put a number on the piece I sign. Since my personal appearances are fewer than they used to be, I'm going to start putting numbers on Special Treat and carry a book with me to register these numbers. At Long Beach I signed only 15 Special Treats. At the South Bend show I will continue numbering them starting with 16/800. The reason I am doing this is to see how long it takes to go through the edition which I don't think will happen. We have plans to do the same with The Mocking Bird.

- THE SECONDARY MARKET -

The Grand Entrance is starting to move for resale on the secondary market. Since it sold out, some dealers are reselling it for \$275. Confirmed reports from dealers have "To Be..." selling at \$450 to \$475. One of the reasons this piece jumped is because it really was a 'made to order' piece. There were no extras. When the December 31 date closed, there were a couple of extras because of ordering fluctuations (when we order a casting there are always rejects, so if you need 10 you order 14 knowing there may be a few extras). The third release, The Tinker, is at \$250. This is quite interesting, after the Long Beach show a dealer called and told me he sold a Proposal for \$1600. There was a collector at Long Beach who wanted to sell The Proposal and there were five people ready to buy it.

You know we are not in the secondary market but we're interested in it, so I think this is a reflection of what's happening in the marketplace. I really have to say to collectors that they should stay on top of these pieces if they want to add them to their collections. The Tinker sold out at the dealer level in 10 days and Special Treat was gone in six days from the time we dropped the Artist Proofs in the mail.

- 'WAIT & SEE' COLLECTORS START BUYING AGAIN -

Some people don't know me very well and don't know what my role was at Goebel Miniatures. Some saw me as an artist only. I've got a side to me that many of you who didn't come to the convention don't know - I'm very methodical, very much of a planner, a strategist, someone who likes to do numbers and who likes to do production. Most collectors don't know me that way so they probably had some doubts as to whether we could actually deliver the pieces into the marketplace like we said we would.

We ran an ad in the Miniature Collector Magazine and people are calling Travis saying, 'The Mocking Bird is a beautiful piece, I want to buy one. I was waiting to see what would happen before I started collecting again.' There's a lot of people like that out there and we're starting to see them enter the market and frankly, I think these are the people who are paying the \$275's and \$450's.

- EDITION SIZE -

One of the big things we learned this last year is that no matter how hard we try, what we know about the work and how many pieces we've done, each piece is really it's own self, there's no other piece like it! Collectors have to be aware of what we're going to do in the future. We are going to set an edition number and what this number means is that it's the top number we'll ever produce, BUT it doesn't mean we are going to make them all. We're going to set an edition and give the pieces as much time in the studio as we think it should take - it could be eight, ten or eleven weeks or whatever we think it should take. When we get to that number of weeks, whatever is done is done, we're not going to do more than that, we're not going back and redo it and we will bring that piece to a conclusion. What does that mean for the marketplace? It means the dealers who come in on the last days of those ordering days are going to miss out. We are going to write on the piece the anticipated edition size, like 800, no matter what the actual number is.

- LADY WITH AN URN -

(Bob, are you anticipating redesigning more of your pre-Goebels?)

Most of them I don't feel would be appropriate to recarve. I didn't recarve Lady With an Urn as a market gimmick. A lot of times an artist will go back and redo a particular scene, like in a painting. I don't know how many

haystacks Monet painted and Van Gogh must have done over 20 self portraits. Sometimes you like to return to something just to satisfy your own growth. You go back and revisit it and say, 'Hmmm, let's look at this again.'

What I was amazed to see is that it was better to carve Lady With an Urn than The Poultry Seller because Lady was my first carving and I saw how much I didn't see in the piece. It was beyond nostalgic and it was a great revisit for me. I carved Lady in my garage as I wasn't 'in my closet' yet. My garage was still a garage and I had a little carving place. The door would be open and my kids, who were probably three and five then, were running around screaming. So when you go back and recarve, you revisit that time in your life and it was a neat experience for me.

- DRESDEN TIMEPIECE -

The Dresden Timepiece was done for the first museum show and the idea of it was to bridge the gap between miniatures and museum goers. People then could relate to a larger piece and to a timepiece as well. I particularly chose it for the museum show. This piece was in my collection since 1977. I chose to bring it to market when I did because I had started carving it twice before but didn't have the manpower at the studio to do it. When the museum tour came up, we had the talent at the studio to do it. Four of us worked on it and it was very, very labor intensive and a very time consuming piece.

While you're sitting there carving you begin to realize just what this thing represents. Symbolically it's very appropriate for a clockpiece because it's about time. The man at the top I think represents father time. The globe with the wings on it represents how fast time flies. The little Cupid in the clam shell is Venus, the birth of Venus symbolizing the beginning of things. Mercury has a little hat on for being fast and I think that would have to do with time. The little guy on the right is Dionysus and is Greek for Bacchus and he's Roman and has a little cup of wine in his hand and is saying, 'Hey, while you're here, have a good time.' It's a great symbolic piece and I'm very glad we did it. The edition of that piece is sold out at the company.

People sent me the image because they owned it. They took photographs of it and gave me all the measurements. I have tried to locate these people but can't find them. I promised them if I ever carved it, I would send them one.

So this is for Barbara D. who inquired about it at the Long Beach show. If collectors want to discuss any other pieces, we can do it through the Fan Club's newsletter.

- MUSEUM SHOW -

We met with some museum people in Los Angeles and they have some very good ideas for a show. We will let you know more on the show as the plans progress.

- 50TH BIRTHDAY -

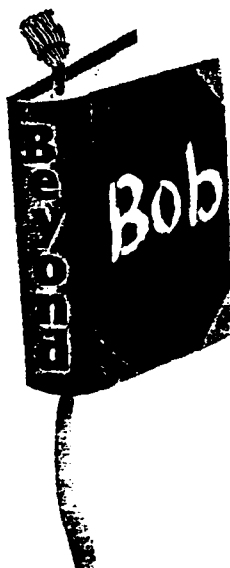
The other major event since I spoke to everyone in March, was my 50th birthday. I have to say there's no other birthday like the 50th and it was very memorable. I got more cards than any other birthday. The people who write these cards must have a ball writing them because some of the cards were just hilarious. It was really great to get them with all the references to - you name it! I'm not going to write back to everyone who sent a card, but my thanks to all the people who remembered me and sent a card. It was great, it really was great and I really appreciate it.

I couldn't believe it, even Wilhelm Goebel, Dieter Schneider and Karl Heinz Mueller remembered my 50th birthday and sent me greetings.

We had a birthday party here at the studio. Everyone cooked and we had a nice get-together. I thought I had slid by, but then... there I was on the couch in my bath robe watching the news, eating my salad, and here Eva throws another surprise party for me. I couldn't believe it! That really caught me off guard because I wouldn't have been caught dead on that couch in my bath robe for anything. It was a SHOCK 50th!

It was nice talking with you and updating everyone on what's going on around here. I look forward to seeing both of you and all the collectors in South Bend."

- Robert Olszewski -



OLSZEWSKI STUDIOS

Dedicated to Museum Quality Miniature Art

"Mocking Bird with Peach Blossoms"

Each new work travels a different course to it's creation. The Mocking Bird concept was planted while on a walk in our local neighborhood. The local fruit trees were filled with blossoms and a particular house had 2 beautiful peach trees that stood side by side. That morning I knew I had found just the right color to compliment the gray colors in the Mocking Bird that I had been waiting to do.

On another walk I found a newly departed Mocking Bird on the sidewalk. How it had left us, I don't know, as it had no marks of struggle on it. Promptly, I turned around and rushed home with the bird and placed him in a plastic bag in our freezer. While carving, I was able to refer to him daily and again later during coloration. As a footnote, Audubon would shoot his birds for drawing, which is why some of his finished works had such strange poses, as they were propped up stiff to draw from after the fact.

Besides finding the Mocking Bird, I was lucky to come across a set of Dorothy Doughty Mocking Birds in an antique shop in Santa Barbara which I couldn't pass up. So between my freezer bird, photos in books and my new found porcelains, I had all the right ingredients to deliver what I hope is one of my best wildlife pieces.

To finish off, I was also lucky enough to find in my front yard the beetle that sits on the lower right of the piece. It is the only one I've seen here and a friend collector describes it as a Fig Beetle. Since the beetle was also expired when I found him, I was not able to see him walk. When I would see other beetles in the yard, black being the most common, I would always be certain to stop and try to study their gait. So again with books, a real beetle and first hand observation, I added one of the best insects ever to my work. As you can see, my time around the house has added greatly to my work as I have become aware of the everyday things around me.

-- Anyway, this is just a part of what went into creating this work. I think it is one of my best and I hope my short story helps you to enjoy the "Mocking Bird with Peach Blossoms" even more.



Robert Olszewski
June 1995

355 N Lantana St, Suite 500 Camarillo, CA 93010

Telephone: (805) 374-9990

Fax: (805) 484-4993

A few days ago we received our Mocking Bird with Peach Blossoms. Wallie previewed the piece in Chicago and thought it was one of Bob's greatest creations. Jacci states, "The pictures just don't do it justice, YEA, IT'S WILDLIFE!" Yep, that's definitely a Jacci comment!

Being on Bob's PRIORITY AUTOMATIC PROGRAM definitely has it's advantages. Packaged with Olszewski Studios' sixth release, was the detailed background of this marvelous sculpture. People purchasing it at retail stores would not get this "insight", so Bob gave us permission to duplicate it for you as a reward for belonging to his fan club.

Bob definitely falls into the category of being an "eccentric artist". Eva deserves a lot of credit for putting up with DEAD BIRDS AND BUGS IN HER FREEZER, YUK!

* * * * *

We only know of two appearances by Bob. He will be appearing at the International Collectible Exposition in South Bend, Indiana July 14-15, 1995. Also, the Graniteer New Hampshire Chapter of the M. I. Hummel Club is hosting the Fifth Annual New England Inter-Chapter Conference at the Center of New Hampshire Holiday Inn, Manchester, NH on October 20-22, 1995.

* * * * *

Both of us look forward to seeing you at South Bend. Don't forget, wear your badges.

miniaturely yours,

Jacci

Wallie



Look for BOB!

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 - Parma, OH 44129-0067

ISSUE 24

OCTOBER, 1995

Wallie was a good little "do-bee" in the last newsletter. She let me relax while she explained how we do what to whom. I know it wasn't exactly like that but I did get your attention, didn't I? She deserves a break with her daughter's upcoming bridal shower, wedding and sick mother-in-law. Thanks Wallie you done good and were a peach with Issue 23!

* * * * *

We attended the South Bend collectible show in July. It's a collage of every collector's dream all under one roof BUT you can't buy ANYTHING! It was a delight to view Bob's "Lady With an Urn", "The Tower of Gleaming White Porcelain", and "Spring Dance". Many of you may have already received your Lady and we're sure you appreciate her exquisite features. The difference between Bob's first sculpture of Lady and his Lady of today is FANTASTIC. Nice work, Bob! Spring Dance is another elegant "lady" Bob decided to put into his repertoire. As we studied her, we were reminded of the Dresden Dancer. This lady does have a certain eloquent grace about her. The Tower is an intricately detailed compliment to the Tinker and the Treasure Chest. Collectors can fully appreciate the fine workmanship, not only in the figurines themselves but also in the displays.

* * * * *

We haven't received any questions for Bob from you in a long time. For the newer fans, Bob loves using "small talk" to educate his collectors. So, if you're wondering about something, there's a good chance many others are curious about the same thing.

* * * * *

Overheard at a beauty show: We use bobby pins to hold the hair in place. "Personally I don't see what Bob has to do with it."

- Jacci (The Hairdresser) -

* * * * *

Once again we had a lengthy phone conversation with Bob. You'll notice our master microsculptor is enjoying the freedom of being a creative artist. Read on and visit

BOB'S WORLD



9/7/95 Phone Call From Bob!



"Our last phone call was June 6, 1995. We have our Pepsi's and bowls of potato chips and pretzels. (No, Bob, you didn't share, we don't have that!) Okay, I have my cup of coffee in case I start to choke on this. Well let me bring you up to date.

- SOUTH BEND -

The last time we spoke we talked about people viewing our new display case in Long Beach. There was a great reaction to it on both dealer and collector days. I think between South Bend and Long Beach we saw about half of our dealers. It was real positive for us because when they look into the display cases, the dealers develop a sense of who we are and our direction.

Collector Days & Signing

Collector days were even better. Collectors got to see the new products and have their pieces signed. I know I signed a good solid day and a half under the ticketing system at South Bend.

Just out of curiosity, I'm tracking signing on Special Treat and Mocking Bird with Peach Blossoms. At South Bend we ended at number 58 on Special Treat and at number 42 on Mocking Bird - a low number after two major shows. I'll keep you posted on the new number after my fall promotions. As I've always said, even if I sign all day at shows, the number of individual styles signed is low. So, continue to take advantage of the signings when you see me, especially as we have cut back my travel schedule.

Speaking of signing and promotions, below you will find the fall promotion schedule. I'll look forward to seeing collectors and updating them on the art with the slide show.

OCTOBER 21, 1995 - Guest Speaker at New England Conference of the M. I. Hummel Local Chapters

HELD AT: The Center of New Hampshire, Manchester, NH
Holiday Inn, 700 Elm St., Manchester, NH 03101
(603) 625-1000

Talk & Presentation from 9:00 AM to 11:30 AM with 1/2 hour break. Signing to take place after the talk from 11:30 AM to 2:00 PM. For registration contact: Percy Agrafiotis, (603) 625-8446.

OCTOBER 22, 1995 - Cape May Miniatures, Convention Hall, Beach Drive, Cape May, NJ 08204

Contact: Bill March, (609) 884-7999
Promotion Hours: 10:00 AM to 5:00 PM with slide presentations at 11:00 AM and 2:00 PM

NOVEMBER 11, 1995 - The Bronze Lady, 12957 Gulf Blvd. East,
Madeira Beach, FL 33708
Contact: Lyn Brawner, (813) 398-5994
Promotion Hours: 10:00 AM to 5:00 PM with slide
presentations at 11:00 AM and 2:00 PM

NOVEMBER 12, 1995 - The Doll House, 6107 North Scottsdale
Rd., Scottsdale, AZ 85250
Contact: Sari or Sam, (800) 398-3981
Promotion Hours: 1:00 PM to 5:00 PM with slide
presentation at 2:00 PM

NOVEMBER 18, 1995 - Tickled Pink Gift Shop, 4905 SW Scholls
Ferry Rd., Portland, OR 97225.
Contact: Fran Frane', (503) 297-4102
Promotion Hours: 10:00 AM to 5:00 PM with slide
presentations at 11:00 AM and 2:00 PM

NOVEMBER 19, 1995 - Kathie's Import Chalet, 3971 South
Broadway, Englewood, CO 80110
Contact: Lee Hance, (303) 761-1740
Promotion Hours: 1:00 PM to 5:00 PM with slide
presentation at 2:00 PM

Also, I'm forwarding on to you three new members to the fan club. After South Bend I think we added about 100 new names of collectors to our mailing list which I was very happy about. You know, you think you got everybody and then 100 people show up wanting to get on the list.

Disney

Another significant thing was Disney very quietly introduced the Snow White I did for the Enchanted Places. When they first talked to me about it a year ago we were starting our business and didn't have the time to give it. I was really leery of attempting this because the scale is so tiny, really tiny! The new Snow White is half the size of the Snow White from Grolier. It's one thing to carve the Dresden Dancer with the scale she's at, but it's another thing to make a piece this small look like Snow White. It's very difficult to do.

After Long Beach, I met with Disney and carved Snow White for South Bend. Disney got an excellent response both from dealers and collectors. Since South Bend, I've gone on and finished a few more miniatures and the project is well under way. It's turning out to be very good and I have a lot of freedom to interpret the characters. My role will be creative and Disney will handle all quality control and

and my call on it was right because it was sold out from the studio in about three weeks. Availability from the dealers is limited.

This is a move for our studio to become more of an art studio. An artist working in his own studio by himself wouldn't think anything of doing a figurine in four colors, just like I did in '77. There would be no negative ramifications. What I'd like to do is have the collectors understand that we're going to be doing things like this because it's more artistic and exploratory. The fun will begin for collectors when they start to compare their piece with their friends'. When you get them together, collectors will see the effects of the different colors. Each one looks different and which one you like is basically personal preference. There is no better or worse one.

Just from what I've seen, the brown one has an over all look, a more unified look from the base of the piece up through the top of her head because of the uniformity with the gold and brown tones throughout the pieces.

With the green ones you get a different look. The green frames the flesh so the upper part of the piece becomes a little more emphasized. It'll be fun for the collectors to compare the effects of the different colors on the pieces. That's what this piece is about. Rarely do collectors get to see color variations.

Lady With an Urn is a magnificent little piece. She has good stature and a feminine presence which I had not been able to define in 1977.

Again, collectors make note, if you've hung back and haven't ordered your Lady With an Urn, don't delay as we are sold out at the studio. If you are looking to have extra colors, you should start calling dealers.

Birthdday Party

Boy am I naive!!! That was a good ol' surprise. I will tell you it was totally unexpected. No one walks around expecting a birthday party, especially after the birthday is over. There were a good 100 people there and I DID NOT EXPECT THAT PARTY! It was really a fun night for us, real positive in all aspects. I think the song made up about me was terrific.

What a great birthday gift the Fan Club got for my 50th! The engraved brass desk set with magnifying glass and letter opener are sitting on my desk in the studio gallery.

Most collectors never get to attend a Study Group session and enjoyed the R & D samples I brought. It's the by-product of making things and shows the stages you go through. Collectors enjoyed the paint recipes, the molds and especially the 'rejects'. Everyone wanted to take a reject home, sounds sad, doesn't it?

Among many things I received as a gift was a membership to the Chicago Art Institute from the Study Group. If I'm within striking distance of seeing a great show, I will go out of my way to see one, and we did! We delayed our flights and drove up to Chicago from South Bend. We saw the Monet exhibit and it was fabulous. It's probably one of the best I've seen in 10 years and I've seen a lot of them. I think it included all but four or five of his major paintings. Everything was there, everything. For those collectors in Chicago or if you're traveling, I highly recommend you see that show. He's one of my favorite artists. When you see an art show like this you can only relate to it through your own experience. One of the things I have lamented in my own work artistically, is how long it takes to do this work. Many times I've wished I worked in an art form that was a little more spontaneous like the impressionists. Boy was I wrong! After going through that exhibit, I never realized how much planning went into these paintings. What looks so spontaneous is absolutely not. He worked very, very hard to make these canvases look the way they did.

As far as repeating themes like Lady in four colors, people will go to the exhibit and see paintings of Monet's haystacks in five variations done at different times of the day or seasons. The same exploration can be seen with Reims cathedral. He painted the cathedral in four different lights. It's very normal for an artist to explore a piece, take the same subject and want to do it again.

We not only saw the Monet exhibit, but we went and saw the first rate miniature rooms of Mrs. James Ward Thorne. Maybe the collectors can get together and make time to view them next year during the new Chicago show. As a final visit, South Bend was a great show for us and I'll miss it. When I went to South Bend the first year, I was 36/37 years old and it was exciting for me. A lot of my life went by in between those shows. I think I only missed one in all those years. Now a new chapter begins and I'm looking forward very much to the new show in Chicago.

- SECONDARY MARKET -

The Olszewski Studios' secondary market prices are listed in the new Collector Editions October, 1995 magazine. It's nice to see those numbers show up and it's better coming from them than from myself. (See article following 'Phone Call' section.)

- STUDIO HAPPENINGS -

Right now in the studio they are painting the Ladies With An Urn, the Gleaming White Tower of Porcelain and Not To Bee, the last offers of 1995.

We are just starting work on Not To Bee. Roughly in mid-October the Not To Bee will be offered along with the Tower. To avoid having gold in stock, the 14KT gold earrings and tie tacks will be produced to order. Also, we advise collectors to order early as we will be selling first edition (750) Not to Bees at the fall promotions.

- MUSEUM SHOW 1996 -

After we returned from South Bend we did firm up the museum show for 1996. It's long-term planning. We opted to go for the October opening as opposed to the April. You'll be hearing more about that in the future but if you're planning to come to California, the opening will be in October of '96 and the show will be at the museum for seven months. We went down to the museum and looked over the room so we can start to get an idea on how we're going to approach the show. Where will we find the time?

- ANTIQUE SHOW -

Speaking of variations such as Lady With an Urn in four colors, I recently discovered a third variation of the Capodimonte from the 1980. We went to an antique show this last weekend and, of all things, I found another version of the Capodimonte porcelain. It was a kick to run across and I couldn't pass it up, same subject but different model and coloration. When people come to our gallery and visit, they'll be able to see two Capodimontes. The first one that I worked from was Italian and heavily flowered. The second version is definitely German, I can tell by the handling of the hair. A major difference in the pieces is the pedestal. The 1980 version is square and the new found pedestal is round. Also, the Cupid is turned a different way. Another point of interest is that another version in red clay is in the Metropolitan Museum in New York. So much for variations.

- WHAT AM I DOING NOW, IN THE STUDIO? -

If it's September, I must be painting. I spend the first eight months of the year carving and the last four months of the year painting. So for eight months I'll sit at the carving bench, get all the pieces ready - getting them through the technical problems we go through. I switched over to painting three weeks ago. Now, and until the end of the year, I'll primarily be doing colorations. Sometimes you just hit a dead end and you'll have to put the piece aside. I'll either go back to it or paint up a new version. Then I'll ask Eva, Travis and the painters to vote on their favorite and start again.

Besides painting, I'm happy to say all of the 1996's are 100% carved and we are working out the technical mold problems. I'm doing the first process sticks now, palette mixing all of the colors and color swatching with the recipes.

- BUMMING AROUND -

I went to a second hand bookstore in Ojai and came across about 20 years of Nutshell News bound into four volumes. I bought them immediately because it covers all the time since I've been in miniatures and before. It was fun to see the early covers in black and white.

One of the things I found interesting, was Walt Disney himself had his own miniature collection. I came across an article in '77 Nutshell News where a collector had taken out some ads in the antiques magazine. Walt's secretary called them and inquired about the miniatures back east. On a snowy day came a knock on the door and it was Walt Disney himself. Mr. Disney purchased all their samples and after returning home, Walt sent Christmas presents to all the kids that were there.

- HOW TO -

One of the things collectors really liked in Long Beach and South Bend was the black we painted on the back of the small domes. To better showcase individual pieces, collectors can take the old Goebel Miniatures Solitaire Display, cover the front half of the dome with masking tape, spray the exposed exterior back with black enamel spray, let it dry and peel the tape off. You can wipe the edge clean, but don't bring it too far toward the front. Put it in the center where it starts to curve toward you and the edge will blur in the curve. No one will be able to see the edge of it. By doing this, it really makes a nice accent piece for your figurines.

We don't generally have a 'How To' in the Fan Club newsletter, but I thought this was a good one to pass on to the collectors.

- 'HOME IMPROVEMENT' EVA -

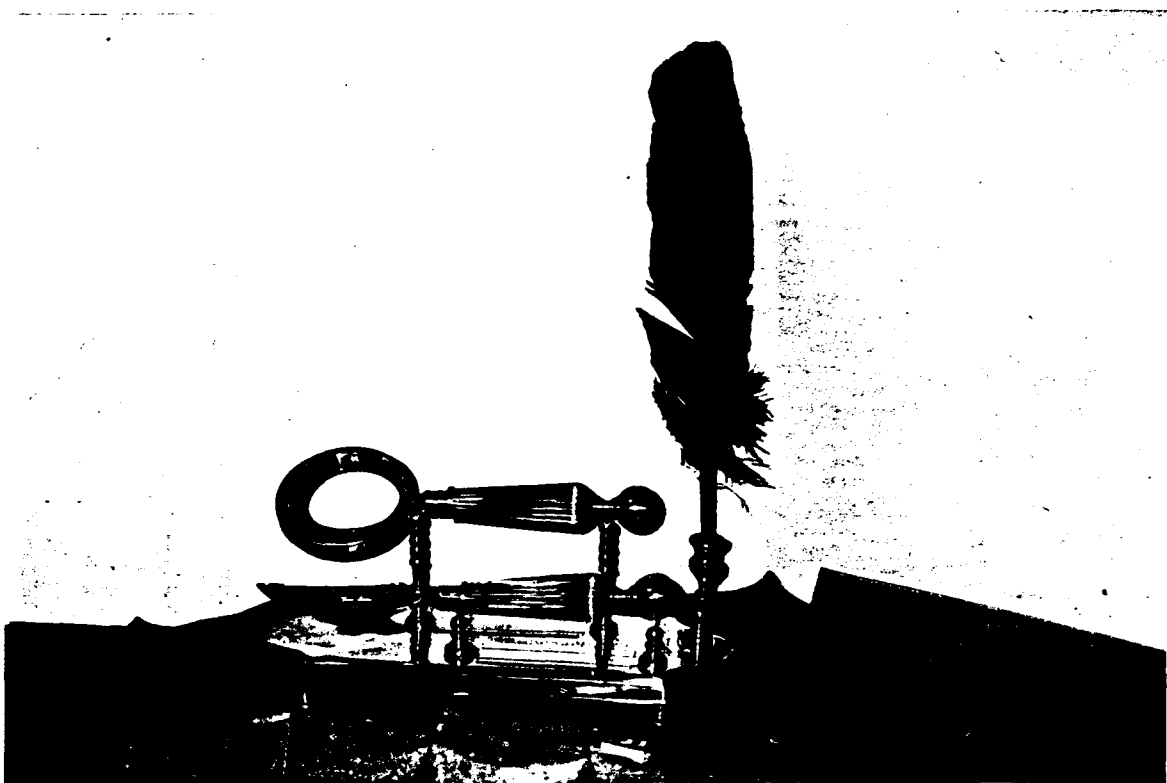
Last weekend Eva built a gardening bench from scratch. It would be something I wouldn't do very well. I think I've told you how awkward I am around big tools. Eva took all the measurements and I asked if she had a plan from a book. She said, 'No, I made this one up!' She's out there with her saw and sander 'creating'. For her birthday this weekend we're going to go out and get Eva a bunch of gardening tools to start her up, creating in plants.

- CLOSING THOUGHTS -

Health wise I'm feeling great. I'm back up to walking five days a week now. I had gained weight from not walking and I'm going to try and lose five to ten pounds. You know, those eternal five pounds!

So, that's what we're doing!"

- Robert Olszewski -



CIB ...continued

demand by purist collectors, who desire the first mold of everything they collect, has made this piece rise on the secondary market rapidly." She reports that the original, \$69 piece is now quoted in the \$395 range, while Rothman has already seen it selling between \$500 and \$1,100. Rothman also points out the strength of "Cape Hatteras, NC" (revised), a



Swarovski's "Eagle"

lighthouse that the company retired in 1993 at a \$60 issue price. He says, "In the first half of 1995, this lighthouse has found a secondary-market value from \$475 to \$675."

Robert Olszewski's miniatures are making news these days at **Hunt's Collectibles** in Satellite Beach, Florida, and **Carol's Crafts** in Nashville, Indiana, among other locales. **Dick Hunt** notes that "Tinker's Treasure Chest" and "To Be" were issued together in 1994

and already are up from \$235 to about \$465 for the set, while **Dave Derbyshire** of **Carol's Crafts** quotes the same edition at \$475. The appeal of the set has to do with the low quantity produced and the fact that it was manufactured only by advance order. "Now some collectors realize what they missed and are having a difficult time even finding this one for sale," Hunt notes.

Dick Hunt also is impressed with the prospects of "The Grand Entrance,"

which was Olszewski's first sculpture from Olszewski Studios, the firm he started after leaving Goebel Miniatures. "As would be expected, a first edition of any artist's work normally will climb, based on his or her popularity," Hunt comments. "Most dealers I contacted are sold out, as is Olszewski Studios." Now that the edition of 1,250 is effectively closed, the price for this piece already has risen on the secondary market from

\$225 to \$285.

No collectibles report for the 1990s would be complete without a look at the "real estate" market, and the cottages of Department 56, John Hine and Lilliput Lane all have attracted some attention during this period. "Santa's Workshop," from Department 56, caught collectors off guard with an "early, unexpected retirement," according to **Roger Poole** of **Roger's Collectors' Mar-**

continued

FIGURINES/COTTAGES...continued

Company Date	Name	Series - Artist	Edition Limit	Year Retired	Issue Price	Quote*
John Hine N.A. Ltd.		David Winter Retired Cottages - D. Winter				
1982	The Old Distillery		Closed	1993	\$312	\$700
Legends		The Legendary West Premier Edition - C. Pardell				
1990	Crow Warrior		S/O	N/A	1,225	2,000-3,000
1989	Pursued		S/O	N/A	750	2,000-4,000
1988	Red Cloud's Coup		S/O	N/A	480	5,500
1989	Songs of Glory		S/O	N/A	850	3,300-3,500
1992	The Final Charge		S/O	N/A	1,250	1,500-2,000
1991	Triumphant		S/O	N/A	1,150	1,400-1,900
Lilliput Lane Ltd.		English Cottages - Various				
1994	Lenora's Secret - Lilliput Lane		Retrd.	1994	350	500
Liadro		Limited Edition - Liadro				
1971	Hamlet		750	1973	125	4,000
		Liadro - Liadro				
1986	Sidewalk Serenade		Closed	1988	750	1,200
		Liadro Limited Edition Egg Series - Liadro				
1993	1993 Limited Edition Egg		Closed	1993	145	350
Olszewski Studios		Olszewski Studios - R. Olszewski				
1994	Tinker's Treasure Chest		Closed	1994	235	475
1994	To Be (included w/Treasure Chest)		Closed	1994	Set	Set
1994	The Grand Entrance		1,250		225	285
Ron Lee's World of Clowns		The Original Ron Lee Collection-1983 - R. Lee				
1983	The Bandwagon		Closed	N/A	900	2,000
Royal Worcester		Equestrians - D. Linder				
1973	American Saddle Horse		750	N/A	1,525	2,400
Sheila's Collectibles		Charleston Rainbow Row - S. Thompson				
1990	Rainbow Row Lavender		Retrd.	1993	9	30
		Dicken's Village - S. Thompson				
1991	Evergreen Tree		Retrd.	1993	11	25
1991	Scrooge & Marley's Shop		Retrd.	1993	15	45
1991	Scrooge's Home		Retrd.	1993	15	30
1991	Toy Shoppe		Retrd.	1993	15	30
1991	Victorian Apartment Building		Retrd.	1993	15	30
1992	Victorian Church		Retrd.	1993	15	45
1991	Victorian Skaters		Retrd.	1993	12	35
		North Carolina - S. Thompson				
1991	The Tryon Palace		Retrd.	1993	15	30
		Washington D.C. - S. Thompson				
1992	Cherry Trees		Retrd.	1993	12	46
		Williamsburg - S. Thompson				
1990	Milliner		Retrd.	1994	12	25
Swarovski America Ltd.		Collectors Society Editions - Various				
1987	Togetherness-The Lovebirds - Schreck/Stocker		Yr.Iss.	1987	150	3,500
1988	Sharing-The Woodpeckers - A. Stocker		Yr.Iss.	1988	165	900-1,680
1993	Inspiration Africa-The Elephant - M. Zendron		Yr.Iss.	1993	325	900-1,100
1994	Inspiration Africa-The Kudu - M. Stamey		Yr.Iss.	1994	295	550-600
		Silver Crystal Worldwide Limited Editions - A. Stocker				
1995	Eagle		10,000	1995	17.50	4,000,000
Wee Forest Folk		Mico - Various				
1985	Sunday Drivers - W. Petersen		Closed	1994	58	275

*Prices quoted reflect values given CIB by dealers listed with this report.

It was a great phone call, but we're not through relating what went on at...

THE MAIN EVENT

Boy, you collectors know when to keep your lips zipped! Bob had NO IDEA the Olszewski Study Group planned a banquet for Friday night celebrating his 50th birthday. It was held at Hans House, a German restaurant in South Bend, IN.

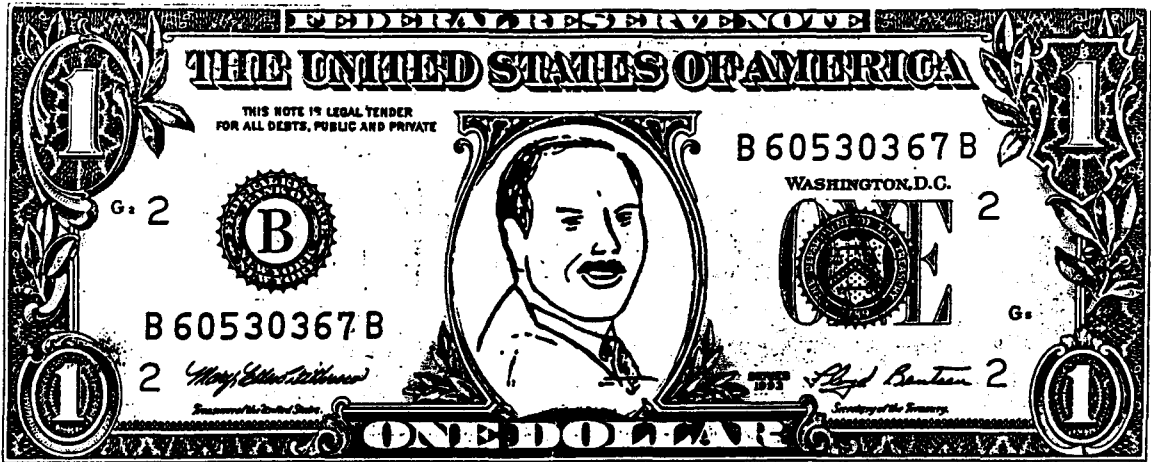
There was time to socialize with old and new friends. Before we knew it, word raced through the crowd, "Casually go to the next room." Eva and unsuspecting Bob came into the crowded dining room filled with fans singing "Happy Birthday, BOB!" Dumbfounded Bob looked around and said, "Boy am I naive, I had NO idea, I thought we were going to have dinner and then have the Study Group's meeting!"

Our compliments once again to Marlene and the Study Group. Every detail was planned and executed to perfection. Everyone received a little red and gold treasure chest with candy inside, homemade chocolate candies and a mini program with a picture of The Tower on the cover. Darling balloons were centerpieces with scattered 50's around the tables. They thought of everything, even the cake was decorated with The Tower.

"The Golden Girls" entertained us after a delicious buffet. Too bad the camera wasn't handy as Bob spotted the one gal come in. His face had the look of, "Oh my.... who is SHE?" The senior ladies had on their finest sequin dresses - one fuchsia, the other teal. They were delightful as the "Betty White" singer took requests and knew the words to each song while "Ann Miller" accompanied her on the piano. We sat in awe as "Betty White" had a special song for Bob, depicting his work, life, being married to a younger gal and even having a FAN CLUB! It was darn cute. We hope Marlene got a copy and prints it in her newsletter.

Bob was tickled with his gifts from the Study Group, a Route 66 sign, Route 66 video, Monet book and a membership to the Chicago Museum of Art. Watching Bob open presents was like observing a kid in a candy store.

On behalf of all members of Club Olszewski, we presented Bob with a brass magnifying glass and letter opener desk set. Wallie thought, "Why not have Bob bucks?" so the present was wrapped in "Olszewski" dollar paper. Here's a sample, but please don't spend your Bob bucks ANYWHERE!





July 21, 1995

DEAR JACKIE AND WALLIE,

I'm sending on to you AND THE
FAN CLUB MEMBERS, A BIT "THANK YOU"
FOR THE GREAT BIRTHDAY GIFT you
presented AT my surprise "50TH" IN
SOUTH BEND.

IF IT WAS your GOAL TO MAKE ME
FEEL SPECIAL.... you DID. WHEN ALL OF
you GATHER together, THE SPECIAL FEELING
you SURROUND me WITH IS HARD TO DESCRIBE.

As my show of appreciation to
you all, my personal wish will BE,
to DO my work, so THAT you all might
ONE DAY say.

WE KNEW HIM,

WE BELIEVED IN HIM,

AND, HE GAVE US HIS BEST....

Love,

Birthday Bill

Bob brought along some prototypes, latex molds, paint samples, progression sticks AND rejects!!! Everyone wanted and needed a reject but much to the dismay of all, we could only look. What an evening! Wish all of you could have attended.

* * * * *

At this time we would like to wish:

A belated Happy Birthday to Eva!
Happy Birthday Wallie!
Happy Birthday Jacci!

We wish you:

Happy Yom Kippur
Happy Columbus Day
Happy Sweetest Day
Happy Boss' Day
Happy United Nation's Day
Happy Halloween
(don't forget to vote November 7)
Happy Veteran's Day
Happy Thanksgiving

HAPPY FIRST ANNIVERSARY, EVA & BOB!

Happy Chanukah
Merry Christmas
A Happy & Healthy New Year

In other words, - PARTY ON, DUDE!

Look for us in your mailbox next year. We're going to try for those proverbial five pounds too, maybe we'll fit!

miniaturely yours,

Jacci + Wallie

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 24-A

JANUARY, 1996

Only one of you realized you didn't get an ISSUE 23. At a way, Mary C.! We generally pull out the last issue of the newsletter when we're working on the current one. Last time we thought we knew what we were doing and relied on our memory - WRONG! We're at that fragile age where we need notes. Issue "24" was actually Issue 23 and so to keep the numbering system somewhat accurate, we've made this Issue "24-A".

* * * * *

We're happy to inform you that Robin and Travis had a healthy 6 pound, 6 ounce baby girl October 6, 1995. Mother and Dad are doing fine and we're sure Amanda Florence Natsuko Tokuyama will do a fine job training them. Congratulations may be sent to them c/o Olszewski Studios, 355 N. Lantana St., Suite 500, Camarillo, CA 93010.

* * * * *

Many of you take time throughout the year to write us, send birthday cards, holiday cards, recipes, pictures, etc. and we would like to reciprocate. One of our challenges each year is to come up with a unique holiday bonus for you. Our gift to you this year is a special calendar. Bob often tells of his frustrations in creating the impeccable detail he desires in his art. The photo catches him on one of those days and, as you can see, Eva takes it in stride.

The April, 1996 issue starts our seventh year of bringing you insights into the world of Bob Olszewski. We've taken our "pro bono" responsibility very seriously and have taken pride in each issue. Now we have the seven year itch and want to make some changes. Jump right in and make suggestions. All received by March 1st will be considered. Sorry, no prizes!

* * * * *

Our "relatively short" phone conversation with Bob transcribed into 31 pages this time. We've been doing a lot of typing and editing. Now it's time to enjoy the fun things of the holidays like shopping, shopping and shopping. (All ladies have a black belt in that field.) Of course there's also baking, visiting and partying, partying, partying... Well, you get the message, so "talk" to you next year.

miniaturely yours,

Wallie & Jacci



12/5/95 Phone Call From Bob



"First of all, my regards to everyone that I didn't see on my trips and a big thank you to all the collectors who came to the promotions this year. I'd like to bring you up to date as far as the studio goes. We are finishing the very last of the 1995 designs. We've reached all our projected goals on the towers, bees and tie tacs and I'm pleased with how the year ended up as far as people's response to it.

The nice thing is we are enjoying the holidays, Ho, Ho, Ho! Eva decorated the studio last weekend and we're starting to decorate the house.

This may not be a big thing to collectors, but I've been in this house for five years and I'm finally having the yard landscaped. My neighbors are ecstatic! The crew started in the back and they're creating a southwest rock garden with patio blocks. Eva and I bought the big pots for the cacti, just like in The Proposal. I'm really pleased with the way it's shaping up.

- GOALS -

Last year at this time we were in the first year and formulating the company and now we're going into the beginning of our third year. We reached our goals for the year and I'm looking forward to '96 because I think we have a terrific year coming up. The last year and a half was the transition year and I focused on the Tinker's story. Next year's shows will focus mostly on the art of the new work. Just a little glimpse into the future. Our short term/long term plans are to do four core limited edition pieces and a holiday miniature each year which will be a special release.

- M. I. HUMMEL CONVENTION -

In my 18 years of doing shows I have never been in New Hampshire. I knew I would meet a lot of first time collectors and out of 165 people, 95 people had never attended one of my talks. It was fun focusing on M. I. Hummel miniatures because there were things like the Merry Wanderer pendant, released through the Danbury Mint, that they had never seen before. I wanted to give people a factual overview of Goebel Miniatures so I put together a history of my releases for them. Let me share it with you:

<u>Goebel Miniatures:</u>	<u>Years</u>	<u>Releases</u>	<u>Average</u>
	1979-86	50	6
	1987-91	171	34
	1992-94	<u>42</u>	<u>14</u>
	Total	263	16

When you look at this, the numbers themselves tell the story. I call 1979 to '86 my golden years because the work most closely resembled my family life and it was a number I could handle personally. You can see 1987 to '89 started to cave in on me. Even though we backed off in 1992 to '94, it was still a heavy work load.

<u>Olszewski Studios:</u>	<u>Year</u>	<u>Releases</u>
	1994	4
	1995	5

Now you can see why I'm so happy. In 1994 we released four miniatures and five pieces were released in 1995.

What we'll probably end up with is more like six pieces a year. We predicted last year that we would do four core pieces plus a special release which is exactly what we did.

<u>Edition</u>	<u>Size</u>	<u>Description</u>	<u>Rel. Date</u>	<u>Issue Price</u>	<u>Style Mark</u>
Ltd Ed	800	Special Treat	1st Qtr	\$220	5
Ltd Ed	800	Mocking Bird with Peach Blossoms	2nd Qtr	\$230	6
Ltd Ed	250	Lady With an Urn (4 colors)	3rd Qtr	\$235	7
Ltd Ed	750	Castle of Gleaming White Porc.	4th Qtr	\$285	8
1st Ed	750	...Not To Be - Tie Tac (Sp. Rel.)	4th Qtr	\$110	10

Total year's purchase (1 of each core release plus 1 Tie Tac) = \$1,080

A comment on the style listings. If there are six pieces a year, there'll be 60 pieces for ten year's work and collectors will know at a glance if they're missing a number. If I do a variation like I did with Lady With an Urn, I feel any color will fulfill that number in their collection.

SPECIAL TREAT - Style Mark #5

I am most proud of the face and flawless surface of this piece. We survived BIG molding problems with this one. One of the hardest things to do in this art form are smooth surfaces. It's like a car finish - if there's a flaw in it, you see it. It wouldn't have looked as rich if we weren't careful. By the way, we're up to #121 on the signing of Special Treat.

MOCKING BIRD WITH PEACH BLOSSOMS - Style Mark #6

Although every collector has favorites, I would say this bird is my best. It has a realness I rarely achieved in the early birds. Subtle color variations, the beetle surprise and dainty flowers will make this a much sought after piece in the future. I signed 108 Mocking Birds so far.

LADY WITH AN URN - Style Mark #7

The release of the four colors caught everyone off guard. Very few collectors got all four and Lady was a fast sell out. Each color is special to me. Even though brown and pink are similar, they are not the same. The best way to view them is in this order - brown, green, pink and blue. This set is important as it shows the difference color selection can make in the final look. If you have a chance, compare the dress color to the skin tones and then the dress color to the green scarf and camel. As a last note, I thought the skin tones Eva achieved were remarkable. Expect future collectors to look for all four and be happy to find one. To date I have signed 22 brown, 27 green, 28 pink and 25 blue Ladies.

CASTLE OF GLEAMING WHITE PORCELAIN - Style Mark #8

As you can see, a labor of love. Each leaf hand cut, not counting the bricks and relief work. At promotions collectors having seen the tower for the first time bought it and will look for 'The Tinker' and 'Treasure Chest with To Be...' later. I expect, long term, for this collection to be highly desired once the full imagery is complete.

I didn't want collectors carrying the tower around to be signed. I know we use the best paints and it's sturdy so I'm not worried about it long term, but I was worried about improper handling. As a courtesy I signed every single one of them before we sent them out.

Initially the castle was to be the special release, but by pushing Spring Dance, Style Mark #9, into 1996 and making the castle the core release, it gave us a little more control over our schedule. We then made ...Not To Be the special release and as it turned out, the year's collection was less expensive for the collector over all.

...NOT TO BE - Style Mark #10

A counterpart to the 'Tinker's Treasure Chest with To Be...', this special release will be an opportunity for me to try something different and push the art form. At the fall promotions I saw collectors wearing the earrings and tie tac/lapel pin for the first time and they look great, definitely one of the most fun pieces I've done. With To Be... and ...Not To Be, the concept of true limited edition jewelry has been introduced.

- PERSONAL APPEARANCES -

The 1995 personal appearances were very typical of the shows of the past, some with high attendance and some with low attendance depending on weather and time of year. I was really please with them this year. We did two collectible conventions, one regional M. I. Hummel convention, two miniature shows where there were 30 to 60 other miniature dealers, one miniature shop and three gift and collectible shops. It was a very good variety.

Overall by a conservative count 750 collectors saw the slide shows. Of the 750, 275 new collectors signed up on our mailing list. In all, it was a very well spent travel time.

I hate to say it, but I'm happy my travel schedule for this year is complete because it was really hard on me. I was more fatigued this year probably because I'm older and still not as strong as I think I am. The Hummel Convention was the first trip and it was really neat.

The trip from Madeira Beach was a tough one because I had to fly from Tampa that evening to Atlanta, then on to Dallas where I only had seven minutes between planes and from there on to Phoenix. That trip really did me in. I didn't get a chance to recoup before heading out the next weekend to Portland and Denver. I'm getting back to normal and it's nice for me to SIT HERE and talk to everyone BY PHONE!

I had a chance to visit Mom and came home feeling rested. When I called her and made plans to go home, I asked her if she had any ravioli, my very favorite food. She said she couldn't make them anymore, BUT... Aunt Dolores makes them. Since I know she collects my work, I said, 'Well I'll tell you what. Tell her if she makes me raviolis, I'll give her a figurine.' Oh, did I ever have TERRIFIC ravioli. In fact, I took some frozen ones home and we'll enjoy them Christmas eve.

In 1996, we will be attending the two International Collectible Expositions - Secaucus, NJ April 11-14 - and Rosemont, IL June 27-30. The in-store promotion schedule has not been set for 1996 at this time. We will let you know once we have confirmed locations and dates.

- SIGNING -

People should take advantage of signing. Let's take 1992. I did 26 promotions and saw 1350 people in slide shows. I signed 3250 pieces that I tracked and that doesn't count extra carry ins. This year, with the drop in promotions, my records show I only signed 330 pieces.

These personal comments will be things people won't get in any other way, but only through the Fan Club.

- DISNEY -

It was fun to see a lot of Disney collectors come in to the shows. People are curious about me and in doing miniatures for Disney, it opens up a whole new group of collectors.

One of the things I found very interesting is that one of the shops is buying up a lot of the old Disney stuff we did. He bought six Mickey Mouse pendants and sold every one. He bought complete sets of Snow White and is selling those because the Disney collectors are coming in. Both Disney dealers I spoke with said they will introduce their Disney Enchanted Places clients to miniatures and to my work.

(FYI: In Walt Disney Collectors' Society's News Flash, this question was asked: 'I'm very excited about the addition of miniatures to the Enchanted Places Collection. What can you tell us about these? ANSWER: Our plan is to produce at least one miniature to accompany most Enchanted Places. We're delighted to be working with one of the world's leading miniaturists, Bob Olszewski, to sculpt these incredibly detailed figures. They'll be made of bronze and although the suggested retail prices have not yet been set, we're anticipating them coming in well under \$100. Look for more details in the next issue of Sketches.)

- QUESTIONS FOR BOB -

QUESTION: [How did they come up with the numbering system used for the Treasure Chest slips? Was the 1000, 2000, 3000 meaning months produced or what?]

ANSWER: Travis came up with the numbering system on his computer.

QUESTION: [Will you offer prizes like Artist Proofs again in the future?]

ANSWER: If it's appropriate. We gave out prizes this year and we still have some big winners next year.

QUESTION: [About two years ago your retrospective of your work was done. I believe in '96 you're having another show in California. What is it about and what will be different and special about it this time?]

ANSWER: This time it will be at the Carol & Barry Kaye Museum of Miniatures on Wilshire Blvd. across from the L. A. County Museum. I'm not going to put everything in the show, it's going to be a bit smaller and the work will be chronologically. At the Carnegie Show, the paintings and work were chronologically set up until we did the miniatures. We did those by series. When I look back on it, I wish we would have done the miniatures in chronological order because then you can see the growth. People who attend the Secaucus or Rosemont shows will get to view the commissioned piece I'm going to do for the 1996 museum show. The piece I'm going to be introducing is a new approach to miniatures I have been fiddling around with for years. I'm very excited about it.

QUESTION: [I purchased a Carnival print years ago. Is it limited to 200, 250, 300 or 500?]

ANSWER: The limit is 500 on them and the only way you can purchase it today is to visit our gallery. Any prints we had over 500 were destroyed on the 4th of July of that year. We did destroy them, I have them here in a pile, ripped in half. When we publish the list of everything, the Saxonburg Carnival will be a miscellaneous and is going to be one of those hard to get pieces in the future.

Speaking of the Carnegie Museum Show, I think collectors should know that Frederick Grue whose art was featured along with mine recently died of lymph cancer at the age of 44. I just purchased his book and one of his signed prints. My personal comments on him are that Frederick was a rare talent and there just aren't enough painters like him. It makes me feel very sad to see when someone with those skills passes away. It also makes me realize how very fortunate I am.

- CLOSING THOUGHTS -

We're actually taking five days off and drive up the coast to spend some time in Cambria for our first anniversary and continue on to Carmel and Monterey.

One of your members, Dorothy H., sent me a clipping stating the town of Harmony where we got married was FOR SALE! She inquired if I wanted to buy it. Dorothy, my answer is, 'No thanks, you can't buy harmony!'

I just have to share this. A call came in last night from a woman in San Antonio, TX. She has collected my work since 1980. She called the shop where she used to buy my pieces cause she saw my ad in the miniature magazine. They told her I was dead. She replied, 'He's not dead, I've got his ad here!' We both got a good laugh out of it."

- Robert Olszewski -

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 25

APRIL, 1996

We had the seven year itch, gave you a chance to help make some changes, but not one suggestion or comment was received. They say no news is good news, so you must be satisfied or too polite to tell us otherwise. We do like mail and boy did we think of a great way to get some. We're having a "Display Bob's Stuff" photo contest. We told Bob of our plans and here are his comments:

"Display Bob's Stuff"

I thought I would write a short introduction for Jacci and Wallie's 'Display Bob's Stuff' contest. As you all know, the first pieces I did were made and displayed in dollhouses. Once we took the pieces out of the dollhouse, we had to solve the problem of how to display single figurines. The process over the 17 years has evolved slowly:

- 1) Black plastic displays with lights
- 2) Blue stair step displays
- 3) Solitaire display
- 4) Figurines in environments
- 5) Plastic risers with mirrored tops
- 6) Marble blocks use for the museum show

These are just a few of the display variations we have created. Today, my personal favorites are solitaire display with black glass on back and marble pedestals. This contest will give you a chance to share some of your creativity in how you display your collection. I won't be a judge, but wish you all the best and look forward to seeing the results."

- Bob -

Well, there you have it. We're including an official entry form with all the rules in this mailing. **THIS IS ONLY OPEN TO CURRENT AND PAST MEMBERS OF CLUB OLSZEWSKI, INC.** Also, please note we are asking you to submit TWO photos of each entry - one for us and one for Bob. Please don't mail entries to him, we'll make sure Bob gets his copy of your photo. As stated in the form, we must have your entry postmarked no later than September 1, 1996.

Olszewski Studios is donating our GRAND PRIZE: An Artist Proof of OUR Official Figurine of the Year - Spring Dance. Winners will be notified by September 20, 1996. We're looking forward to seeing how you "DISPLAY BOB'S STUFF". Good luck to all of you!

* * * * *

April joiners are always the lucky ones to be first in receiving all the new goodies. Bob sent us a negative for this year's renewal photo of him and his women, his painters that is. Note his arm is around Eva - pronounced Evvva - not to be confused with his wife Eva hiding in the opposite corner. It shows what a great working atmosphere they have.

Since Spring Dance is the first figurine of 1996, we thought it would be appropriate to make that the renewal patch this year. We believe it is one of Bob's finest. We felt she deserved some gold so we added 14kt to her garb. Hope you like it.

Bob told us he's gotten many lovely notes and cards on this figurine. As two antique dealers who came to Bob's house put it, "We've been around antiques a long time, buying and selling, and we believe your works are the best in miniature figurative bronze." A couple from Kansas City stopped by the studio and told Bob, "When we got Spring Dance and opened it, my wife and I looked at each other and said, 'This is why we collect this work.'"

* * * * *

It was really fun working on this newsletter. We have a new picture, great new patch, and an exciting contest in the making. If you didn't get your patch or picture yet don't worry, when it's your time to renew we'll mail them out to you. Check the bottom left hand corner of your envelope, the first one or two numbers give you your renewal month, i.e. 4 = April, 7 = July, 10 = October and 1 = January.

Jacci can't make it, but Wallie & George are going to Secaucus and hope to see many of you there.

miniaturely yours,

Jami & *Wallie*

* * * * *

Bob's phone call section has some nice additions this time, read on.....

3/14/96 Phone Call From Bob



"Hi to everybody! We're going to have a short phone call because we're including some articles on the studio that have shown up within the last three months. My comment about the articles is that people across the industry are interested in what we're doing because it's different. We have a number of people who call and interview us. I never know when the articles will be published so when I see them, I'm always surprised because I've forgotten about them.

Collector's Mart - Article #1

I think we were interviewed for this article on 'Dashing' last fall. At that time we could only use a preliminary photograph and were unable to determine a price. You'll be able to see this piece at Secaucus.

Gifts & Decorative Accessories - Article #2

The next article is entitled 'The Classics are Back'. I'm so glad they included us in this group of people and it's very good for us. My personal comments about the first section of this article is that I would never term Hummel figurines as being 'cute and adorable,' they're above that. I think you can look at these terms a little negatively - Hummel is an art form and it's a very, very high ended interpretation of the work. Other than that it was a good article. I think it's a good thing to send people things like this because as they go out into the market place this will help collectors see how we are perceived.

Gifts & Decorative Accessories - Article #3

Another article appeared in the latest issue of the same magazine. I feel it helps give a good description of who we think we are and it's an article about crafts in the art market. What's happening in the market place is many dealers are tired of what they call 'manufactured' lines, you know from the big companies, and they're looking for more craft items coming from artisans and artists. The article goes on to describe what makes up crafters in the market place, mainly low edition sizes and personal service. Both of those fit us very much. Another interesting comment is that when dealers work with small companies, they should expect to pay up front for the goods. You have to remember crafters are smaller companies which don't extend credit. This should help people understand where we are coming from. We aren't going to be that BIG studio and we're going to have frequent changes in product. Our studio evolves because of my personal growth. An artist's goal is to grow and change in his/her work. This is why you see more of a change in the art work over a period of time. Also, this promotes American made crafts which is very positive.

Travis and I have been noticing that attendance is very, very high in craft shows in Los Angeles where people make a living doing hand made clothes, jewelry and furniture. We see this as the future of where the market is heading. We are going to send this craft article to dealers because they are used to the traditional way of retailing. This will give them a better idea of what we're doing.

Walt Disney Classics Collection - Article #4

The next item of interest appears in the Winter/Spring brochure. I'm very, very happy about that. I don't know what the distribution on this brochure is but I don't think people in the miniature dollhouse market have heard anything about it yet. The advertising roll out hasn't even begun so when you gals publish it, you'll be giving people early information on it.

I've been told dealers are getting a lot of phone calls on the Disney's. The Enchanted Places figurines are going to retail for \$50. A lot of people are saying, 'Gee, we can start collecting Olszewski again!'

I had the vice president of the Disney Collectors' Group here and I will be speaking to their group of 125 members some time this coming Spring. After this gentleman walked out of the house, there was no doubt in my mind that he's going to collect our work.

- PROMOTIONS -

We're anxiously looking forward to the International Collectible Expositions in Secaucus, NJ and Rosemont, IL. The dates for the Rosemont show are: Dealer Days - June 27th and 28th and Collector Days - June 29th and 30th. We haven't made up our minds yet for the Fall promotions.

- SECAUCUS INTERNATIONAL COLLECTIBLE EXPOSITION -

Let's talk about Secaucus. We're going to be in booth #653 and collector days are April 13th and 14th. Of course the 11th and 12th are for dealers. All of the 1996's will be on display including the commemorative piece for the museum.

Signing

We're going to give out signing numbers again. This will be the first real signing I have done this year, so people should take advantage of it. In the future we anticipate signing a lot of Disney so we advise always getting signing numbers early.

Booth

The thing I'm most excited about is showcasing all the new work. We've been working on our new booth since before Christmas. It will still be 10 x 10 but will have three new showcases in it. They look like the museum displays except they're better done. We'll also have a little signing table.

- STUDIO HAPPENINGS -

Last Friday I finished all the coloration of the 96's for the show. I finished the first carving today for 1997. I'm not as far as I'd like to be because I lost a lot of time doing the Disney's.

'Dashing'

I'm so excited about what we are doing because that Dashing piece is painted like a painting. The picture doesn't do it justice. I think you'll see this is where the art form is going. Dashing is what I thought the art form should have been 20 years ago when I started and it has taken me this long to get to it. The reason it is so special is that it's large enough to have a background, a middle ground and even branches in the foreground. It's as much like a painting as I have ever done. The base in the photo is a prototype. The actual base is 24kt gold plate, just like on The Tinker. Dashing is a seven piece casting. It's just a beautiful piece.

We had a great Christmas party here at the studio. Your photo this year shows how small our group is. It's good for people to see we're not some big conglomerate. The group you're seeing are the painters. These are the people who did all of last year's pieces plus The Tower. They're great people and they work real hard.

Our year end letter summed up what's going to happen. I see us going to release six pieces per year, which is what we need to balance the studio.

- QUESTION -

(Did Bob work on any of the Hummels coming out?)

My comment is that Ring Around the Rosie was started while I was at Goebel Miniatures. I started the front end of it but I didn't finish it. I would not put it on my listing as my work. They didn't take my recommendation of keeping the maypole out of it. The concept is it's 'Ring Around the Rosie' not 'Ring Around the Maypole' as far as concepts go.

O

#1

ON DISPLAY

Robert Olszewski

Even though it's small, it's hard to miss Bob Olszewski's work.

This internationally known artist of miniatures has made his mark in a highly specialized and demanding art form. While the faces of his delicate characters are breathtaking in both detail and expression, it has been said that Olszewski's greatest talent lies in his interpretative skills. Once his character comes to life, the artist places his creation in a

"After graduation I knew I wanted to live and work somewhere on the periphery of a major art center—New York, Chicago or Los Angeles," Olszewski states. "I chose Los Angeles because of the weather."

When Olszewski first arrived in Southern California, he obtained a job teaching art, which enabled him to continue painting at night. Before long, his oils and acrylics were appearing in art galleries in the Los Angeles area.

Then fate intervened.

"One of my paintings was stolen from a gallery," Olszewski

explains, "and since I didn't have a photograph of the work, the police asked me to reproduce a smaller version of it. I did, and found to my surprise I liked the miniature version better!"

That was the beginning of Olszewski's interest in miniatures. The development into sculpting was natural. His study and experiments soon led him to the "lost

tion," Hunt believes. "He is always pressing for better. In 1994 I was privileged to present the National Association of Limited Edition Dealers' Award of Excellence to Bob for his work titled *Dresden Time Piece*."



Robert Olszewski

"One of the hallmarks of Bob's work is his continual stretch for perfection."

setting which not merely enhances, but enriches the figure. Then the viewer's imagination takes over, and a story begins to unfold.

Olszewski's road to fame was typical: hard work. Even today he is in his studio by 4:30 a.m. But an unusual "accident" forever changed the direction of his career.

Award of Excellence to Bob for his work titled *Dresden Time Piece*."

As Olszewski's reputation grew, he was offered a position as creative director for Goebel Miniatures, which he held for 15 years. He then decided to branch out on his own. His dream was to open a customer service studio to serve both the wholesale and retail markets.

Olszewski does four new limited edition releases a year, generally numbered up to 750. He keeps 250 for his own gallery and the other 500 are distributed to his dealers.

His unique talent is also being capitalized upon by The Disney Co. and will be presented through their "Enchanted Places" line sometime this year.

Olszewski's original works can be seen at the Carol and Barry Kaye Museum of Miniatures in the Los Angeles area. The showing will open in October and be on view for seven months.

"Thankfully, today, all goals are being accomplished," the artist smiles. "[My] studio is more art-based than market driven, and that brings me a lot of personal satisfaction. All production is done in the United States, and that's important to a lot of collectors, as it is to me."

—Elaine Evain

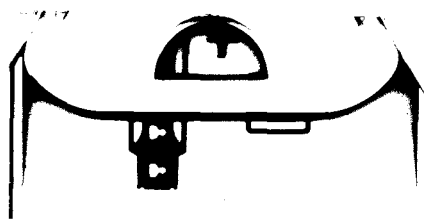


Dashing will be introduced this spring in an edition limit of 750 pieces.

The artist grew up in a small town outside Pittsburgh, and as a youngster he pattered around with paints and sketches of whatever pleased his eye. While working on a bachelor's degree in art education and attending classes during the day, he continued to paint at night.

wax" technique of casting, and in 1977 he produced his first 1/2th scale figurine.

Dick Hunt, of Hunt's Collectibles in Satellite Beach, Fla., has known Olszewski for years and has chronicled his work. "One of the hallmarks of Bob's work is his continual stretch for perfec-



THE CLASSICS ARE BACK



A



B



C

For the past several years, the “cute and adorable” look has dominated collectibles — cute and adorable as in Hummel figurines, Precious Moments, Dreamscicles, Cherished Teddies, Snow Babies and the like. Today, there is a growing cadre of collectors searching after a more sophisticated look in collectibles. Rather than cute, they desire collectibles that reflect classic tastes with elegance and timeless appeal.

In a recent survey among collectors conducted by Unity Marketing, collectors had been asked to select from a list terms that best describe what attracts them to an item they choose to collect. Among the most interesting findings is that “classic” surpassed both “cute” and “adorable” as the quality today’s collector wants.

This trend toward more sophisticated, grown-up collectibles is explored here by looking at product lines that exemplify it.

**Beautiful:
The Armani Collection**

Perhaps no other collectible artist today more clearly reflects the new “grown-up” look in collectibles than Guiseppe Armani and his beautiful line of very feminine sculptures. Working from his studio in Florence, Italy, Armani brings a modern sensibility to reinterpreting the look and themes of great Renaissance art. According to Patricia Miller, of Miller Import Corp., the exclusive U.S. importer of Armani sculpture, “the direction Armani is going seems to be in really exploring the heroine qualities of women, both mythical female figures and actual women.” He achieves this through outstanding sculpting and

detailing of romanticized, sensual — and very sexy — female forms.

For more information, contact Miller Imports, 14027 Memorial Dr., suite 231, Houston, Tex. 77079, (713) 346-2448.

**Unusual: Cain Studio’s
Driftwood Sculptures**

No other collectible artist best typifies the “unusual” more than Rick Cain, with his line of driftwood-inspired sculpture. His images — a wolf, an eagle and other figures — evolve out of random pieces of driftwood. As viewers, we participate with the artist in the creative process as the realistic image takes form out of the wood. Working with the wood, he “releases” the unique image inherent in it. Explains Cain, “I sit and sit, studying wood — its knots, bends, curves, its color and its smell.” The Cain Studio reproduction sculptures effectively

capture the highly innovative expression of realism Cain achieves from the original piece of driftwood.

For more information, contact Cain Studios, 619 S. Main St., Gainesville, Fla. 32601, (904) 377-7657.

**Distinctive:
Forma
Vitrum's
Stained Glass
Cottages**

Among the growing body of architectural

collectibles, Forma Vitrum offers the connoisseur's line of lighted cottages. Using the same classic techniques in stained glass crafting as Louis Comfort Tiffany, Forma Vitrum offers a line of limited-edition stained glass houses that embody elegance and sophistication. The typical Forma Vitrum cottage is made up of many, sometimes hundreds, of individual pieces of stained glass, soldered together, then accented with cast pewter window, sign and balcony treatments. With the growing popularity of lighthouses, Forma Vitrum has added a line of its own, called

Coastal Classics, that uses fiber optic technology to reproduce a more realistic beacon light.

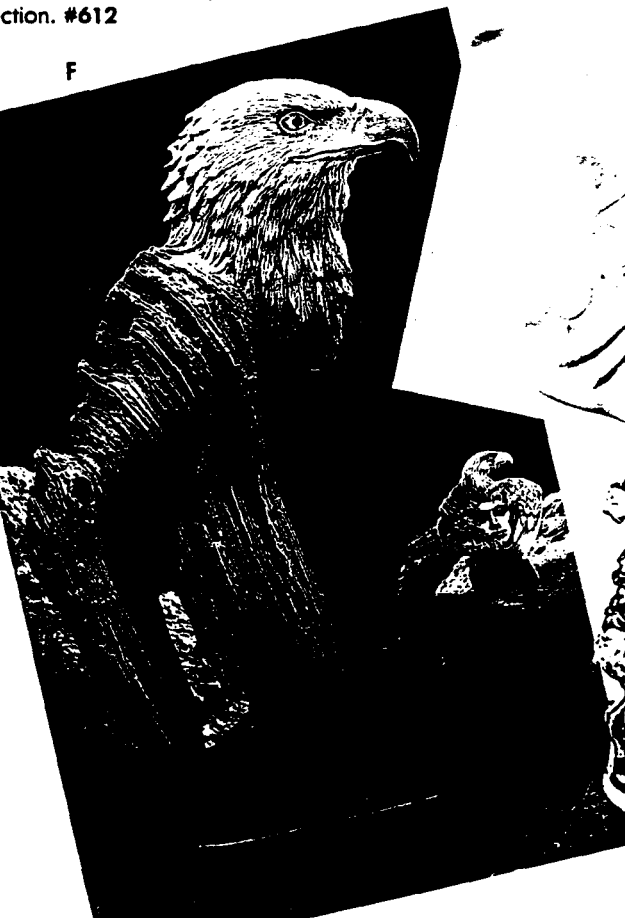
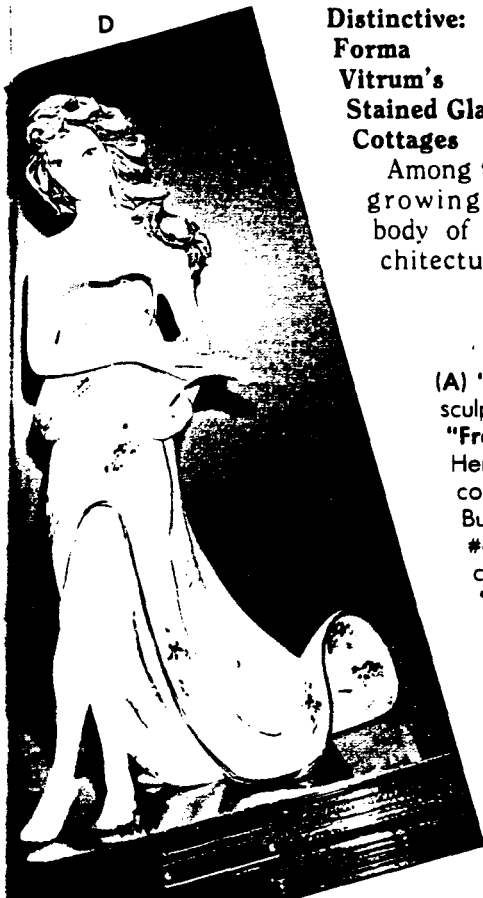
For more information, contact Forma Vitrum, 20414 N. Main St., Cornelius, N.C. 28031, (704) 896-9963.

**Out of the ordinary:
Ebony Visions**

Noted African-American artist, Thomas Blackshear, is setting trends in a new collection he has developed with Willitts Designs. Ebony Visions are romantic, sensual, intricately detailed sculptures that just happen to

Please turn page ▶

(A) "Diana" reflects the "grown-up look" of feminine sculptures from Giuseppe Armani Studio. #605 (B) "Frederick Douglass" from Thomas Blackshear's Proud Heritage Collection celebrates Black Americans' contributions. #606 (C) Forma Vitrum's Kramer Building is made using classic stained glass techniques. #607 (D) Vittorio Sabadin's "Autumn" porcelain is created using techniques of Italian masters. #608 (E) "So This Is Love" from Walt Disney Classics Collection has nostalgia appeal for collectors who grew up watching Disney movies. #609 (F) "American Eagle" from Rick Cain Studios is made from random pieces of driftwood. #610 (G) Olszewski Studio's "Oriental Lovers" miniature is under 2 in. tall. #611 (H) "Unique Angels" from Roman Inc.'s Fontanini Heirloom Nativity Collection. #612



the collector. As a designer and producer of exceptional pieces of limited-edition fine art glass, Fenton Art Glass boasts a 90-year heritage in handmade glass. Fenton is particularly noted for creating glass in rare and unique colors. Its lines of fine art glass for the connoisseur include iridescent Carnival glass, Opalescent made from a secret blend of ingredients that produces a transparent color glass that shades to opaque white, and my personal favorite, Cranberry glass, with its deep ruby-red color. For the collector searching for a more elegant look, Fenton Art Glass is fine choice that blends beautifully into any decor or with other collectible forms.

For more information, contact Fenton Art, 700 Elizabeth St., Williamstown, W. Va. 26187, (304) 375-6122.

Classic: Olszewski Studio's Miniatures

Classic with a twist — a *very small* twist — best describes the new line of miniature sculptures being produced by Robert Olszewski's new studio. Well-known to collectors from his days as chief designer at Goebel Miniatures, Olszewski has started a new venture in a studio attached to his California home. Olszewski's new line of miniatures recreates traditional, classic themes in porcelain figurines, but in miniature. Producing only five new pieces a year, the studio captures incredible detail in sculptures under 2 in. tall. There is a growing interest in miniatures among collectors, partly because display space in most collectors' homes is at a premium, but also because of the human fascination in viewing tiny replicas of familiar life-size items.

For more information, contact Olszewski Studio, 355 N. Lantana St., suite 500, Camarillo, Calif. 93010; (805) 374-9990.

Original: Thomas Blackshear's Proud Heritage Collection

Another Blackshear collection, this time with Miss Martha Originals, celebrates the proud heritage and contribution of historical Black Americans. The premier pieces in this series portray Frederick Douglass, the former slave who went on to become an influential newspaper publisher, in a collectible plate and a tabletop sculpture. The

(To page 98)

DANZIGER

continued

Douglass sculpture, in particular, is an original design, with its realistic portrayal of Douglass on one side, and a flat back piece with an essay describing Douglass' historic contribution to American freedom. Through Blackshear's new line, Miss Martha Originals expands into this new, trend-setting category of more sophisticated collectibles.

For more information, contact Miss

Martha Originals, P.O. Box 5038, Glenco, Ala. 35905, (205) 492-0221.

Nostalgic: Walt Disney Classic and Coca-Cola Collections

Just like the great Disney animated classic films, the Walt Disney Classics Collection is as much for grown-ups as it is for kids. This collection, with its dedication to authentic representations from the movies, is a true classic. They have a nostalgic appeal to the generation of collectors that has grown up watching, and loving, the

great Disney movies.

Also with great nostalgic appeal, the Coca-Cola Heritage Collection from Cavanagh Group recreates collectible classics from the official Coca-Cola archives. After producing a very successful line of giftware products, Cavanagh has just released its first limited-edition collectible called "The Homecoming." It commemorates the 50th anniversary of the end of World War II in a tableau sculpture. Coca-Cola has transcended being simply a brand of soft drink to being a part of every living American's past.

For more information, contact Walt Disney Classics Collection, 500 S. Buena Vista St., Burbank, Calif. 91521; and Cavanagh Group Intl., 1000 Holcomb Woods Pkwy., suite 440B, Roswell, Ga. 30076, (800) 895-8100.

Meaningful: Seraphim Angels From Roman Inc.

A collection that uniquely characterizes "meaningful" on the market today are the Renaissance-inspired angel figurines from Roman. The angels are designed by Italian artist Elio Simonetti, of the House of Fontanini, in the tradition of Michelangelo and later artists of the 1700s and 1800s. In the Roman Inc. collection, there is an angel for every taste and budget, made from the widest range of materials, from porcelain bisque, resin, papier-mache, brass, fabric and glass. But all of the angels are created for the collector with more sophisticated taste, based upon the awe-inspiring angels depicted in Renaissance art.

For more information, contact Roman Inc., 555 Lawrence Ave., Roselle, Ill. 60172, (708) 529-3000. □

PAM DANZIGER will watch collectibles trends for G&DA readers. She is president and founder of Unity Marketing, a leading marketing, research and advertising services firm serving the collectibles industry. She has tracked trends and developed strategies for such companies as The Franklin Mint and Bell Communications Research. Her clients at Unity include such notables as Hamilton Collection, QVC, Time Life and Tyco Toys. Danziger holds a Master of Library and Information Science degree from the U. of Maryland. You can write her c/o G&DA, 51 Madison Ave., New York 10010.

#3

TRENDS IN CRAFTS RETAILING



Why is crafts one of the fastest growing sectors in the gift industry? Why are independent gift retailers carrying more craft items than ever before? The answers reflect not only the state of the crafts community and today's retail environment, but also consumer needs in reaction to the demands society places upon them.

The crafts community is maturing and this translates into an increasing number of craftspeople who are highly educated and more refined not only in their artistic visions, but in the variety of technical skills they employ to produce professional quality merchandise. Trade show managements and nonprofit associations have contributed to raising the level of business savvy of the crafts community by offering information on good business practices and viable venues for developing wholesale and retail business.

Moreover, gift retailers and craftspeople are having more interaction at craft exhibitions that are targeted to retailers and at craft areas within gift shows. George Little Management has recently announced an expansion of its craft program in New York; Beckman's has brought its Handcrafted Gift Show concept from its traditional California base to both Chicago and Dallas; and Atlanta integrates crafted product

into many of its category areas.

The consumer is becoming disenchanted with the proliferation of mass manufactured products that seem to look the same and reflect a static level of quality. And while consumers are embracing high-tech electronics and their related concepts, the backlash to these rapid scientific advancements is a societywide craving for handmade or one-of-a-kind products with special meaning or ties to the past.

Consumer awareness of crafts and crafting is promoted by organizations such as the Assn. of Crafts & Creative Industries (ACCI). The ACCI has distributed approximately 30,000 "Craft Activity" books this year in celebration of National Craft Month in March.

The independent retailer, at the

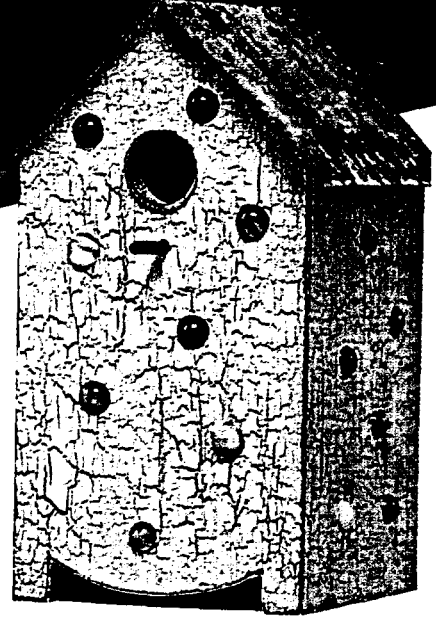
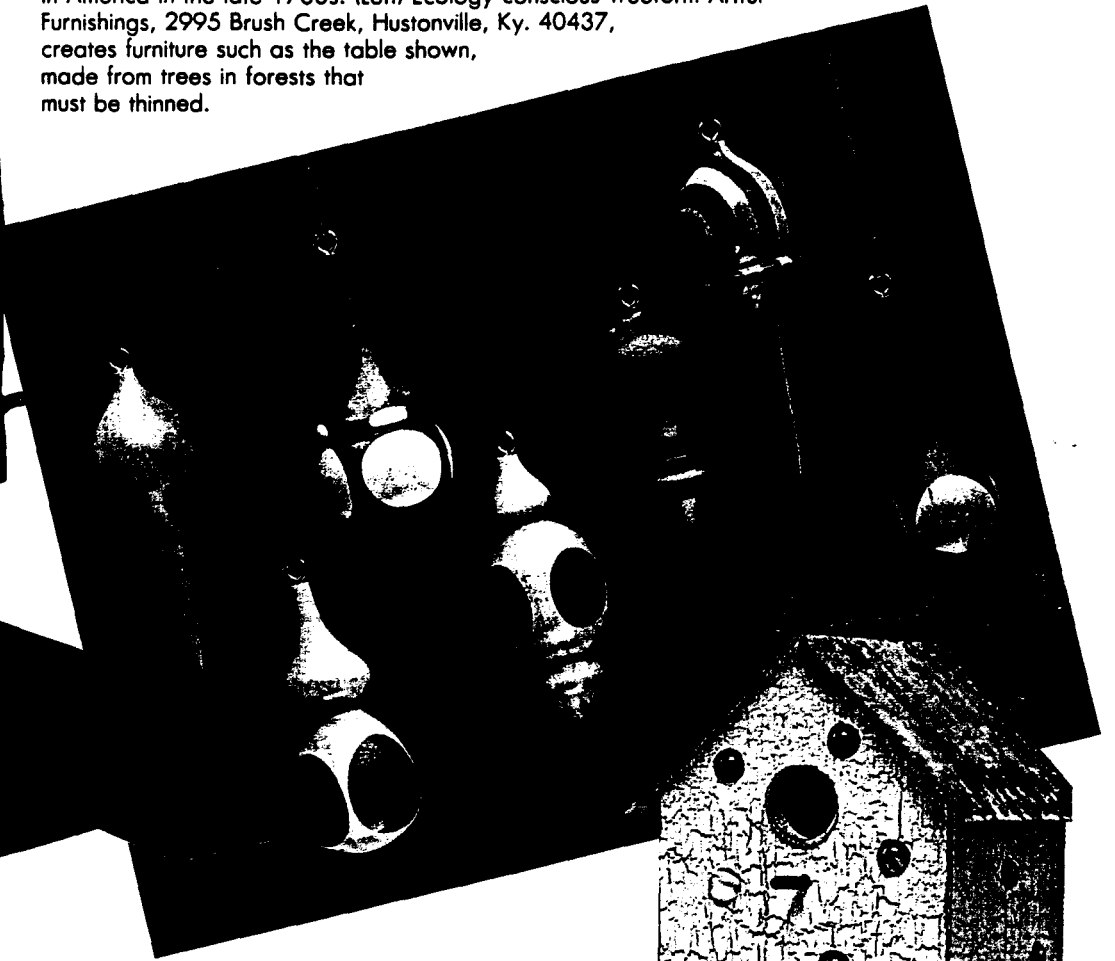
same time, is struggling to differentiate himself from category-killer mass merchants and from other independent retailers by seeking out different kinds of products to sell.

Therefore, it is no surprise that many gift retailers, large and small, are turning to handcrafted gifts to supplement and distinguish their merchandise mix. Following is a look at trends and issues in moderate and high-end crafts, and what retailers can expect in dealing with the crafts community.

Crafts at popular price points

Tracy Beckman, president of Industry Productions of America, the producer of Beckman's Handcrafted Gift Shows, offers these insights into trends in handcrafted items at popular

Handmade items can help your customers take pride in their country. (Far left) The Lancaster Rug Hooking Co., 102 Hamilton Ave., P.O. Box 553, Lancaster, Ky. 40444, brings back the art of primitive rug hooking started in America in the late 1700s. (Left) Ecology-conscious Treeform Artful Furnishings, 2995 Brush Creek, Hustonville, Ky. 40437, creates furniture such as the table shown, made from trees in forests that must be thinned.



Artist Larry Hoedema, *A Hole in Time*, 119 Williams Ct., Hillsdale, Mich. 49242, captures time in wood with his handcrafted clocks (above center). Lathe-turned, hardwood tree ornaments (above left) are offerings from Warther's Music Box Bells, 1028 Winkler Dr., Dover, Ohio 44622-1214. Artist Jim Chambers, Bluegrass Birdhouse, P.O. Box 753, Mt. Sterling, Ky. 40353, handcrafts birdhouses (above) from distressed pine.

price points for 1996:

- *Classic styles in jewelry* are featuring less ornamentation and smaller sizes, particularly in earrings.

- *Home decor* items are popular with craftspeople and consumers alike. Within the home decor category, bear in mind that regional preferences affect sales. For example, varied floral themes and contemporary motifs proliferate in crafts found at California shows, while traditional country and "buried in the backyard" rustic looks are Dallas or Chicago show strong suits.

- *Dolls* on the market have increased, are dressed to reflect themes and made from a variety of materials, including buttons, fabric, porcelain and paper.

- *Victoriana* realized in vintage or lush fabrics and ornate designs is

"hot" in home decor, jewelry, clothing, accessories and even toddlerwear.

- *Coordinated looks* that match hats, jewelry, accessories and clothing are popular.

- *"Found" materials* incorporated into Victorian and other objects have piqued consumers' interests. The found materials — everything from antique glass beads to vintage textiles and trims — not only add texture and visual appeal, but help to "tell a story" and give the objects added meaning.

High-end crafts

"Wholesaling crafts is exploding and artists are going into it," says Wendy Rosen, part owner of The Rosen Group, producer of the Buyers Market of American Crafts and publisher of *Niche* and *American Style*

Please turn page ▶

Tips on selling crafts retail

Peri Wolfman is part owner of Wolfman Gold & Good Co., a Soho tableware store in New York that also carries handcrafted items, such as birdhouses and pottery. The store originally carried only manufactured restaurantware. But Wolfman realized that one can neither gain nor maintain success by standing still.

"Competition in retail is so fierce," says Wolfman. "If you stay the same and are good, you get copied. So you need to evolve on to new things," she continues.

If you are considering "evolving" into handicrafts, here are some advantages and challenges in dealing with professional craftspeople to consider:

- *More personal service.* Small suppliers can provide not only personalized customer service, but the smaller product runs may allow them to make some changes in the look of the product to accommodate your clientele.

- *Exclusivity.* Many craftspeople offer exclusivity to a gallery or store, assuring the retailer that the store

will, indeed, be the only one in town that carries that item.

- *Frequent changes in product.* Rosen notes that there is more product change in the craft business than in gifts. Craftspeople may discontinue items because they simply get bored making them and need to express new ideas. Consequently, popular items may be discontinued without much advance notice.

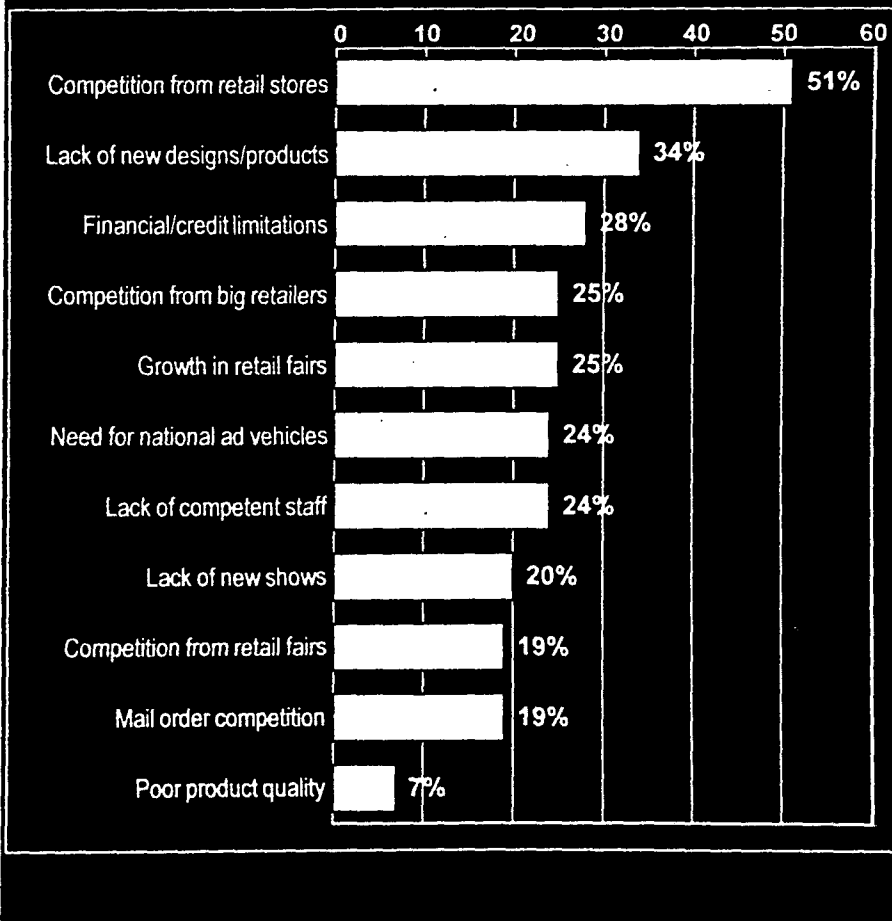
- *Payment may be needed up front.* Craftspeople who are not well established may not be fully versed in all business practices. Some may be

willing to offer merchandise on consignment; others may hesitate from inexperience and demand payment up front. The retailer may have to spend more time cultivating a relationship with the craftspeople than would be necessary if dealing with an established manufacturer.

- *Limited quantities.* Though some artists are developing techniques that allow for larger volumes, many either do not want to or, due to the handwork involved, cannot make 300 of the same item in a limited time

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Challenges Facing the Crafts Industry



This chart is excerpted from "Craft Retailing Today," a 1995 Craft Retailer Survey of craft gallery owners conducted by the Univ. of Florida and sponsored by *Niche* magazine. A copy of the 32-page report can be obtained for \$29.95 from: *Niche*, 3000 Chestnut Ave., suite 304, Baltimore, Md. 21211.

duced by American Craft Ent., 21 S. Eltings Corner Rd., Highland, N.Y. 12528; (800) 836-3470, (914) 883-6100.

Americana Sampler Inc., P.O. Box 160009, Nashville, Tenn. 37216; (615) 227-2080.

Assn. of Crafts & Creative Ind., 1100-H Brandywine Blvd., P.O. Box 2188, Zanesville, Ohio 43760-2188; (614) 452-4541.

Buyers Market of American Craft, The Rosen Group, 3000 Chestnut Ave., suite 300, Baltimore, Md. 21211; (410) 889-2933.

Beckman's Handcrafted Gift Shows, Industry Productions of America, P.O. Box 27337, Los Angeles 90027; (213) 962-5424.

Heritage Productions, P.O. Box 389, Carlisle, Pa. 17013; (717) 249-9404.

Kentucky Craft Mktg. Program, 39 Fountain Pl., Frankfort, Ky. 40601-1942; (502) 564-8076.

Craft Retailing

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frame. So, demand for a best-selling item — and the anticipated profits — may go unfulfilled. It pays to get to know how the product is made, how long it takes, and what the production capacities of the craftsperson are before making a commitment.

• *Individual variations.* Because handcrafted items are individually made, variations in coloring or design

occur. If you market through catalogs or direct mail, some customers who order from a photograph may be upset or disappointed if they receive an item that is not exactly as shown. Be certain to note that variations will occur in any printed materials.

• *Promoting "American made."*

Crafts made in the U.S. can make a positive statement about American artisans and create a "hometown, homemade" ambience for your store.

• *Communicate special meaning.* Why a crafted item costs more may not



Crafts Kudos. Michael Wesley Monroe and First Lady Hillary Rodham Clinton were recently honored by *Niche* magazine. Hillary Clinton receives the 1996 Humanitarian of the Year Award. Monroe, former curator-in-charge of the Renwick Gallery, Washington, D.C., receives a Lifetime Achievement Award.

Matching Pansy Image on 12 Wellspring Products



All these seasonal and theme images are repeated on the Wellspring products shown above

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be evident at a glance to the consumer. Extra effort may be required to create clever or informational displays and events to explain to your customers how the product is made, who the artist is or what the "story" is behind the motifs or techniques used.

JoAnn Brown, director, American Craft Ent., notes this interesting buying trend: "If the economy is low, people tend to buy for the home, so they can share things rather than make personal selections. Last year, when consumers felt better about the economy, they were making both kinds of purchases." However the economy will affect consumer purchases for the remainder of the decade, the array of crafted items available today can afford the independent gift retailer the opportunity to offer an unusual and compelling merchandise mix.

Wanda Jankowski □



Crafts Computer Connection. The Assn. of Crafts & Creative Industries (ACCII) and the Natl. Art Materials Trade Assn. (NAMTA) have joined forces to introduce the Creative Industries Connection, an electronic bulletin board system that provides access to the Internet, industry-specific information for the trade and consumer promotions through a Worldwide Web site, the Creativity Connection. Contact: ACCI, P.O. Box 2188, Zanesville, Ohio 43702-2188; (614) 452-4541, fax (614) 452-2552, e-mail acci.info@connect2.org.



Once upon a time in a faraway place...

That's how fairy tales begin. As children we imagined those faraway places; as a filmmaker, Walt Disney made them visible. In film after film, he and his artists created make-believe worlds that seemed so real we felt as if we could visit them. Today, the Enchanted Places collection of sculptures recreates Disney's beloved animation settings in three-dimensions, bringing the places that live in our imaginations within our grasp.

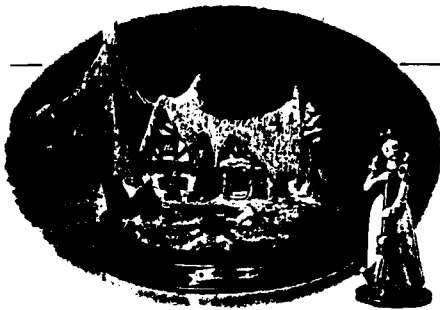


Transforming a Disney film setting into an Enchanted Places sculpture is like creating a three-dimensional painting. First, Disney artists sketch from original layout drawings, envisioning unseen angles and achieving proper proportion. From these sketches, a clay sculpt is created, then cast in a mixture of resin and alabaster. Once cast, it is hand painted to evoke the authentic mood and capture every detail of the setting. Finally, tiny props, or "surprise elements," are applied to "plus" the work of art.

Each Enchanted Place comes with a Certificate of Authenticity signed by Roy E. Disney for The Walt Disney Studios and carries an engraved serial number which emphasizes its uniqueness. A registration card is also included which can be redeemed for a deed "signed" by the setting's original owner.

Also available are character miniatures created in collaboration with renowned sculptor Robert Olszewski. Crafted in bronze and hand-painted, they turn an Enchanted Place into a living moment, inviting you to come close and linger.

Like the animation which inspires them, each sculpture and miniature gives a special kind of satisfaction. As John Hench, senior vice president of Walt Disney Imagineering believes, "These places give us freedom by allowing us to imagine ourselves in different worlds. They give us windows on our consciousness."

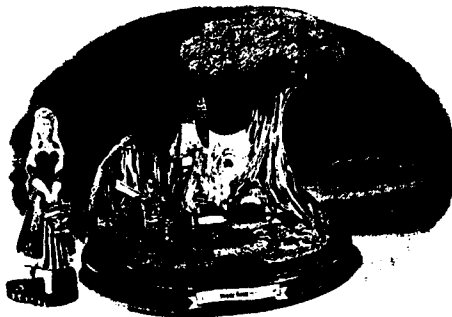


The Seven Dwarfs' Cottage from *Snow White and the Seven Dwarfs*

"Oh, it's adorable. Just like a doll's house," Snow White exclaimed when she first saw the Seven Dwarfs' cottage. Every detail is captured in this sculpture, from the weathered footbridge and tiny tools to the washtub where Grumpy gets his dousing.

THE SEVEN DWARFS' COTTAGE: "Surprise elements" include powder tools and a tiny bar of soap sitting in the washtub. 1995, 7 inches, #41200

NEW SNOW WHITE: 1996, Approx. 1 inch, #41212

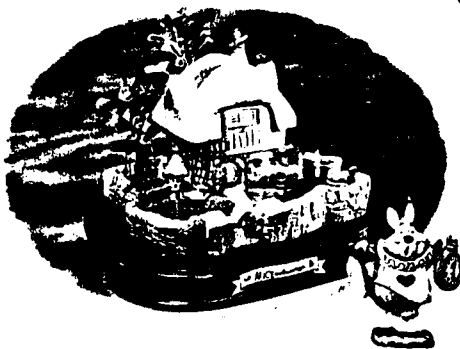


from *Sleeping Beauty*

In the Woodcutter's Cottage, the fairies carried out their well-laid plans. And although the footbridge is worn and the weathered roof tattered, one can feel that this is the happy, safe place where the good fairies raised their beloved Briar Rose.

THE WOODCUTTER'S COTTAGE: The creek shines with the illusion of water, while the dry waterwheel trough shows a trace of moss. 1995, 6-3/4 inches, #41201

BRIAR ROSE: 1996, Approx. 1 inch, #41214



from *Alice in Wonderland*

"Now I wonder who lives here," Alice asked. With its vibrant colors, asymmetric lines and flamboyant details, the White Rabbit's House is just the sort of zany abode that you'd expect to find in Wonderland.

THE WHITE RABBIT'S HOUSE: Details include rabbit-eared newel posts and a tiny boot scraper. 1995, 4-1/2 inches, #41202

THE WHITE RABBIT: 1996, Approx. 1 inch, #41213



The Seven Dwarfs' Jewel Mine from *Snow White and the Seven Dwarfs*

The little cuckoo clock says 5 o'clock, time for the Seven Dwarfs to stop digging and call it a day. Now a sculpture brings to life every sparkling detail of the industrious Dwarfs' fruitful mine.

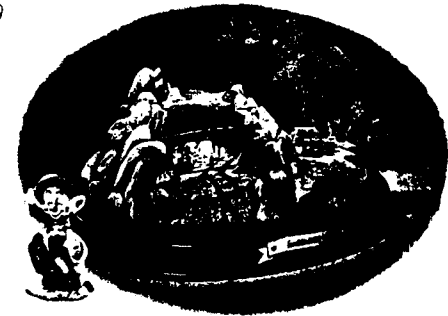
THE SEVEN DWARFS' JEWEL MINE: "Phased" with dazzling Austrian crystals. 1995, 4 inches, #41203
NEW DOPEY: 1996, Approx. 3/4 inch, #41215



Geppetto's Toy Shop from *Pinocchio*

"The only sign of life was the lighted window in the shop of a wood carver." From inside his toy shop, Geppetto looked at the wishing star and wished that Pinocchio would become a real boy. Revealing a surprise with every glance, Geppetto's Toy Shop is a place touched by magic and filled with the joy of wishes granted.

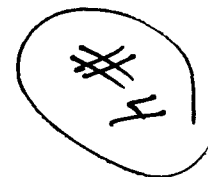
NEW GEPPETTO'S TOY SHOP: Tiny toys rest on a window sill and carved and painted flowers adorn the house. 1996, 8 inches, #41207
NEW PINOCCHIO: 1996, Approx. 1/2 inch, #41217



The Three Little Pigs' Houses from *Three Little Pigs*

Practical Pig warned his lackadaisical brothers, "you'll be sorry when the wolf comes through your door." But even though the Big Bad Wolf blew their houses down, Fifer and Fiddler's houses stand intact once more next to Practical's sturdy abode.

NEW FIFER PIG'S STRAW HOUSE: 1996, 2-1/2 inches, #41205
NEW FIFER PIG: 1996, Approx. 1 inch, #41223
NEW FIDDLER PIG'S STICK HOUSE: 1996, 2-1/2 inches, #41204
NEW FIDDLER PIG: 1996, Approx. 1 inch, #41224
NEW PRACTICAL PIG'S BRICK HOUSE: 1996, 3-1/4 inches, #41206
NEW PRACTICAL PIG: 1996, Approx. 1 inch, #41216



A Special Preview

A majestic castle is shrouded in darkness, caught under an enchantress' spell. Until one day, a beauty arrives and breaks the spell, bringing light to the castle and love to its beastly owner.

This magical castle is now a stunning Enchanted Place to be unveiled in Summer, 1996.



"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 26

JULY, 1996

Just in case you misplaced your official entry form for the "Display Bob's Stuff" photo contest, we're including another copy of it in this newsletter. The deadline is September 1, 1996 but don't wait until the last minute. Get out your old Brownie camera, new Nikon or whatever brand is laying around the house. Dusting and primping one shelf isn't too bad, especially when there's the possibility of winning an ARTIST PROOF of Spring Dance. Your chances are excellent. Even if everybody enters, your odds are about one in 200 - that's better odds than Vegas. Second prize is the Olszewski figurine Little Ballerina and a subscription or renewal to the Fan Club is the third prize. So use your imagination and make those Olszewski miniatures pose for you.

* * * * *

"George and I made the trip to Secaucus to see Bob's new booth. We were very impressed with the simple, yet elegant design of it. The word is CLASSY! The location was also particularly great for Bob - the end booth of an aisle. That way you weren't standing in or blocking anyone else's booth and every time someone turned the corner, they were mesmerized by Olszewski Studios' black and red booth. Wow! Another highlight was seeing Club Olszewski's renewal patches, badge and tokens framed and hanging in the booth.

It's always nice to see what's new and Bob had Spring Dance, the Oriental Lovers, Little Red Riding Hood, the Viceroy and Dashing Through The Snow on display. Spring Dance is so colorful and graceful. Bob did an excellent job carving the Oriental Lovers and Eva outdid herself on the coloration. Let me just tell you that Dashing is bigger than it appears in the brochure and the detail is superb. The Viceroy has a frown, the GOLD mask has a grin and there's a lot more to this dude than meets the eye. Little Red Riding Hood definitely has an attitude and the Wolf can't wait for whatever she has to offer."

Wallie

* * * * *

We'll both be attending the Rosemont show and look forward to seeing you there.

We don't want to give anything away, but the key words to this phone call with Bob are "assemble?", "wack-o, wack-o" and "dunk, dunk". Read on and share in one of the most hilarious phone calls we've ever had with Bob.

Wallie

miniaturely yours,

Jucci



6/1/96 Phone Call From Bob



"You're talking to a man who's been up carving since 3:30 am. I woke up and couldn't go to sleep so I thought I'd get up and work. It's great, I get a lot accomplished in those hours because I don't have any interruptions. I won't get up and paint, but I do enjoy getting up and carving.

- SECAUCUS -

The last time we spoke we were getting ready to go to Secaucus. The show turned out to be great for us. If I were to go through and sum up the highlights; we had a great amount of excitement for ourselves in showing the booth for the first time. When you put something like that up, there's always things you have to tweak and take care of. Generally the booth really worked well for the first show and I was surprised as to how many people we could get into the booth. When we had the smaller booth, if there were two people in there, no one could see what was being shown. This time we noticed when there were collectors looking in the cases and the cases were blocked, they could look at the photographs of the pieces that were lit up above the cases so people would stand there and look up at the photographs and wait until collectors in front of them left.

Collector friends of ours from New Jersey took us to see the Carl Faberge' exhibit at the Metropolitan Museum which was just a real highlight of the trip for me. We took a look at his tiny, tiny carvings and there is no doubt we're carving on that level. We don't do the jewelry like they do, but that's not our thing. It made me feel good to look inside the Faberge' models and see that when he got down to the real tiny, tiny work you could see their limitations. You have to remember that he had 400 craftsmen working for him. They couldn't push the art form as far as we have taken it. Those are the kinds of things you look at to feel that you've accomplished something.

- Collectors Completing Their Collections -

Collectors and dealers both reported numerous larger purchases of the old Goebel work by collectors filling in their collections. Of those mentioned, six especially stood out:

- 3 collectors purchased \$5,000 in one stop
- 1 collector purchased \$7,000 in one stop
- 1 collector purchased \$14,000 in one week
- 1 collector purchased \$40,000 in one year

I don't solicit this information, but when the show starts, everyone is excited to share what's happening. As I mentioned in a previous newsletter, I expected collectors to fill in collections from the work done in the now closed U.S. Goebel studio. In fact, I recently checked my own collection again and found I was missing a 1980 'Masquerade St. Petersburg'. I suspect there was a mix-up in the packing of the 1993 Museum show while I was in the hospital. So, this past weekend, I purchased a 1980 'Masquerade St. Petersburg', completing our 3 collections -- mine, Meredith's and David's.

I have to tell you a really funny story. I was on my walk this morning and one of my neighbors who went to the museum show is on our mailing list. He drove up to me, rolled down his window and said, 'What a great brochure on the Dashing miniature, but do you have to put it together???' I couldn't believe my ears! I thought to myself, sure come over, I'll give you the instructions and you can go to art school for the rest of your life and start painting. I told Travis the story and what we'd love to do is pick some new collector, send them the unfinished and unassembled pieces of Dashing and wait for the panic phone call from them. Would that be a howl or what? (HAHAHAHAHAHA!)

- DOMED BASES -

We didn't show it in Secaucus but we made up a dome with a bright gold base like on the Tower, Dashing and the Beanstalk. We're going to sell those bases and display them as individual pieces. I know people have had the solitaires and have used them but I think this new work more than ever needs to be showcased individually.

Wallie, I think you should tell everyone what you did with your domes. (I followed the instructions Bob gave us a few newsletters ago and painted the back of my glass domes. Seeing how the look of the Tower was enhanced tenfold by adding black in the back, I decided to spray my domes. The black background really brought to life the figurines in the small Historical display. After spraying some and trying them on other displays I decided to use navy paint on the Beanstalk display as well as on the Night Before Christmas and the Sorcerer's Apprentice.) I could see where some of them would look good with rust or green colors, you know like the domed Hummel displays.

- MUSEUM SHOW -

We're working on the museum exhibit which I'm really excited about. I've laid it out once at the house and have to go back and redetail it again. We've confirmed it for the 12th of October, 1996 and it will probably run for seven months.

- Commemorative Museum Piece -

For the last museum show, we did Jack & the Beanstalk and I tried a new finish for that piece to put it in the context of porcelain. We also carved the Dresden Timepiece which was an unusual piece, something out of the ordinary. This museum show is an opportunity for me to showcase something new to everyone and I have really, really worked on the piece for this show big time and it's looking gorgeous.

- CARVING AND PAINTING OVER THE YEARS -

A part of the miniature process for me was - How do you know how much to carve to retain the details even after the painting process? When we had a large studio at Goebel Miniatures, it was hard to oversee quality control. I would be up in the front office carving. In the meantime an airbrusher would be in the back doing her job but filling in much of the detail. The piece would go through the whole painting studio and detail would continue to be lost. Another thing that happened during those years would be when I was training painters. Say

(Well, this part of the phone call with all the disbelief, humor, name calling and Jacci's uncontrollable hysteria lasted about 45 minutes. Let me just say in my defense, I wasn't destructive to the carving and am now, more than ever, very appreciative of the detail in the carving and how much is lost in the painting process.)

- JACCI SPEAKS -

(Just a note from me, the other blonde. There is nothing in hair color that creates these acts of malfunction....and now we'll return you to our regular scheduled program.)

- THE STUDIO -

I think what is happening to me is I'm going through a good change personally with where I am. I've been on my own since February of '94, two and a half years, and it has really been good for me artistically. I hope collectors see it in the work. We are not trying to grow big. We are going to end up with just what we said when it's all said and done. Next year is the year our studio is going to look the way it is going to look. It has taken us this many years to get there. Artistically I'm feeling very satisfied. When I look back on these newsletters, this has been a real rich time for me.

- FAMILY -

On the personal side, I'm really, really in the best place I've been in a long time - just happy! Eva's folks have a cabin up in the San Bernadino Mountains and over the Memorial Day weekend Eva and I stayed there. Things like feeding the birds and squirrels mentally refreshes your mind, it's the simplicity of it. I think all of this is going to come back in the work.

I'm going to try and teach David how to carve, his first piece for pay starts next week. More on this later.

Eva is here again torturing the master artist. She's putting sticky notes all over me. Oh what I have to go through!

- PHOTO CONTEST -

I hear you haven't received too many entries in your photo contest. I hope a lot of fans enter because I really want to see how the collectors 'DISPLAY MY STUFF'.

- ROSEMONT COLLECTIBLE SHOW -

The International Collectible Exposition will be held at the Rosemont Convention Center, 5555 North River Road, Rosemont, Illinois. Collector days are Saturday, June 19 and Sunday, June 20, 9:00 am - 5:00 pm. The Swap 'n Sell will be held on Sunday, June 30 from 9:00 am to 1:00 pm.

I'm flying in to the Chicago show early. Collector friends of mine are picking me up and taking me to the Davenport, Iowa museum to see a show on Grant Wood. I'm really looking forward to that. It's a

real privilege to be able to do this since you have to go out of your way to see some of these exhibits.

What a day! Between the 'assembling' neighbor, the recollection of the 'wack-o' neighbor and Wallie stripping her pieces, what a day! This is the most fun phone call I've had with you. You're great and I hope in the next phone call Jacci doesn't say, 'Guess what Bob? I sprayed mine with hair spray!'

Let me end this conversation by saying, 'Hope to see you in Chicago!'"

- Robert Olszewski -

- OLSZEWSKI - FALL 1996 PROMOTION SCHEDULE -

OCTOBER 12, 1996 - SATURDAY

The Carole and Barry Kaye Museum of Miniatures
5900 Wilshire Boulevard
Los Angeles, CA 90036
Contact: Carole Kaye
Telephone: (213) 937-6464

OCTOBER 19, 1996 - SATURDAY

Gift Garden
624 Great Northern Mall
North Olmsted, OH 44070 (Cleveland, OH Area)
Contact: Tri Gupta
Telephone: (216) 777-0116

OCTOBER 20, 1996 - SUNDAY

Pinocchio's
465 South Main Street
Frankenmuth, MI 48734
Contact: Carol Morse
Telephone: (800) 635-4603

NOVEMBER 2, 1996 - SATURDAY

Tiara Gifts
1675 Rockville Pike
Rockville, MD 20852 (Washington, DC Area)
Contact: Irv Losman
Telephone: (800) 74TIARA (748-4272)

NOVEMBER 3, 1996 - SUNDAY

Carol's Crafts
125 South Van Buren Street
Nashville, IN 47448
Contact: Dave Derbyshire
Telephone: (800) 345-6388

Show times and Slide Presentation schedule has not been set as of June 12, 1996. Please contact individual retailers for these times as we get closer to the show dates.

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 27

OCTOBER, 1996

We must tell you, we really like the way you DISPLAY BOB'S STUFF. According to the rules of the contest, "Judging will be based on: Originality, design, color and composition of your displays." The September 1st deadline came and we were overwhelmed by your creativity and had a challenge in choosing winners. We know you'll agree that the three photos selected not only meet but, in fact, exceed the criterion.

We thank you 16 entrants for your participation in this contest and congratulate ALL "16" WINNERS. (Read on, THERE WERE NO LOSERS!) The duplicate photos will be forwarded to Bob. We told him of the quality of the entries and he is anxious to receive them.

* * * * *

Finally, Bob will be appearing in the greater Cleveland area. It's been a long, long time! We had hoped of showing him our fabulous Cleveland Museum of Art, but unfortunately because of his museum retrospective opening in Los Angeles October 12th, there isn't enough time. We're looking forward to seeing many of you at his appearance here on Saturday, October 19, 1996 at the Gift Garden. (The full promotion schedule is included in this newsletter.)

* * * * *

Once again we had a delightful conversation with Bob. We chatted for almost two hours and this taped conversation transcribed into 33 pages. We did some editing and what we're passing on to you is quality information. As Bob put it, "I think your newsletter is great because it addresses things that otherwise would never be put in print."

* * * * *

Thanksgiving and Christmas are right around the corner, so Happy Holidays! We'll "small talk" to you again next year.

miniaturely,

Jacqui & Wallie



"Display Bob's Stuff" Photo Contest



Alphabetical Listing of All Entrants
And Special Awards

Hilma Emmick - Grand Prairie, TX
Steve Fortener - Dayton, OH
Dorothy Harris - Los Osos, CA
Charles & LaMonna Heggen - Rock Island, IL
Alan & Rosalyn Heidbreder - Columbia, MO
Connie Hotelling - Bremerton, WA
Elaine Mann - Azle, TX
Terry Manning - Atlanta, GA
Carol Mills - Salt Lake City, UT
Carol Moysey - Westlake, OH
Beverly Nass - LaVerne, CA
Jane Scheel - Euclid, OH
Phyllis Schmidt - Valparaiso, IN
Shirley Shawhan - Killeen, TX
Mary & Michael Shubar - Whitestone, NY
Millie Yalacki - Walker, MI

* * * SPECIAL AWARDS GO TO * * *

Millie for her custom cabinets filled with Olszewki rooms. If we had a video contest, you would have been the most likely winner. (That was suggested by Barbara Dishong!)

Beverly, also a great contender for the "too bad it wasn't a video" award.

LaMonna & Charles for their unique way of displaying Bob's necklaces.

Phyllis for her having Bob's miniatures reside in Sister Hummel's village.

Terry, your Pinnochio display is very unique.

Jane, you get the award for showing us what to do with the boxes!

Shirley for the Olszewski "rally around the lamp" display.

Alan & Rosalyn for their clever western motif display on a cowboy hat.

Steve for the sharpest, clearest "Kodak" pictures submitted. Bob should hire you!

Carol Moysey for having the pre & post Goebel "kids" ride down the Winterfest mountain.

Mary & Michael, we can almost smell the bratwurst and sauerkraut in your Kinderway village.

Elaine, would you please decorate the next wedding cake for us?

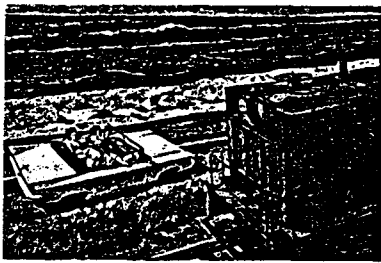
* THE LAST BUT NOT LEAST AWARD GOES TO *

Connie. She was in and out of the country and missed the deadline.

We LOVE your display and will send you the Club's "Welcome To My World" patch.

As the photographs came in, we realized it would be a tough decision. In our eyes there were NO LOSERS and felt each fan deserved a prize. Wallie kindly created her famous "Wallie Wallets" and Jacci artfully decorated them. Take the wallet filled with your Olszewski miniatures to Bob's next signing event.

THANKS FOR ENTERING!



ROBERT OLSZEWSKI A RETROSPECTIVE

9/6/96
PHONE CALL FROM BOB



"Our last phone call was June 7th, that was before the Rosemont Collectible Show. Let's start with that.

I really liked South Bend. We did that show since 1980. I always looked forward to it because it was a nice, small, homey community. It was a walkable town and the charm of it was that the buildings were in scale with the people. It wasn't too big so it was an inviting town to walk as opposed to, let's say a city with skyscrapers in it. For that reason I will miss South Bend.

- ROSEMONT INTERNATIONAL PLATE & COLLECTIBLE SHOW -

On the other hand, the collectible show at Rosemont was very convenient. We had a hotel across the freeway that had a shuttle going to the convention center every 15 minutes which was really nice because generally we don't rent a car once we get into these places. Since the hotel didn't have a bar, it was more of a smoke free environment. This made it great at the complimentary breakfast. The whole show was great for us and we were really busy. I came home from the show with regrets because I talked to a lot of people but yet felt like I didn't talk to enough people. When we were at Secaucus there was more time after the show to spend with people.

LaMona and Charles Heggen sent me an article on the Grant Wood Exhibit in Davenport, Iowa. I flew to Chicago early, stayed with them and drove down to see this fabulous exhibit. Grant Wood's most famous work is "American Gothic". You know, it's the fellow with the pitchfork and the little lady standing in front of the house. I knew his work by that and thought, 'Well, he's an American artist who painted in the 1930's and 40's and I'm really interested in seeing this exhibit.' It was one of the best art shows I have seen in a long time. It was uplifting for me because when we released the Dashing piece I talked about landscaping in my work and I'm looking more toward the landscape approach to the work. This guy's work just fit like a glove as to what I was looking for in paintings. I enjoyed it so much that I went back into the show twice. This was the a highlight of my trip!

Dealer Days

Dealer days were just hectic. I don't think there was a time during those days that we didn't have somebody in our booth. We had seven or eight companies come in and talk to us about doing work for them. It was flattering, but that doesn't mean we'll do it.

Collector Days

The collector days were even busier. Our booth is doing its job showcasing the work tastefully and it's drawn the people in. We're pushing over 900 new collectors this year added to our mailing list which is a big number for us. If we do that every year, we'll add 1,000 people a year and in 52 years I'll have 52,000 people on my list. (chuckle, chuckle)

I thought the turnout for the seminars was terrific. If I recall, the seminar on Saturday was standing room only. That made me feel good. I spoke briefly on the history of miniatures and about the 1996 releases.

Usually on Saturday night I would have dinner with collectors, but I got a surprise visit from Meredith, her boyfriend and his father. That kind of put a kabash on that. I think her boyfriend and his father were really impressed with the intensity of the crowd. Of course Meredith loves the work, but the ones who really verbalized it were her boyfriend and his dad who said, 'WOW!' Meredith sat back and smugly commented, 'I told you so!' She's really proud of the work. Meredith is taking art classes and is developing a different perspective of what we're doing.

- DASHING THROUGH THE SNOW -

When we did the last newsletter, we were just dropping Dashing. We gave you an early warning to order early and as it turned out, the edition of 600 - including the artist proofs - were spoken for in about four and a half weeks. It's good for the fan club people to read that so if they procrastinated, they know they were at least forewarned before anybody else. The people who came in late are not going to get delivery on that piece until January or February. It will take us that long to finish them. We were pleasantly surprised on how strong the response was on it.

(Comment from Wallie: When I received my Dashing piece I noticed the piece didn't move on the display as other pieces do. By adding the velvet to the base of the figurine, as well as having the velvet pedestal, it had a velcro-like effect and kept the piece from 'dashing' around. Good job, Bob!)

That's an interesting comment. It stays on the display and doesn't move? No, it wasn't planned. It was just a finishing touch we put on. We'll have to keep that in mind in the future, thanks!

- THE VICEROY -

Just to let you know, the Viceroy is sold out and we got more orders than we have figurines. The people who didn't order the whole Tinker series are now trying to order the Viceroy because they love the way he looks.

I hope the collectors went to their cases and looked for an old figurine of mine with a black hat, green jacket and orange pants. I'm talking, of course, about the Hummel Merry Wanderer. I think the comparisons are neat - his hat, shape and color and how it's tipped on his head; his colors, the shape of the shoes and his haircut. Note I put leotards on him instead of orange pants. Jaci, you probably saw that his haircut was the same. (Yes Bob, but because of his wealth it's obvious that a 'pro' cut his hair.) This Hummel aged a little and the umbrella became a cane. I had a good time with that piece.

- COLLECTOR INPUT WANTED -

I haven't really asked this question, but I would love to get a response from the fans on something. My personal inkling about where the art form is today is that I don't think the art form is going to stay forever in the tiny, tiny scale. What I'm talking about is the size difference between the Dresden Dancer and Spring Dance. What I have done intentionally is to move up the size on the pieces. I don't particularly want to do a lot of large pieces but I'll explore with them on the fifth piece.

What scale do you like?

This is the question I'd like the fans to answer. It's not the piece, it's the scale. Do you prefer the little guys or the medium. The medium size meaning the size of the Viceroy or the Tinker. The small size would be Spring Dance and the large size would be Dashing. So what size do you like best - small, medium or large? I'd be interested in your response and please add your name. I could be wrong, but collectors are saying one thing but buying another. Or maybe the ones who like the teeny, tiny stuff are more voicetrous than the people who like the medium or large.

- THE MUSEUM SHOW -

I've had such a crazy week because we are working on the museum show. It's right around the corner, only five or six weeks away. I've set it up at the house twice now and I'm going to do it a third time before I take it down to the museum. Without exaggerating, I've probably spent a good seven to ten weekends on the show and I've got a few more to put in yet. These shows are time consuming. I know collectors think the curator works on the show, but he doesn't (not if the artist is alive). Goebel didn't do the last show either, Travis and I did. If somebody mentions to me about another museum show next year, I would say, 'Forget it!' I would like to do another one maybe in three, four or five years and, if possible, have it travel back east.

The museum is directly across the street from the L. A. County Museum which is one of the biggest museums in the world. They're expecting about 100,000 people to go through the miniature museum this year. There's a huge Marc Chagall exhibit going on across the street at the same time my Retrospective will be on display. I'm real excited about the show because it will expand the base of people looking at my work.

For the opening I hired a photographer. Along with taking pictures of the exhibit he will take photos of this HUGE, four foot wide banner on Wilshire Blvd. with Olszewski on it which will be up for seven months. I'm hoping to get some slides back so I can take them on my fall promotions and share them with people unable to get to the museum show.

- ROBERT OLSZEWSKI * The Art of Miniatures * A Retrospective -

The exhibit is going to showcase the development of my interest in precious metals. It's going to chronologically track my figurines from 1977 up through today, but we did not put everything in. With the last show we put my figurines in by series and after the show I was disappointed I didn't put the figurines in by year. I noticed then you could see the growth in the paintings by year but you couldn't see it with the miniatures. I really wanted to show the evolution of the art form of miniatures. I picked out the most significant pieces that showed growth and you could look at it from the first case to the last and see the major transitions.

The Display Cases

You'll be able to see the links in the pieces from one case to another and you'll be able to say, 'Oh, he did that and he tried it over here again later.' The case has two levels, an upper where all the painted pieces, painted bronze, and some of the cold casts are displayed. On the lower level, in roughly the same years, is the evolution of my work in precious metals. So in jewelry and in bronze, you get to see all the metal work on the bottom shelf. For instance, I did the DeGrazia Flower Girl in a free standing figurine and placed her in the upper shelf. In the lower case is a DeGrazia tie tac that I did in Gold for the DeGrazia group. Fewer than 50 were produced. It's a very rare piece but I learned a lot from doing it.

In the center case there are approximately 50 sterling masters. I received ownership of them upon their retirement per my contract with Goebel. This is the first time they have been on display. Because of their value, this is the kind of thing you don't leave out in your house and they have been kept in a safety deposit box. Collectors will be seeing all the detail that's cut into the pieces prior to the bronze production.

The Commemorative Figurine

When I talked to Carole Kaye about the show, she wanted me to do a special figurine for the exhibit. For the Carnegie Museum Show in 1993, 'The Dresden Timepiece' was selected, as I wanted to show how far we could take a single figurative work. That piece was limited to 750 pieces and retailed for \$1,250.00. A museum show is an opportunity to showcase new concepts.

Because of my interest in precious metals, I took the figurine of 'The Grand Entrance' and approached it in gold and sterling. It is just beautiful! The new figurine has been aptly named 'Departure', which it certainly is from anything I have done in the past. This commemorative figurine is being limited to 375 pieces and is priced at \$325.00. I wanted my effort to go into the interpretation, not a new carving. This is an experimental approach to the work. I'm pleased with this piece but it has been a lot more work than I imagined.

signed Sequentially Numbered Limited Edition of 375 prints and will retail for \$175.00. By the time people read this, they will have received their brochure on this offer. The lithograph is available exclusively from the Museum of Miniatures.

When I did the Carnegie Museum Show, I had selected 'The Saxonburg Carnival' for the commemorative print as it depicted my love of detail and most closely represented my transition into miniatures. In fact, some of my miniatures were inspired from parts of that painting. Originally, the edition size of the Saxonburg print was set at 5,000 to accommodate an initial intended mailing to over 40,000 collectors. However, the mailing was never made (gee, could a Viceroy have been involved?). In response, I cut the edition to 500 and destroyed all the rest of the prints, which is a shame. Of the 500, only about 80 remain available from the studio. Each is priced at \$200.00.

There are only about five more paintings that I would even consider releasing in the future in print format. That would only be done on rare occasions like museum shows. Who knows, there may never be another museum show. Time will tell.

- ARTIST PROOF QUESTION FOR BOB -

(Bob, I don't think there's enough of a difference between an artist proof and the actual figurine to warrant paying double the price. Can you please explain.)

I don't agree with that comment. AP's are the first four or five trays and that goes unsaid. You have to remember the goal is not to have a difference. The goal of the artist proof isn't to put pieces at double the price and put quirky differences in them. What we are trying to do in these first four or five trays is learn the piece. All the training happens at that stage and if there are going to be mistakes, we hope they will be ironed out in those trays. Major changes that have happened in the AP's? On the Tinker, some were done without that little stump in the back. There's a stump on the back of the Tinker that has a bowl and some things on it. The majority of the pieces were done with the stump on. That was the change we made on him that would be major.

Another that has just happened, which is not major but still significant, is on the Dashing. Believe me, I slammed the door on this and stopped it as soon as I could. If you look at the photo brochure, the bar on the side of the horse that connects him to the sleigh is straight, it wasn't meant to be. It should have been bent up and connected to the halter around the neck. A number of pieces got out that had straight bars before I caught it and stopped it. The sleigh piece saw the greatest variation in painting style since we started the studio because we approached the piece a little differently than we did over the other pieces.

The reason the artist proof is marked for what it is, is because it's exactly that. That's where the piece gets addressed again, and again, and again, and again. I bet I was through the Dashings, without

exaggeration, twenty to twenty five times myself to get out any variations or problems. So what makes the artist proof what it is? It's the ARTIST PROOF, not the variations. Believe me, it would be a lot easier to make them look different than to not work so hard to make them look the same. In fact, I personally worked on every single artist proof of Dashing.

The Value of Artist Proofs

Let's just say you went to an antique shop and were buying old prints, there was a print there that was an artist proof 10/100 AP signed by Grant Wood as opposed to an initialed edition of 750. You're going to pay a lot more for that AP - guaranteed.

- THE 1996 MUSEUM SHOW MARKS A CHANGE -

I feel we are evolving to another era. I can see it happening again in my career and this is the third major time. We hope we are redefining ourselves with the collectors, and with this, their perception of who we are and what we're trying to do. When I first came into the market, I was a painter and I evolved out of that into miniatures. I've evolved from the miniature market where people bought my work to accessorize their rooms. It was not perceived as a collectible. It evolved into the collectible market. Now we are evolving into more of a fine art market which is the reason for the smaller edition sizes, artist proofs, not redoing pieces and not going back. There's more experimentation in the work, so it's more like art.

- DAVID OLSZEWSKI -

David is sharing an apartment with his sister and is in his third week of 14 units at school. The last time I mentioned David was carving. I had him working on something that he could reproduce so I could assess it. His carving turned out well and I was real happy with what he had done. He received his first check from Olszewski Studios.

- CLOSING THOUGHTS -

The next time I speak to everyone, the museum show will have opened and, hopefully, many of you will have gotten to see it. I'm eager to see you at the promotions and maybe some of you will have taken the time to write me and share your thoughts about the figurine preference, i.e. small, medium or large?

When you write, I always share your thoughts with Eva and the painters. I'm so proud of Eva's painting I can hardly stand it. The studio's work has just been so beautiful. If you like the painting, drop a line to the painters downstairs and I'll be sure to pin them up on the bulletin board - I know they'd appreciate it 'cause they sure are working hard on these pieces and, in turn, are making Bob Olszewski look awfully good."

- Robert Olszewski -



Fall 1996 Promotion Schedule



of
Robert Olszewski

OCTOBER 12, 1996 - (Saturday)

The Carole and Barry Kaye Museum of Miniatures
5900 Wilshire Boulevard
Los Angeles, CA 90036
Contact: Carole Kaye
Telephone: (213) 937-6464

OCTOBER 19, 1996 - (Saturday)

Gift Garden
624 Great Northern Mall (Next to J. C. Penney)
North Olmsted, OH 44070
Contact: Tri Gupta
Telephone: (216) 777-0116
(800) 484-1590, Ext. 8943
(Cleveland, OH area - Jacci and Wallie's home)

OCTOBER 20, 1996 - (Sunday)

Pinocchio's
465 South Main Street
Frankenmuth, MI 48734
Contact: Carol Morse
Telephone: (800) 635-4603

NOVEMBER 2, 1996 - (Saturday)

Tiara Galleries and Gifts
1675 Rockville Pike
Rockville, MD 20852 (Washington, DC Area)
Contact: Kathy A.
Telephone: (800)-74TIARA (800-748-4272)

NOVEMBER 3, 1996 - (Sunday)

Carol's Crafts
125 South Van Buren Street
Nashville, IN 47448
Contact: Dave Derbyshire
Telephone: (800) 345-6388

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Please contact individual retailers for exact times of appearance and slide presentations.

"small talk"

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P. O. Box 29067 Parma, OH 44129-0067

ISSUE 28

JANUARY, 1997

Happy Holidays & A Happy & Healthy New Year!

We were trying to think of a Christmas gift for you this year and Bob mentioned how much he uses last year's gift, the calendar, so we decided to grant his wish and make up another one this year. While in Cleveland, Bob visited Wallie's house and showed us some "real cool" moves - thus, the "1997 DANCE CRAZE - THE OLSZEWSKI" calendar. Practice this new phenomenal dance and show off the next time you see Bob!

* * * * *

"George and I had the pleasure of seeing Bob's show at the Carole & Barry Kaye Museum of Miniatures. He had a room all to himself. The way the miniatures were displayed, in sequence this time, really showed Bob's advancement in this art form. Showing the sterling masters along with the painted pieces made you really wonder which was more beautiful. I know the new hunt box is AWESOME in sterling! Having the paintings in the same room made you realize what a versatile artist Bob really is. If at all possible, go and see it!

I had been to Bob's home before, but this was a first for George. There was just too much to take in, in such a short stay. The new miniatures he's working on are GREAT, just great! The highlight of the evening was dinner with Bob and Eva at Yolanda's. Thanks again Bob for an enjoyable time!"

- Wallie -

* * * * *

Finally Bob made an appearance in Cleveland again. Jacci, Walter, George and Wallie enjoyed a nice Mexican dinner with him at Chi Chi's the night before and had dessert at Wallie's house. The next day fan club members came from far and near to see our favorite master artist at his promotion. Bob's slide presentation of the museum show made you want to be there.

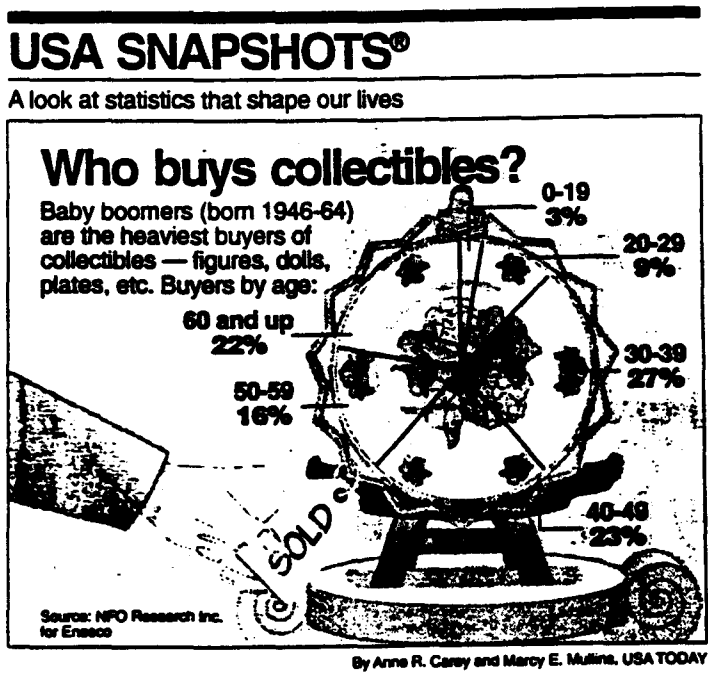
The following day George took the three of us, Jacci, Walter and Wallie, on the eight hour round trip to Frankenmuth, Michigan to see Bob again. Bless your little ol' heart, George. Now aren't we addicted fans?

* * * * *

In our last newsletter we included a "Dear Bob" page for your size preference in the miniatures. Twenty of you returned them to Bob. After reading your comments, Bob sent them on to us to give you a report. The consensus is: The majority of you prefer the small size. The reason given was that most people started collecting "miniatures". The medium size is also well received because of detailing. The large size figurines are not as popular, first because of the collectors' interest in miniatures and second, the prices on them. But...as one fan put it, "I never met an Olszewski miniature I didn't like."

* * * * *

We're always looking for something to share with you in the newsletter. If you ever come across anything you think might be of interest, please send it to us. Steve from Dayton, Ohio sent us this clipping from USA TODAY. Are you in a major collecting category?



* * * * *

It's December 17th today. It took a while to get our "approved" copy faxed back from the studio. Read on and you'll get the edited version of our "Phone Call to Bob".

We still have some last minute things to do for the holidays so we'll close for today. "small talk" to you again next year!

miniaturely,

Wallie & Jaci



12/6/96 Phone Call From Bob



"How's Bob? That's a great question. I'm sitting downstairs in my carving studio. From 2:30 to 4:00 this morning I worked on the hunt piece and am almost done solving the coloration. This is my eighth time of painting through it and I haven't really talked to Travis in weeks because I'm so engrossed in what I'm doing.

So where shall we start our phone call today? I guess we already have! By now people should have started getting Little Red Riding Hood. Because of the way we did production on this piece, they are coming out a bit slower. If collectors haven't received this piece, don't worry, they're on the way. The same is true with Dashing, we are still in production with Dashing. For those who dropped their orders late, you won't be seeing them until January/February. We are trying to ship as many as we can before Christmas. We're also at the tail end of the Departures. Studio-wise we're pretty much on schedule and we are starting the first piece for next year.

Before we go any further, I'm sorry to share that Jo Annen, one of our avid collectors and a fan club member, passed away. Her husband, Ed, died two years ago. They were great people and I especially remember them because they took care of the mascot of the Massillon Tigers--meaning they cared for the real thing, as in tigers from the jungle. Another Annen memory was from years ago (80-82). While doing a show in Ohio, a dealer forbade carry in signing. Mr. Annen stomped out of the shop and left very angry. Even though a line had formed, I excused myself and followed him out to the parking lot, apologized for the dealer's policy and we were great friends ever since.

- MUSEUM SHOW -

I've gotten a lot of terrific feed back about the show from dealers who had collectors who viewed it. We're real pleased about that. We had over 350 people in attendance opening day. For those of you who haven't seen it, we're going to introduce some sterling concepts next year. We'll get more into detail on that when we do the year end letter. In the sterling program, as in all new programs, we're having start-up problems that we're trying to solve. At the show, the pieces were very well received and are a big focus for us right now. Before I close my comments about the museum show, I would like to give the Club a big thank you for the beautiful floral arrangement sent for the opening at the Carole and Barry Kaye Museum of Miniatures. Your thoughtfulness was greatly appreciated.

- HIGHLIGHTS OF THIS QUARTER -

Without a doubt, the highlight of this quarter was the promotions and the museum opening. I enjoyed every single visit with the collectors. It was the most enjoyable group of promotions I've done in a long time. Because of this, I decided to do more next year. To say the collectors are enthusiastic about the new work is an understatement.

While in Cleveland, I visited the home of Wallie & George. I love to see the collectors' homes and how they display the work. I thought your house was just terrific, all neat and tidy and the work was well displayed. We had some great laughs and Jacci and Wallie took some outrageous photos. Are you using any on the calendar Christmas gift this year? I can hardly wait to see which one!

I want you to know just how much I enjoyed my visit with the two of you. Getting on the airplane leaving Cleveland, I really felt like it was going back to 1982. There were new collectors and we were building again. I could see I had that 'old time' feeling about it. It was a very special feeling.

In Frankenmuth, Michigan, I saw a lady whom I hadn't seen since 1981. She's been collecting my work all that time but had to work each time I was in town. She also brought a friend who began collecting and I had never met her either.

At promotions, people are really buying the old work (\$20,000 at one show alone) and this was confirmed again in a conversation with a collector today. You heard me predict this in earlier fan club letters.

Speaking of building, we are opening a new account in Thousand Oaks, California. I've known the owner since 1977/78. It was in the pre-Goebel days and he sold me one of the gold charm bracelets I used for my pre-Goebel charms. Small world, isn't it? Another incident from the past was shared by a visiting Chicago collector that told me on a stop in Chinatown/Los Angeles, she met the fellow who sold me the big Kuan Yin porcelain in 1979. I've never been back, yet can you believe that he remembers me after all this time?

- TIME TO RELAX -

After I got back from the shows, Eva and I went to Cambria, stayed on the beach and had a fabulous weekend. It's such a great little town. We are taking time off! In the last newsletter, I said we were going to take a special break each quarter, just to relax. I had made reservations earlier and it rained the whole week before we left. When it rains in California, it can be dangerous. We took off on Friday but

it only rained intermittently on the drive up. When it cleared, it was the most beautiful drive I have ever made up the coast - clean, clear, green and you could see for miles off shore. It didn't rain Saturday or Sunday and we had a real nice weekend. Our excursion the next quarter will be further north.

On the way back we stopped in Harmony, the small town of 18 people where we got married, and the town is still 'For Sale'. Yesterday I went over to give a check to a new insurance man. All these paintings were hanging in his office and I asked, 'Do you collect these works?' He said, 'Those are my wife's works and we have a gallery in Harmony.' Another small world.

I bought a book on the 100 Best Art Towns in the US and Cambria was in it. We also have an account in two other towns on the list, Cape May, NJ and Nashville, IN. All three accounts are doing well with our work and are great places to visit. I told Eva, 'If we could, I would love to take our three day little weekends and visit the other 97 best art towns. You know, just BOB in and see what's there'.

- 1997 PROMOTIONS -

Currently we have four scheduled personal appearances for 1997. First up will be Mike Cluff Fine Art in Cambria, California (775 Main Street - West Village - (805) 927-3536) on February 15 & 16, 1997. Show and signing times have not been set. We will then be at the International Collectible Exposition in Long Beach, California on April 19 & 20 (Collector days for the show) from 9:00 AM to 5:00 PM. Next we will travel to Rosemont, Illinois, for the International Collectible Exposition on June 28 & 29 (Collector days for the show) from 9:00 AM to 5:00 PM. We have also confirmed participation with C & J Gallery at the Philadelphia Miniature Show on October 31, November 1 & 2 (show times not known at this time).

Additionally, we will be adding more in store promotions for 1997. When dates and location are confirmed, they will be passed along to you.

- PROMOTIONAL PIECE -

At promotions, since most of my new Olszewski Studio works are sold out, collectors are filling in with the pre-Goebel and Goebel work. Because of this I am convinced it's time to do a promotion piece. I'm already working on the figurine for next year's promotions. At this time we know we won't do a run of 750, and will have to think over how we are going to handle this. This figurine will be available at all promotions including Rosemont and Long Beach.

- PHOTO CONTEST -

My overall response was: I absolutely loved the entries and you did a terrific job picking the winners. I was happy to see the creativity and that the people are really living with this work and using it. I got a kick out of the picture of the boxes in the closet, but I have to agree with you picking Hilma as the first place winner. I like the idea of people like Mary who put all these characters in the Hummel village. I also enjoyed Carol's museum room and thought Dorothy's Oriental display was original. It was a great contest! Let's see, what kind of contest could we have in the future?

- QUESTIONNAIRE RESPONSE -

I really appreciate the comments the fans sent me and what I learned was: BIG, little or small, if people like a piece, they like a piece. Obviously I'm not going to go real big, but I'll continue to do one landscape a year.

I'm holding off showing your comments to the painters until our Christmas party. It's good for them to have stuff like that out. I know they'll really appreciate all the comments you had for them.

- FAMILY -

David is taking 10-1/2 units and is delivering pizza at night. He loves that because he gets tips. I'm real proud of him. Meredith and David will probably be living together for another year. Today they are getting along, but today is only Thursday!

By the way, I had a great visit with mom. She's really doing well! I told you about the ravioli the last time. Well, my mom had ravioli made for me again and since I've seen you I gained five pounds. I lost eight pounds on purpose before the museum show because I knew I was going to see my mom, travel and eat out a lot of dinners with people.

- CHRISTMAS -

Eva decorated the studio for the painters this weekend. I told them Monday they don't have to work overtime as we are on schedule. We are going into the holidays in a nice way. We'll have a party, gift exchange and food! Time to gain some weight.

Depending on what time we finish today, Eva and I are going to look for a tree tonight. Eva wants to pick one out before all the good ones are gone. The holidays are a big party time for our family and one event will be at our home. This year we will host the family's New Years Eve party.

What's Bob getting Eva for Christmas? Eva would like her truck painted and I have some surprises coming for her in the mail. What do I want? I asked for clothes this year. I need around the house shirts and pants as I get a lot of paint on my clothes while doing coloration. I've ruined a lot of shirts that way. That's why I wear that smock when I travel. Also, I bought a print last year at a museum show in Ventura which I would love to get framed for the house.

Since this closes the year, I have to recount all of the studios' efforts to bring you the very best work possible. In review, I would like to think the 1996 collection is one of our best. I hope you agree. These are the pieces we made for you:

CORE: Spring Dance
Oriental Lovers
The Viceroy
Little Red Riding Hood

LANDSCAPE: Dashing Through the Snow

MUSEUM COMMEMORATIVES: The Departure
Ocean Drive - 101 North

Thanks to the fan club for another year of support. I really appreciate what you do for me. Also, 'small talk' gives the fans first hand information on the studio and me. I enjoyed my visit with you immensely! Eva and I wish you and all the collectors Happy Holidays."

- Robert Olszewski -

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 29

APRIL, 1997

Welcome to Club Olszewski - Year #8. We guess it's true, time does fly when you're having fun! Since it took almost four years to come into being because of incorporating, becoming "non-profit" and delays by Goebel, that's actually year #12 for us. Not counting Bob and our honorary members, 29 of our initial 100 CHARTER members are still subscribing, that's great! The "single" membership currently stands at 118 and there are 32 "dual" memberships which means Bob has 182 active Fan Club members.

Sad news once again. One of Bob's fans, Patricia Lee from Mercer Island, WA died of cancer. Our deepest sympathy goes out to her husband, Jerry, and the family.

* * * * *

Before we go any further, some of you received this letter with a "chewed up back flap" envelope. We get the envelopes ready before we stuff them and didn't realize some of the gummed seals had closed by themselves. We didn't want to re-do them, especially since they were already stamped, so we taped them shut. Sorry!

The renewal gift for 1997/98 is another patch, this time of "Dashing Through the Snow". We call it "Oh What Fun It Is..." You can fill in the rest, i.e. to collect Bob's figurines, belong to the club, spend time with a loved one, take a little time out to relax - whatever!

Here's what Bob had to say about the 1997/98 club photo. "I'm sending you my selection of the photo for this year. It's me sitting on a rock next to Eva's dad. We walked down to the bottom of this huge canyon to a stream. It was a little bit scary in these woods because there are mountain lions in that area. Ed carries a pistol with him when we go that deep into the woods. The walk was just beautiful. I really like this picture, it's Bob! I thought it would be nice to show one of me on vacation, taking time off."

* * * * *

Jacci and her dad were vacationing in Florida so I decided to take care of having prints made of this picture. Since last year's membership photo was of Bob and his staff, we decided to make a label for the back to let you know who these talented people are.

In looking over the photos we've sent you over the years, I was unclear which was for which year. Having a little extra time on my hands, I decided to make up labels for ALL the pictures. I checked the members' years of belonging to the club and put the appropriate labels for all YOUR pictures in an envelope and it's being included with this mailing. Hope you kept all the fan club newsletters and things in one folder so you'll have no trouble putting these little "identifiers" on the pictures.

- Wallie -

* * * * *

In the last newsletter we included a calendar for 1997 with two pictures of Bob doing the latest dance craze, "The Olszewski". Bob loved it and we've gotten several cute comments about it from collectors. Hope you've been practicing so you can perform it for Bob at the International Collectible Exposition in Long Beach or Rosemont!

* * * * *

Our favorite master artist, Bob, will soon be celebrating his 52nd birthday. Each year in the April issue of "small talk" we repeat our proclamation first made in 1990.

WE DECLARE THAT MAY 2, NO MATTER WHAT YEAR,
SHALL HENCEFORTH BE DECLARED AS ROBERT W. OLSZEWSKI DAY.
In commemoration of that day, every club member should purchase an Olszewski figurine in honor of Bob's birthday! If funds are low, just send him a card, Ok?, OK!!!

* * * * *

Once again we had a very informative conversation with Bob during which we asked him to send us a copy of the "Rare Items List" mentioned in the year end letter so we could share it with you. We were curious and thought you might be too. A copy of it is enclosed with this newsletter.

We won't be attending the Long Beach show but look forward to seeing many of you at Rosemont.

miniaturely,

Wallie & Jacqui



3/5/97 Phone Call From Bob

"I'm sitting at the window in my office looking out and it's very pretty today. We're getting a little bit of a breeze and the temperature is in the 70's.

- YEAR END LETTER -

The Core Program

I'd like to talk about the year end letter a little bit to give the people in the Fan Club a little insight so they know where I'm coming from. First of all, we decided to hold the year end letter because we had too many things happening to put it out early. We're getting a great response with our advertising and with the museum show; our mailing list has increased to 5,000 people. A mailing list of this size is costly, so Travis and I went through a number of scenarios to clean up the list. Another reason we were late was that we were having a lot of technical problems with "American Beauty" and we needed as much time as possible before releasing the brochure.

In the letter we described the Core, the Landscape and the introduction to the Sterling Program. In the last Study Group letter people were raising questions about what we were releasing and also the Sterling Program. So that collectors can view this from my point of view, the Core Program artistically is what I have been working on for the past 20 years. I have a good grasp of what makes those pieces work and what doesn't. I felt during the mid-years at Goebel I wasn't growing in the single figurative designs as much as I wanted. The Core Program reflects my goal to see how good I can make these four figurines and see if I can stay within the price range we have stated. I think it can be done. When I was at Goebel and releasing 40 designs, there was a time limit on how much we could spend on each piece. Now I'm trying to make each one of the new pieces come out as individual works of art and will give it the time it takes to achieve that.

The Landscape Program

The Landscape Program is more experimental and I have less experience in this work. I've only done two now and they are very difficult. To keep me fresh artistically, I need to have some experimentation in the painted art form. The other night I couldn't sleep and lay there from about two in the morning till five, so I thought about the landscapes. I decided since I was lying there anyway, I might as well think about something worthwhile. I went through the landscapes in my mind and thought about my ideas for next year and the future. I came up with a great approach. Collectors will have to wait and see how this evolves. There is some cross over between the core pieces and the landscape artistically but I think the landscape will take the art form to a different level. These will not be shipped automatically, all pieces in this program will have to be ordered.

The Sterling Program

Let me just say, I don't want you people to feel that you have to buy everything. The Sterling Program is experimental and we hope they will pick & choose. Because of our ongoing relationship over 20 years, people will stop and look at it and say, 'Gee, let's look and see what he's doing new and enjoy it!' I don't want people to feel we're putting stuff out there that they have to buy. If they get into that mode of thinking, they'll become frustrated and that's not what we want.

On the art side, I found when I worked at Goebel Miniatures, there is a certain style of work suited for precious metal. Because of the original art, smooth models such as Disney's Snow White, are difficult to read in Sterling. Without texture and contrast it is hard for the eye to discern one area from another. When you carve for Sterling, you have to carve with the objective of positioning smooth areas against textured areas.

The Sterlings, as you saw in our year end letter, are going to range in price from \$85 to \$850. I'm excited about the Sterling art because we can do a lot that we can't do with painting.

The Bracelet & Boxes

I don't see me ever doing a bracelet again. This is going to be a rarity. The earrings and bracelet came out as a natural extension of the Tinker's story. The real thrust of the design of the Sterling Program will be boxes. I am intrigued with them. This is not just a matter of sticking pieces on top of boxes. In miniatures, as an art form, boxes are very viable and I have been looking at them for years.

Last year at the start of the box concept I asked, 'Gee, I wonder how many boxes are in my house?' I collected around 18 and if someone would have said to me, 'Are you a box collector?' I would have said, 'No!' Some were given to me and some I purchased by myself. All are under 4". They are made out of sterling, wood, leather, bronze and porcelain. I have one that is 350 years old and another that was made around 200 years ago. They are pieces I have purchased because I liked them.

Closing Thoughts

I can understand people saying, 'Oh geez, I thought there were only going to be four or five pieces and now he's doing sterling!' We will stick to our word on releasing only four painted pieces in the core and one painted landscape per year, but please understand that the sterling is experimental and open stock. If you miss a piece one year, you'll be able to order it later.

- FOUR YEARS IN BUSINESS -

I feel comfortable with our dialogue with the Fan Club and the Study Group. When I went out on my own, I had a couple of choices. One, I could have said to Eva, 'Let's you and I do this, I've had it with a large studio!' That was four years ago and I was too young for that. We can always downsize in the future.

When I look back, the first year was just spent overcoming the start up and getting off the ground. The focus of our second year was getting production under control and trying to understand it. Last year, the third, I would say we redefined ourselves in how we look in the market. We built the booth, upgraded the brochures and expanded advertising. This year our focus will be on R & D, trying to refine the whole organization inside and simplifying things.

Last year I was saying to myself, 'You're a designer when you do this!' During my early years at Goebel Miniatures I was Bob the Master Artist Sculptor. Over the years I believe I have really evolved into Bob the Designer, a statement true now more than ever which is reflected in my work.

We now have a staff of 13. I think we're more organized but I'm still trying to gain on the schedule. We're working on the first of the 1999's right now, finishing the coloration on the 97's and carving the 98's. If you go back to the old issues of 'small talk' you'll notice I was carving the first six months of the year and painting the second six months. I've switched, right now I'm painting in the morning and carving in the afternoon.

Pieces Are More Complex

In the early years of Goebel I carved 60 hours on the simplistic pieces and up to 400 hours on the more complex pieces like the "Poultry Seller". The pieces we are doing today are running 300 to 400 hours on the low side and 1,200 on the high side. If you're looking at my time, you know I've only got 2,000 carving hours a year. I couldn't carve this many pieces with this level of intricacy by myself, they're too complex. To have this certain level of business and cover this many employees' incomes, expansion is a natural result.

- 1997 RELEASES -

The "American Beauty" is a piece we struggled with. Those flowers were just murder to do. I took a month out of my normal coloration schedule to work with Eva on the flowers and I'm extremely happy with the results.

I showed the "Summer", "Spring", "Winter" and "Fall" pieces three weeks ago at the show in Cambria. Two of these seasonal pieces will come out this year and the other two seasons next year. They are core pieces. When I showed them at the show, people said, 'Put me down for all four.' They're really an exceptional group! I can't see anyone buying them and ever breaking them up in the future. I think these will go out in sets, like the "Lady with an Urn".

The last core release of the year will be a commemorative piece and I'm also excited about it. I've already gone through the coloration of it. I've been carving for 20 years. No, it's not a self portrait, it's better than that. It's a replica of Meredith's doll house in miniature with her playing in front of it. I carved it so it would come out this fall. It's just real special. I did my first carving in November of '77 and here it is 20 years later. I thought it would be a nice way to commemorate the event. I'll have it at the Long Beach show.

The Landscape piece for this year is the hunt scene. The one seen at the Miniature Museum was not finished in coloration. Since then I muted the trees. The one at the museum was about my fourth run through and I did about eight or nine altogether. The hunt has moved the concept of landscape to a new level and I am certain collectors will enjoy it.

- 1997 PROMOTIONS -

I did the first show of the year at Mike Cluff Fine Art in Cambria, California in February. He had never sold our work. We had a great show and Eva and I loved staying at the beach. We've already committed ourselves for next year. We introduced our work to a whole new group of collectors again. Mr. Cluff told one of his customers to visit the museum show. He did, and this gentleman was so thrilled that he bought one of everything I've done since we started Olszewski Studios.

The other scheduled 1997 appearances are:

April 19-20	Int'l Collectible Expo	Long Beach, CA
June 28-29	Int'l Collectible Expo	Rosemont, IL
Oct 31-Nov 2	Miniature Show	Philadelphia, PA

We're looking forward to Long Beach. The people in California haven't seen our booth yet. I think we'll go with two cases for that show. The one on the left will have our new releases and the right one will display the past releases. I'm sure we're going to see for the first time a lot of new people that have been added to our list since the last Long Beach show in 1995.

The show at the Carole & Barry Kaye Museum of Miniatures in Los Angeles is coming down April 27th. People coming to the Long Beach show will have a last chance to see it. It was a great run and experience for me. We haven't picked up the second 'sign in' book yet, but I think we've pulled around 850 names out of the first one. That pushes our mailing list to around 5,000.

- PERSONAL NOTES -

Eva's in here throwing stuff at me again. 'You know Eva, this is so you!' I call her the rock throwing Italian. 'Now cut that out!!!'

How are my eyes? Unfortunately they've changed. You know, I've hit that over 50 mark. When I'm working here I use an opti-visor so I can't tell any difference. I can't tell when I read the paper, but when I'm signing at shows, I can tell without my opti-visor. I had a sense it wasn't as clear as I wanted it to be. Last week I went for an eye appointment and my doctor said my far vision had strengthened but my near vision had weakened a little. She was surprised I held on as long as this and now I have new glasses. I've had them for five days and I'm still trying to get adjusted to them. I don't use them for carving because I would rather use the opti-visor.

How was Christmas? We had a big Christmas Eve party here and Christmas Day was spent at Eva's folks. We brought in the New Year at Eva's parent's house as well and really enjoyed the holidays. I got some great shirts and new pants for Christmas. David came down for the holidays and we had the best visit ever. I took him down to the museum show and that particular weekend was packed. They have 6,000 people go through the museum in one week. The afternoon we were down there they probably had 600 people in the museum, I couldn't believe it.

Well, this brings another Phone Call From Bob to a close. I enjoy this informal way of telling collectors where I'm coming from and look forward to seeing everyone at the promotions."

- Robert Olszewski -

BUY BOB'S STUFF - BUY BOB'S STUFF - BUY BOB'S STUFF

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 30

JULY, 1997

B. O. B.

As fans of Bob and his repertoire we have become connoisseurs of microsculptures. Do you know what B.O.B. represents - according to us? Because Of Bob! Have you tried sculpting or painting; reading about Van Gogh; scrutinized a collectible; or visited a museum B.O.B? This past spring your Prez and Vice Prez decided to critique an exclusive midwest showing of Faberge' in America at our Cleveland Museum of Art. The well known Faberge' eggs were awesome and, B.O.B., we are familiar with this type of craftsmanship. The sculpting of the animals out of gems or minerals were amazing. B.O.B., the silver boxes of Faberge' were appreciated. Our favorite, the Lilies of the Valley basket, was exquisite. B.O.B., the beauty of art and the labor of love in microsculptures is very enlightening.

* * * * *

Thanks for keeping us on our toes, Steve. Bob's Oriental Lovers and The Tinker's Treasure series were among the Awards of Excellence nominees in the February '97 Collector's Editions. Had only readers who are familiar with Bob's work voted, he would have won hands down. Unfortunately, to appreciate the talent in carving such art, it needs to be seen "in person". Bob did not win but we all know he should have!

At the Long Beach Show, Olszewski Studios won the BEST SINGLE BOOTH AWARD. Congratulations Bob!

* * * * *

Our appearance schedule: On the road again....to the International Collectible Expo in Rosemont. See you there!

* * * * *

miniaturely yours,



Friends, Romans, Californians, Pennsylvanians,
Floridians, etc. lend us your ears,
Bob's talking to you.....

6/5/97 Phone Call From Bob



"It's a great renewal package you two put together this year. I think the patch of Dashing is the best one ever and I'm glad I picked the photo of Ed and I. Also, thanks for the Faberge' in America brochure. I saw that show in New York and it was terrific. We're not like Faberge' from a design standpoint, but I do think we're in that caliber from a modeling standpoint.

Now let me just say a big hello to everyone out there. I really appreciate when collectors send me clippings of what's going on in miniature art around the United States. Theresa Wolz mailed me a clipping of a show at the Virginia Museum of Fine Arts in Richmond on portraits of the Royal Family in miniature.

Last year at the slide show in Rosemont I defined what I think the art of miniatures is about. Simply stated it is compaction of detail in a given space regardless of whether it's under 3 inches or over 3 inches. I refer to 3 inches because this was the standard set by the industry to qualify as a miniature. Because of the Rosemont talk, I am getting more articles from collectors, covering a broader range of miniature art. I recently received another article showcasing the miniatures of the Sultans and Moguls of India. The Sultans would retire to their libraries just like we would go to the movies. At night they would go through their books which were illustrated with miniature paintings. It was their way of escaping the pressures of being a Sultan. The same thing was true for the court of England and the Kings of France. Miniature prayer books were illustrated with detailed paintings and these were used for meditation and enjoyment. A very famous work was the result of early English travelers to India. Upon their return, they tried to explain to the King of England what this fantastic land looked like. To help, a Sultan decided to have his best court painters do images of his life story and land and presented them to the King of England. Today these miniature paintings are one of the most prized possessions of the Royal Family. After reading the article, I was lucky to find a book on this very subject while on a visit to the Santa Barbara Museum of Art, so thanks to Charles Grandjean, who sent me the article.

- THE LONG BEACH SHOW -

A real highlight of the show for us was winning the BEST SINGLE BOOTH AWARD, as the booth was a major investment for us. This award is voted on by collectors, so we were happy that many saw our booth. Two years ago we were in the back of the show and this year we were moved to a great location up front.

We had a great show and I was happy to see so many of our collectors. It was a very exciting time and people enjoyed seeing the new work. It's very difficult for me to come back and tell you what a

great show I had because it doesn't describe what the show is like. It would mean a lot more coming from those of you who attended. I have a favor to ask of those of you who attended this year's Long Beach and/or Rosemont shows. Please fill out the enclosed comment sheet and mail it to me. I'll forward them to Jacci and Wallie who will publish some of them in the next newsletter.

- CLOSING THE MUSEUM SHOW -

The museum show was an interesting experience. Seven months of planning and setting up, but only one afternoon to take down. It's just so odd. The show was extended another two weeks past the closing date because an art group was scheduled to come through the museum. Overall, we got a great response. Without exaggerating, about 75,000 viewed the show.

- THE RARE LIST -

Thanks for including the Rare List in the last 'small talk'. We got a great response. All the Lady with an Urn Sterling Silvers are sold. Now that the Rare List has been published, I can talk a little bit about it. This list will become an opportunity for me to experiment. Our first offer 'Spring Dance with Flowers' was the premiere experimental studio release.

Spring Dance with Flowers

You can see all the hand work in the flowers on her dress. That kind of hand painting is really brutal in the studio. It adds much more time and it has to be very controlled. Even though I didn't work on that figurine every day, it took a year to solve an approach to the flowers. Guess what finally helped me out? I was down at Eva's folks and got my inspiration in -- of all places -- the bathroom. You know it's funny, you search and search and there it is, in a bathroom, flowers on the wall. The wallpaper helped me understand the shapes better. I had wanted to make Spring Dance with a flowered dress and was real pleased with the outcome. All Spring Dance with Flowers from the Rare List are sold except for the 20 we held back for the Rosemont and the 5 for my fall promotions.

I am currently working on a piece for the 1998 Rare List. It's been a lot of fun for me artistically experimenting and I'm excited about it. I can try things now and have the time to do it.

- DECORATIVE GIFT BOX & JEWELRY PROGRAM -

The Long Beach show gave us the chance to show the decorative gift boxes for the first time and we got a great response. We're going to have a different approach to this work. I want people to understand these works are for gifting. There will be some themes for such events as wedding gifts in the future. I'm publishing a list of special gift holidays with a price list.

At Long Beach people asked if we were going to stop doing the painted pieces and I said, 'No, not at all.' We feel the Decorative Gift Box & Jewelry Program will give us another leg to stand on. I'm very excited about it artistically. In fact, I can hardly sleep some nights just thinking about the possibilities in this new direction.

We tried to have a brochure for the Decorative Gift Box & Jewelry Program at Long Beach, but I wasn't happy with the approach. Consequently, we went to a new ad agency and I'm real pleased with them. Here is an excerpt: 'Microsculpture is an art form that has existed since ancient times with a very special place in mankind's aesthetic experience. Monuments are built to be enjoyed by the public at large. A life-size sculpture can be enjoyed by all who enter a building. A table top sculpture can be enjoyed by all who enter a room. Appreciating the unique art of microsculpture, however, can happen only one person at a time giving each viewing an intensely private and enriching experience, one that provokes a rich personal association and delight. Inspired by classical themes and moving personal experiences, each Olszewski microsculpture is a study of anecdotal detail and graceful animation. Each piece is the defining moment of a story that unfolds before your eyes. Microsculpture's dramatically intricate scale encourages close inspection and concentration. Through the simple act of looking, an Olszewski microsculpture engages the viewer, offering a brief respite from the mundane.' (Yo, Bob, let's hire them to do this newsletter!)

- CORE PROGRAM -

In the last newsletter, I had mention that the first formal presentation of the core and the landscape got a great response at the Mike Cluff show in Cambria, California. Mr. Cluff has just moved his gallery to one of the best locations in town, an upstairs gallery above the nationally known Seekers Gallery, which showcases American Glass Art. This gallery is always mobbed. Mr. Cluff gave us a 13 foot window and we built risers using a warm gray and worked on the display for about a week. In the display, we included a process stick on Oriental Lovers and some of the new Sterling pieces. The boxes were not included as they aren't ready yet. It looks very strong! He's buying up our extra figurine stock because the traffic is so high at his location. I mention this because in the newsletter two years ago, we spoke about this as a new direction for showcasing our work and I'm very happy to see it turning out so well. One difference between selling in a gift shop and a gallery is that a gallery will specialize in just a handful of artists as opposed to handling many gift lines. This has been a thrill for me and I've learned to understand how to better approach galleries in the future. The gallery system works.

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Summer

The next piece you're going to receive will be one of our all time best. Eva has just done such a marvelous job on Summer. There's nobody who paints pieces like her. It's a beauty and a pleasure to look at. Let me just tell you fans right now, get your orders in because we're not running the full 750. If collectors don't get their orders in, they will miss out on it. When we first started four years ago we said we would make 1250 and we did, but we're not doing that any more. I have gone to allotting 12 painting weeks for each core piece. At that point, 12 weeks, we are done, no matter what the edition size is and this is working out much better for us.

- THE LANDSCAPES -

We got a great response to The Fox Hunt and it's just beautiful. It is by far one of my best coloration pieces. I wonder how many fans reading the brochure understood that I was the red fox. When I was at the show some people did come in and mention it.

- UPCOMING ARTICLES -

We have two articles coming out on us, one in Collector's Mart magazine and the other in Collector's Editions. I'm not sure of the exact dates, but look for them over the next couple of months. I was interviewed for both of them.

I wish there were more artists working in the field of miniatures. Today, we only have a small nucleus of people working in this art form. I've been in this long enough to think we can still broaden the impact of this art form in the larger market place.

- APPEARANCE SCHEDULE -

At this time the only confirmed promotions are:

June 28-29	Int'l Collectible Expo	Rosemont, IL
Oct 31-Nov 2	Miniature Show	Philadelphia, PA

- BIRTHDAY BOB -

My 52nd birthday came and went. Thanks to everyone for the many cards I received. I like new clothes and got some nice new shirts. I have been building up my casual wardrobe. Since the new Olszewski Studios, my life has changed. For years, I wore a tie to the office, but working here is less formal. I've got two sets of casual wear now. Today, I'm working in clay. I have a loose T-shirt on, an old pair of pants with holes in the knees and paint on them, but when people come I'll change into a little better, dressier, casual outfit without paint stains on the pants.

- FAMILY -

Mom? She's terrific! She turned 80 and the older I get, the greater Mom I think she is. I really mean that! When I get a chance to see her, I enjoy spending ALL my time listening to her.

Meredith called home to say she arrived safely in Indiana. She is on a week's visit with her boyfriend's parents. David was real happy he got an 'A' on his English paper. We had a great visit when he was home. He acted like Huck Finn for a week -- painted my fence, did my yard and trimmed the bushes.

- BEYOND FAMILY -

I live next to a natural ravine and gophers visit our yard. I flooded the first one out with a hose. If you let them, they'll just burrow the whole yard. Last week a second gopher appeared. I plugged the holes all up except for one, put the hose in there and tried to flood him out. The next morning, he was still digging, so this time I taped the hose to the exhaust pipe on my car, revved up the car and ran it for 20 minutes and tried to 'gas' him. When I went in the house, Travis and Eva looked at me very strangely and asked, 'Bob, what are you doing???' I told them, 'Did you see how many new holes he dug since yesterday? The water didn't work, so this is plan #2.' Before any of you animal rights activists write, the gopher outfoxed me. He said, 'That smells, I'll just block it out and make lots of new air holes.' Plan #3 starts tomorrow.

- REPAIR SERVICE AVAILABLE -

Finally our repair department is now operational and we have included the procedure to have your damaged pieces repaired.

1. **Before shipping figurine(s)**, call the studio at (805) 374-9990 to obtain a Return Authorization Number (RA#). Packages will not be accepted without a RA#.
2. Package your figurine(s) needing repair and include a check for \$7.50 to cover shipping and handling of the return of your figurine(s). Be sure to insure your package for the full value of the figurine(s).
3. Send the package to the following address:

Dlszewski Studios
Attn: Repair Department, RA# (Your Repair Number)
2060-D Avenida De Los Arboles, #364
Thousand Oaks, CA 91362

4. The Repair Department will assess your figurine(s) and determine the cost of the repair and an estimated time it will take us to complete the repair. We will send you an acceptance form indicating this cost and estimated time.
5. Return the acceptance form with a check to cover the repair estimate. Your check will be deposited as soon as the repair is started on your figurine(s).
6. Upon the completion of the repair we will package your figurine(s) and return them to you via UPS ground service. We will insure your package for up to \$300.00. If you would like a faster return service or a higher insurance amount, we can give you a quote for the shipping and handling costs at the time we issue you a RA#.
7. If you wish to check on the status of your repair, please keep your RA# handy as we will need this number to track your figurine(s).

In closing, I look forward to seeing many of you in Rosemont."

- Robert Olszewski -

* * UPDATE * *

"We just received our August, 1997 issue of Collector's Mart Magazine and found the exciting article entitled 'An artist with a BIG TALENT for miniatures' by Kim Hurley Benson.

We realize not all of you subscribe to this publication so we decided to include a copy of the article for you. We still suggest you go out and buy this magazine to get the full impact of the coloration on these new and upcoming microsculptures."

- Jaci & Wallie -

BOB OLSZEWSKI

An artist with a **BIG TALENT** for miniatures



Robert Olszewski

by Kim Hurley Benson

Bob Olszewski sees things twice as big as they really are. Wearing a special magnifier much like a jeweler's, he reproduces miniatures down to the diminutive size of one inch, with details sometimes as fine as a grain of sand.

When Olszewski (pronounced *ol-she-ski*) started working in miniatures, the art form wasn't taken seriously. "European figurative porcelain [Meissen, Dresden and others] was considered miniature," he says. "We redefined what miniature means, working on an even smaller scale."

Olszewski reproduced the porcelain in even finer detail and fought for years to bring recognition to the field of miniatures. With conviction and candor he says he will be remembered as "the person who really fathered the miniature art form of figurative art—without a doubt."

Turn the magnifying lens on Olszewski and you'll see a well-rounded, successful artist whose career spans 30 years and whose complex work hints at the medieval. "I'm one of those guys who says, 'Let's all stop, sit down and take a look at this beetle, this sunlit evening, the first snowfall'... I

love what I'm doing with intensity."

You'll also see a man who is vulnerable to the bumps and jolts of life. He describes himself as down-to-earth. His admiration for single parents comes from firsthand experience. When he was chief designer and master artist for collectibles giant Goebel of North America in Pennington, N.J., he had it all—a wife, two kids, two dogs and a house that sat on the corner of the street. When he and his wife divorced in 1982 he received custody of his son, David, and daughter, Meredith, who were both in junior high.



Measuring one inch and smaller are Winter and Summer from Olszewski's new four-part "Seasons" series, and the floral-patterned, hollow cast piece American Beauty. All three pieces are part of the 1997 Core Painted Collection.

"I'm all about bringing someone to their knees!" he says. "It takes the energy of 12 people to work full time, raise two kids and keep a household." At that time he was traveling 75 to 80 days a year and also taking care of his mother while she underwent chemotherapy for ovarian cancer; she has recovered fully.

Olszewski also knows what it's like to have your life hang in the balance. In 1993 colon cancer nearly took his life, a wake-up call that led him to leave Goebel and reestablish his private studio.

"Had I not had the cancer," he reflects, "I might have stayed [with Goebel]. As bad as an experience as [having cancer] was, it was a great experience because I came to terms with things and found I wasn't invincible." That was a bittersweet year, for he was named international collectible artist of the year by the industry, and the Carnegie Art Museum in Oxnard, Calif., exhibited a 30-year retrospective of his paintings and miniatures.

Olszewski wrote a story called *The Tinker's Treasure* that paralleled this critical time in his life. The Tinker, forced to choose between To Be or Not To Be, chooses To Be, signaling the beginning of a new life. He decides to leave the Land of Big for the Land of Little, where he makes treasures for his friends and lives happily ever after.

"I am the Tinker," he says quite emphatically. "The Tinker almost loses his life, he works so hard trying to please the king. He decides to return to a life of simplicity. I want that in my life today. After going through a deathbed experience, you see things differently. I hadn't really taken time before to enjoy life. I love to go out and walk my dogs every day and look out across the valley and say, 'this is what it's all about.'"

Olszewski sculpted a five-piece environment sculpture and characters to depict the story: *To Be* and the treasure chest that holds it, which was the first jewelry box he put on the marketplace; *The Little Tinker*; the *Castle of Gleaming White Porcelain*; *Not To Be*; and *The Viceroy*. "I tried to make it look as much like a medieval painting as possible," he explains.

Consequently, his work and his private life improved. Two years ago he married Eva, whom he had worked with at Goebel for years. The chivalrous, romantic artist carved a figurine, put it in his pocket and presented it to his bride-to-be at a favorite restaurant. It is aptly called *The Proposal*. How could she

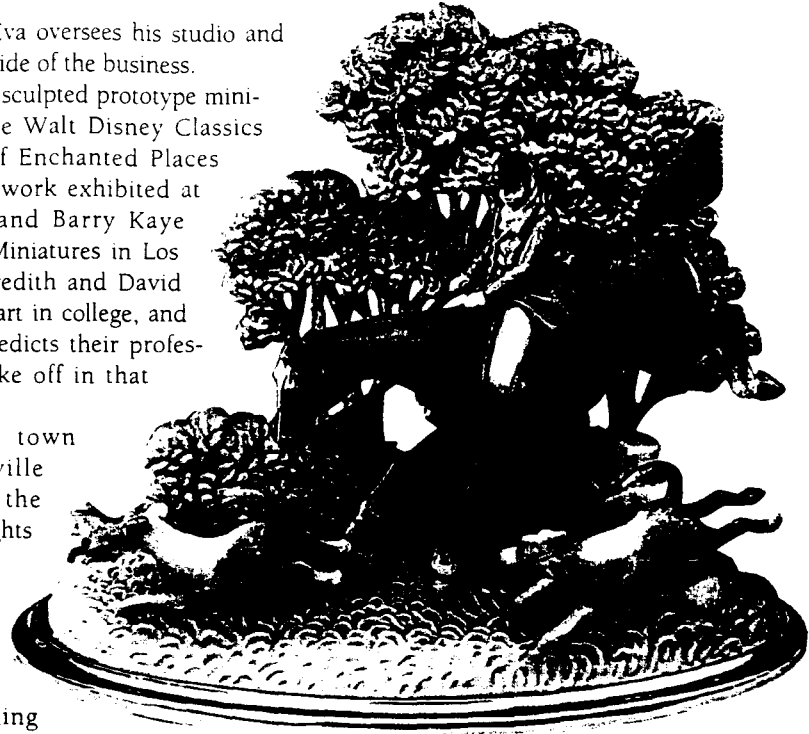
resist? Now Eva oversees his studio and the painting-side of the business.

In 1996, he sculpted prototype miniatures for the Walt Disney Classics Collection of Enchanted Places and had his work exhibited at the Carole and Barry Kaye Museum of Miniatures in Los Angeles. Meredith and David are studying art in college, and Olszewski predicts their professions will take off in that direction.

Born in a town called Birdville that rests in the Natrona Heights area 21 miles north of Pittsburgh, Pa., young Olszewski started winning art awards when he was

16. His canvases, painted with acrylics and oils, were influenced by the works of Edward Hopper and rural American artists such as Grant Wood. In 1968 he graduated with a bachelor's degree in art education from Indiana State University at Indiana, Pa., and moved to Southern California to teach art in a junior high school. At 27 he had his first one-man show at Ryder Gallery in Los Angeles.

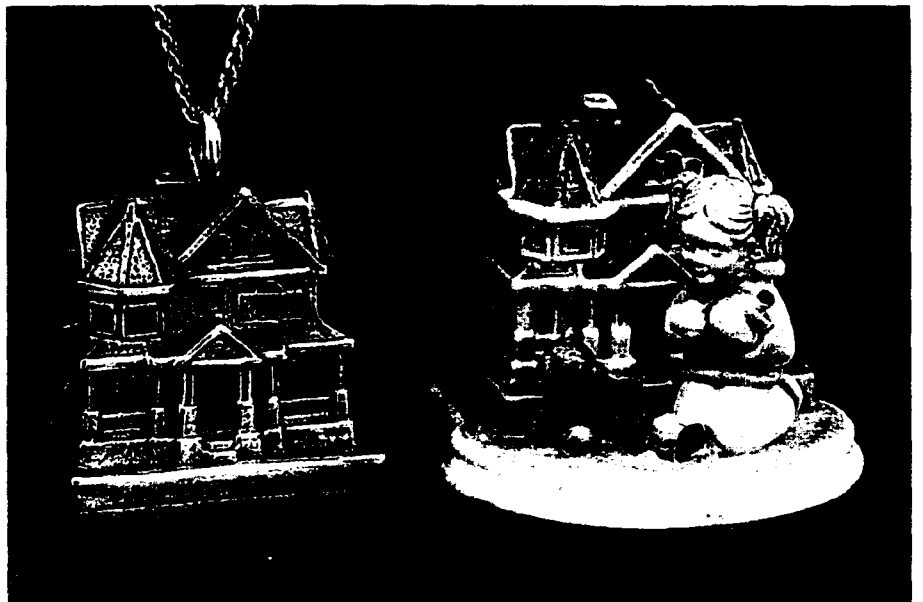
Two incidents changed the course of Olszewski's life and started him on his way toward creating miniatures: He crafted a dollhouse and furniture for



The chase is afoot in the 1997 Great Landscape Collection piece The Fox Hunt. As the rider and horse leap over a stone wall, the fox and hounds are rounding the corner just ahead.

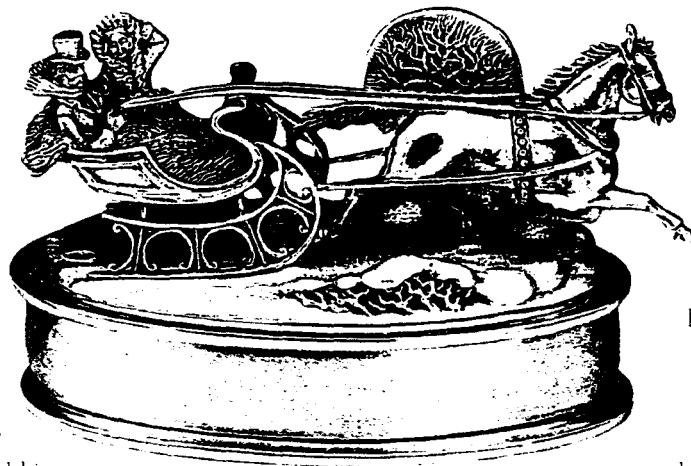
daughter Meredith, and he made a miniature painting for law enforcement officials who were helping him recover a stolen piece of his work.

Then he took a giant leap of faith and left teaching to pursue sculpting miniatures full time. "I woke up nights



Reminiscent of the pint-sized dollhouse Olszewski created for his daughter Meredith—which helped lead to Olszewski's work in miniatures—the Dollhouse Dreams figurine has been crafted into a sterling silver pendant.

The decorative gift box *Dashing Through the Snow* is a sterling rendition of the same-named painted figurine that has been so popular among Olszewski collectors.

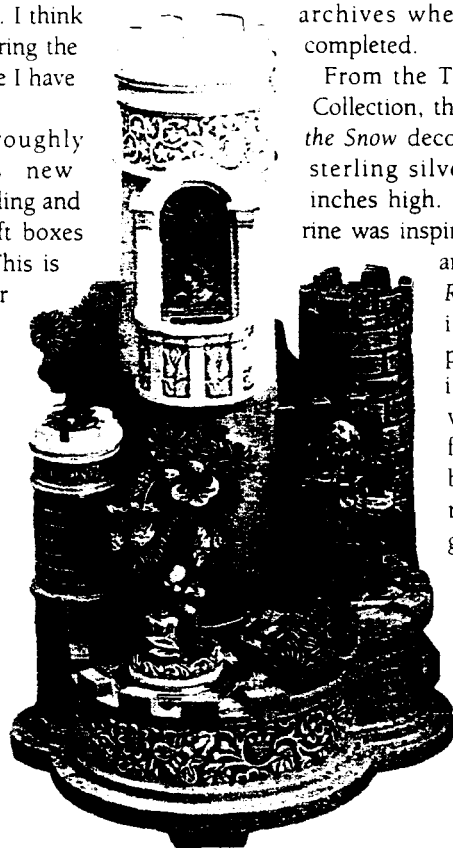


wondering what I'd done," he admits. "We had saved \$1,000, believed in what we were doing, worked like horses, had lots of orders and did fine." Within a year Goebel had signed him to an exclusive contract. The Goebel years helped Olszewski grow artistically and technically, and taught him about marketing. He became nationally known overnight. "The market was really hot and heavy at that time. I was the new kid on the block," he says. "I did a bunch of new shows and advertised to a small group of people in the miniature societies." The success might not come so quickly for a new artist today, he thinks, because the market is very different.

"What attracted me [to the miniatures field] was it was new, unexplored and wasn't taken seriously," Olszewski reveals. "I thought I could do with it what I couldn't do with any other art form. You have to burn bright with the work you choose. You can't get old with it. Twenty years later, I'm just as fascinated by and just as frustrated with it. I think the future is going to bring the best of my work because I have time to focus on it."

Olszewski is thoroughly delighted with his new venture to produce sterling and bronze jewelry and gift boxes bearing his designs. "This is really a rich time for me," he says. "This is as exciting as what happened 20 years ago." He knows the

A story that parallels Olszewski's own life, *The Tinker's Treasure* is about a man who left the Land of Big for the Land of Little and lived happily ever after. Olszewski has created a five-piece sculpture that depicts the story.



task of capturing his effervescent optimism is probably impossible, but hopes it will be better covered than the melee he witnessed during the large-screen simulcast of a Sugar Ray Leonard/Roberto Duran boxing match.

"The more the boxers fought, the more the audience fought," he recalls. "They cleared the room throwing chairs at each other." What appeared in the newspaper the following day—a few column inches of copy—didn't even begin to capture what had happened.

There's no doubt Olszewski continues to innovate and thrill collectors. Sculpting miniatures using precious metals isn't a new idea, but placing them in collectors' hands is. The sterling molds used to produce his figurines are typically placed in the manufacturing company's archives when production is completed.

From the *Tinker's Treasures* Collection, the *Dashing Through the Snow* decorative gift box in sterling silver measures two inches high. The original figurine was inspired by the Currier

and Ives print, *The Road Winter*. Cast in seven bronze pieces that were individually waxed, hand finished, assembled, painted and mounted on a 24kt gold-finished base, *Dashing Through the Snow* was Olszewski's first work to include a landscape, as well as his most complex. *The Garden*

Bracelet is also from the *Tinker's Treasures* Collection, borrowing from the strawberry motif found in the original *Tinker* sculpture. The *Dollhouse Dreams* pendant is another piece from Olszewski's new line of jewelry.

"I think my work will be extremely collected and sought after when I'm gone," he says, pointing to the documentation that has been produced with each

piece. Many of his singular works—such as *The Tinker*—are comprised of several different pieces, which he believes will also add to their collectibility.

The series he's currently working on is based on the seasons and centers on a seesaw and an apple tree. In *Summer* a boy and girl are riding the seesaw and picking apples off the tree. In *Winter* the tree is bare of its leaves and the branches are covered with snow. The girl is alone, tracking a rabbit. The tree blossoms in *Spring*, and the bird's nest is filled with eggs. *Spring* and *Fall* will be released next year. If collectors years from now stumble on one season, Olszewski reasons, they will undoubtedly search antique stores for the other three until their series is complete.

Andrew Voth, director of the Carnegie Art Museum from 1981 to 1994, has lauded Olszewski's artwork and has given the field of miniatures (or micro-sculpture, as he terms it) additional credibility in the fine art world.

"Olszewski's artwork does please the senses," Voth wrote in an essay to coincide with the first Olszewski retrospective at the Carnegie Museum. "[He] has garnered the best of these earlier art forms, widely broadened the applications, developed new techniques and made a unique statement. Although the elements he uses are not 'new,' the application and scale are. He has redefined the medium of miniature sculpture for our generation.

"He will undoubtedly expand the breadth of styles, techniques and vision as time goes on. Marvelous works in the same spirit as those produced by the House of Fabergé are definitely within [his] imagination and skill... No matter what future direction the medium may take, the micro-sculpture as defined by Robert Olszewski merits serious recognition as an emerging art form." CM

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 31

OCTOBER, 1997

"If this newsletter seems different, it is. We're having a different format due to changes in my life. My Dad, Walter, had a mild, mild heart attack on July 6th at our community hospital. He was then transported to another hospital on the 8th for a heart catheterization and had successful triple bypass surgery the next day. However, two days later he had a severe stroke. Thank the Lord there was no paralysis, but this type of stroke, called Wernicke's Aphasia, affects the speech and command center. After 2-1/2 weeks, Dad went to another hospital for acute rehab. After 3-1/2 weeks my Dad slowly progressed and they felt he no longer required intense rehab and recommended that he go to a skilled nursing facility. Wernicke's is like having a child learning to talk, walk, eat, drink, etc. Right now we have ended our fourth week in the new facility (I don't tell Dad nursing home) and I'm proud that my 82 year old Dad can now walk the parallel bars by himself. His speech is a challenge to both of us as he has reverted to Polish, which I know very little, but there is a lot of English in there too. I have taken a leave from work and am taking care of Dad and plan to have him home, one of these days. I want to thank my dear friend, Wallie, (and George, too). She has 'kicked me in the butt' when I needed it and has been there for me and has so kindly done this newsletter."

- Jacci -

Many of you know Walter, a dear, sweet, funny man. Jacci lost her Mom four years ago and Dad means the world to her. She spends all daylight hours with him seven days a week. We would all be very lucky if we had someone like Jacci around should this ever happen to us.

Please keep them in your prayers. I'm sure cards of support and get well wishes would help. Send them to:
Jacci & Walter, c/o Club Olszewski, Inc., P. O. Box 29067,
Parma, OH 44129-0067

* * * * *

Because of the situation with Walter, we didn't have our usual "Phone Call From Bob". We always spoke with Bob anywhere from 60 to 120 minutes, taped the conversation, transcribed it and created that special section of the newsletter. Things come up in life and we have to adapt.

Jacci and I feel that Bob and Travis keep the collectors well informed about the Studio and new releases. The NEED for Club Olszewski isn't like it was in the Goebel years when it was difficult to obtain any information on Bob, the pieces and his personal appearances. We enjoy being your liaisons with the Studio but wonder how you feel about keeping the fan club going - especially now that the phone call section may change to a "Fan Club Letter". I know Jacci's free time is very limited right now and will continue to be so when Walter, hopefully, is able to come home. Doing the newsletter for the last 7-1/2 years has been fun and we'll continue to do it if you so desire. Please write and let us know how you feel.

* * * * *

In the last issue Bob asked for your comments on your visit to the conventions, the pieces, the booth, etc. Travis forwarded the sheets to me - ALL THREE OF THEM. We promised to share the comments with you, so here they are:

1. Barbara L. wrote: "I like having the artist in the booth at all times so we can get our pieces signed. That's not the case with all companies - we're spoiled. The boxes are beautiful Bob, but come out with some having their own design not copies of pieces. The new series of the seasons will make a nice grouping. Please keep the pieces small."

2. Mary G. wrote: "Didn't attend the convention but had to write and tell you that 'Summer' is simply breathtaking. A turning vignette for the set would be nice. You are really taking these pieces higher and higher. My favorites are birds and animals and maybe you could create whales or fish in an undersea coral bed or cougars, lions or tigers catching their prey down a mountainside or in a jungle."

3. Barbara D. wrote: "The booth was fantastic, elegance in its simplicity. Nothing takes the place of looking at your creations in person. Over the years we 'Olszewski-ites' have developed some special friendships while in line. Your seminars are ALWAYS fresh and informative. The more we learn about our collectibles, the more we treasure them."

* * * * *

OLSZEWSKI STUDIOS

Dedicated to Museum Quality Miniature Art

Fan Club Letter

Greetings to everyone, today our phone call comes to you by way of a letter. After some discussion, Jackie, Wallie and I thought we would try a "Letter from Bob".

At the moment I am writing this, I am at 37,000 feet on my way to Boston. It is only 9:30 AM and I've already had quite a full day. Last night, I woke at midnight to watch the funeral of Princess Diana, stayed with it until 3:00 AM, slept for an hour and prepared for my 5:15 AM pick up, for the ride to the airport.

I've just finished the description for the brochure on the final release of the year, "**Dollhouse Dreams**", which celebrates twenty years since my first carving, "Lady with an Urn" carved in November 1977.

XX "Twenty years" 20

Writing the description for "Dollhouse Dreams" has placed me in a perfect frame of mind to reflect on these 20 years and share a wide range of thoughts with you in this letter.

In the brochure, the word that best describes my relationship with my work is the word "magic". I try to bring it to each piece I do and have worked harder on this than anything. "Magic" is best described with a few of my favorite examples.

If you have collected the "Nativity" and set it up with the light on in a totally dark room and sat in silence looking at it. That feeling you get is "magic". Hold a single piece, "Mocking Bird with Peach Blossoms" or "Summer: Picking Apples" and draw it to your face closing out everything else. Look at the details of the beetle or the children's light hearted interplay and allow yourself to forget the stuff of everyday and be lost in the fantasy of another world, that's the "magic". Last, slowly slip the "To Be... Treasure Chest" out of the king's tower and open the lid to find the surprise inside and again you will experience that same feeling.

This is the reason I do the work, all the rest is secondary. If as a collector you can remember this first, many of the questions you have asked can be answered more easily.

"Questions and Comments"

As I have traveled this year, collectors are concerned that after hearing my enthusiasm for the new "Decorative Boxes" that I might stop doing the painted works--or stop doing the tiny pieces. Relax. The small painted works will continue, one per quarter,

OLSZEWSKI STUDIOS

Dedicated to Museum Quality Miniature Art

4 per year. In place of the landscape, 1998 will see the introduction of a whole new concept and approach to painting. As always, I don't like to talk about new ideas that are in the works, but we are right in the middle of this new direction. Speaking of "magic" and the painted piece, you have not seen the 4 seasons together and finished. I have and they are special. Can you imagine my personal joy in designing this group? The same tree, children, seesaw and bird's nest with variations was so fun to work on and think about.

Speaking of special feelings, one of my most special works was "The Fox Hunt". The "magic" of this piece is found on the backside as you draw the piece near to you and find that fox has escaped and runs freely in the clear. No way would the "fox" be hurt in any tiny world we've created--so, you see I will go on exploring the painted and the new boxes as long as I can find these special feelings and I hope that you as collectors will enjoy watching me explore in depth old areas and explore new directions.

"Decorative Boxes"

Yes, I **have** found new "magic" in the "Decorative Boxes". I love the weight and feel of them. I love seeing the detail set against the smooth satin surfaces. I love the richness of the look and I especially love opening the box to find a surprise inside that has a connection to the theme of the outside box. This new direction has been fun. I have found a new level to express my self in and this makes me very happy.

We at the studio have presented these to the marketplace in the best format we can, as open stock and as gifts and we have left open how many designs we will release a year. This format will release the collector from the "All or None" thinking that we find in the collectible marketplace. To date I have done appearances at the major gift shows in Los Angeles, Chicago, New York, Seattle and Denver and will finish the year with Boston and Columbus. At each show, I have seen countless sales staff and dealers open the boxes and express the sounds of joyful "oohs and aahs". This has been a very rewarding time for me. So, with this great feeling of pride and joy, I say to each of you to come to this new expression of my work, one item at a time and enjoy the "magic" each one was designed to offer.

Thinking in the context of this feeling of "magic", you might now understand that I will continue to design the painted works. It has been twenty years and I am as drawn now by the work as I have ever been.

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"The Marketplace"

Since February of 1994, I have laid low and taken the time to mend, regroup and enjoy my family. Traveling 75 to 120 days a year, which I did, takes a toll on everything. In these past four years, I have been home to enjoy my new wife and to be there for my children as they have gone through the sometimes difficult transitional times. I have had enough confidence in myself to cut back in the market and put things in order. In the meantime our small studio under the painting hand of my wife, Eva, have created some of our finest works ever.

Today, I am rested and invigorated and ready to begin a new era, thus the name **Renaissance** or "re-birth" for the Decorative Box Program. Presently, I am committed to doing the gift shows to train a sales staff of 75 men and women with 14 permanent showrooms in all the major metropolitan areas. We will expand the market again with the Decorative Gift Box designs. I have found the concept very easy to present, acceptable to an even larger group of people than ever before

Open up the small "Summer" box and find a small red heart pin and it is easy to imagine someone special to gift it to. With the expansion of the gift boxes, I know we will also increase the number of collectors who will appreciate the special painted works. At the shows so far, only the boxes have been presented in the case. I have found that once the boxes are appreciated, the painted works take on an even more unique position. This has happened over and over at each show and at first was an unexpected reaction.

So, in my tiny twenty year celebration, sitting here by myself with a glass of ice water and buckled in my seat, I think you can tell that I am very happy with where we are and look forward to the future as we are in a new growth phase. For those that have collected with us steadily since February 1994, "Dollhouse Dreams" carries a number 20 style mark by no coincidence. To have them all, you should have 20 pieces now and we have just completed designing a new display to house the different collections. If you check your collection and find you are missing any, now is a good time to fill in as next year only 4 limited editions will be offered and it will be even easier to keep up with us.

On a practical note, we will not be offering the decorative boxes from the studio. These will be exclusive to the dealers and this change has been received in a very positive fashion, assuring us great support at the dealer level. Also, because the process is different from the 'painted' works, only one tray or 24 artist proofs are needed to be produced by the studio to get the look. Since, there are not enough to cover the dealer base, artist proofs are optional for dealers. 3 will be reserved for my personal collection

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OLSZEWSKI STUDIOS

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and 21 will be available for purchase, signed AP 4/24 through 24/24. Contact your dealer for special orders on artist proofs.

Presently, I have asked the sales team to pace the opening of accounts slowly, as our production, although is open edition, will have its limits. We are looking to add only 30 new accounts this fall and we will publish the accounts expansion to you as it changes. The future placement will put us in more locations and will allow you to see the work more easily first hand.

In closing, 20 years is along time and I am very grateful to be able to say I have lived solely off my work for this long. As we look forward to the future, our staff is committed to producing the best work humanly possible, knowing that at these small sizes there are limitations even for us.

So, excuse me as I return to the party
in seat 32H and best regards

Robert Olszewski

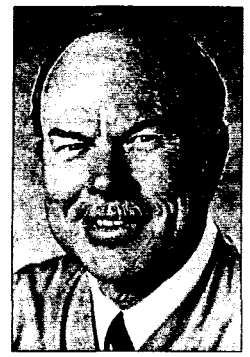
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BIG

on little



Robert Olszewski

Micro-sculptor Robert Olszewski is living his dream—on a small scale



The four 1997 pieces in what Robert Olszewski calls his "core collection" are, from left, "American Beauty," 1 1/4 inches high, \$225; "Winter," 1 1/4 inches, \$230; "Summer" 1 1/4 inches, \$235; and "Dollhouse Dreams," 3/4 inch, \$235. Each piece is limited to an edition of 750.

tings and scenes. Those two decades have seen the evolution of an art form, from dollhouse figurines to stand-alone art, from what the world calls miniatures to what the artist calls micro-sculpture. "Our goal now is to make the best micro-sculpture in the world," he says, "in both painted and precious metal.

This art form will continue to evolve and become even more exciting!"

Evolution is a word you hear often from the artist, who readily describes

changes in his own work since 1977. "Today I'm working in an upscaled size. I used to work as small as 1/2-inch [in this scale, 1/2 inch equals one foot], but now the detail is greater, and there is a higher degree of sophis-

by Patrick Lee

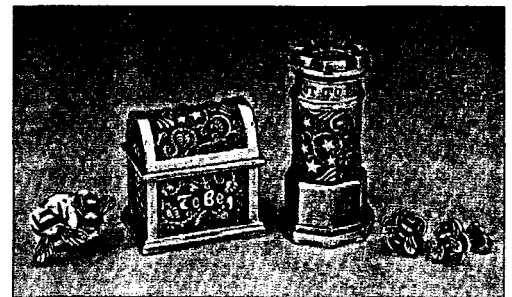
What was he to do? It was the early 1970s, he had 180 junior high school students to teach, and pop art was in vogue. "We did pop art, and the kids loved it. It was bright and fun and expressive, but it was big! I didn't have room to display it," says Robert Olszewski (pronounced O-shef'-ski). Due to this lack of space, he decided to have his students create papier-mâché rooms

confined to a shoe box. The kids built a Christmas house, with each box being a room, and the teacher's life was changed.

Olszewski went home and built a dollhouse for his toddler daughter, Meredith. "I became interested in papier-mâché as the solution to a space problem, which led to an interest in dollhouses. I spent four years trying to find miniature figurines for that dollhouse and could not find any. This was a totally unexplored area, and I

decided to make it my own," he says.

In the 20 years since Olszewski made his first miniature carving in wax, the artist has become famous for very small things—incidentally detailed painted-bronze castings of people and set-



Shown above are pieces from the artist's Tinker's Treasure Collection. They are, from left, "To Be...," a pin with a 1997 issue price of \$135; "To Be...Treasure Chest," \$165; "...Not To Be Tower," \$165; and "...Not To Be" earrings, \$225.

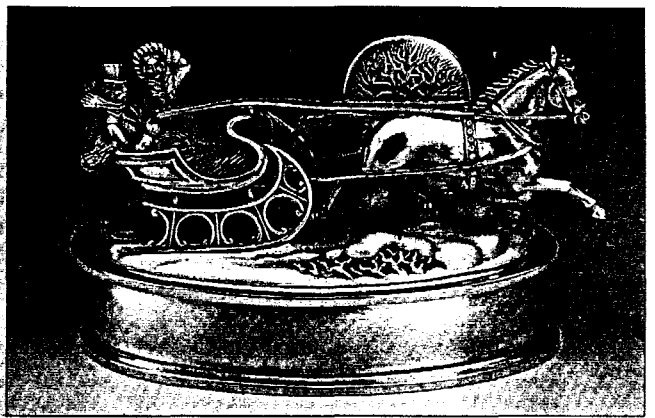
© ROBERT OLSZEWSKI; PHOTOS COURTESY OF THE ARTIST

tication in the color. The work is more complex yet easier to read visually. And the stand-alone concept of our art is much stronger. All of this gives the collector something to look forward to, wondering what's coming next."

Cathy King, who has carried his work since the early 1980s at Rainbows in Salt Lake City, says about Olszewski: "His touch is so fine, the expression so delicate. He keeps

finds Olszewski's work to be very strong. Owner Jim Van Vliet explains why: "He spends the time necessary in research and study, in museums and antique stores. He continually pushes his own skill, standing head and

Here's a look at Olszewski's first sterling-silver gift box "Dashing Through the Snow." To be introduced in September, the box is three inches wide.



"The Grand Entrance" was the premiere issue from Olszewski Studios. Limited to an edition of 1,500, the one-inch piece had a 1994 issue price of \$225.

pushing the limits. It's fascinating to watch his art grow."

Carol Morse, owner of Pinocchio's—a Frankenthum, Michigan, miniatures store—adds: "There's nothing to compare with Robert's work, for the discriminating, advanced collector. Pieces that I sold for \$45 to \$75 in 1979 now bring \$1,500. That's very appealing."

The C & J Gallery of Oak Park, Illinois, which hosts almost 30 shows a year of miniature art,

shoulders above all the others in his field."

The award-winning 52-year-old sculptor was born and educated in Pennsylvania and moved to southern California after graduation from college. He taught art for eleven years and painted in his spare time. He left teaching in 1978 for the wide-open field of miniatures.

"I produced 14 designs in the next year, miniature bronze castings of figurative porcelain.

Almost overnight, I had a national following. Goebel recognized the reaction to my work and made me the offer of a lifetime, to direct a new miniatures division that they would locate in my town of Camarillo. It was too good to turn down!"

Over the next 14 years, with Olszewski as Master Artist and Charles Harley as managing director, Goebel Miniatures grew from having a staff of four to almost 100.

Olszewski directed the interpretation of licensed work for M. I. Hummel, Disney, Norman Rockwell, Ted De Grazia, and other well known names. Countering what he gained in success and recognition, however, was the loss of being a designer, an artist first of all. He had become a manager, involved far more with problem solving than with art.

Then one morning in 1993, the artist-turned-manager was awakened by a call from his doctor telling him that he had colon cancer. "I almost lost my life," he says. "Spent 30 days in ICU. Received last rites from the church. I got better, but I had to simplify my life. It was the catalyst to start my own studio. Today, I am healthy and strong. I find my way of life is superb! My wife

gave me a stone engraved with the words 'Art Heals,' and I believe it. I do art every day, and the problems are manageable."

The art that Robert Olszewski now does every day, with the assistance of his studio staff of 13, is expressed in three ways: An annual "core" of four pieces, one landscape each year, and a new precious-metals program.

The first core piece for 1997 was "American Beauty", a 1 1/2-inch-high revision of an earlier work. (Olszewski's wife, Eva, oversees the painting, and her master work can be seen here.) The second and third pieces are seasonal designs. "Summer" depicts a boy and girl on a seesaw under an apple tree. "Winter" renders the apple tree barren, the girl following tracks through the snow, and



The pendant of "Dollhouse Dreams" is shown here with the figurine—the 20th anniversary commemorative of the artist's first micro-sculpture. The pendant will be issued in sterling silver and gold—both versions in open editions.

"The Fox Hunt," Olszewski's 1997 Great Landscape figure, has an issue price of \$480. This remarkably detailed sculpture is just 1 1/4 inches high and 2 1/4 inches wide. Its first edition is limited to 500 pieces.



the track-making rabbit hiding under the snow-covered seesaw.

The final core piece for 1997 will commemorate the 20th anniversary of Olszewski's first carving. "Dollhouse Dreams" will depict the dollhouse built for his daughter so long ago. Sitting in front is his daughter, Meredith, playing with a doll, her teddy bear at her side. The original creation was 48 inches high. "Dollhouse Dreams" is only 3/8 inch.

Editions of these pieces are limited to 750, plus 100 artist proofs. Of the larger run, 500 go to retailers; 250 are sold directly to collectors. Currently, about 75 stores carry the artist's work, but Olszewski Studios plans to increase that number to a maximum of 100 for the painted pieces. Each store receives one artist proof. All pieces are numbered and initialed, or signed personally by Olszewski. General edi-

tion prices are about \$230. Artist proofs retail for twice that amount.

Olszewski's landscapes are a far more complex offering, incorporating multiple castings and requiring 12 months of production time. The first landscape, "Dashing Through The Snow", 3 inches long by 1 1/4 inches high, sold out in less than five weeks. The 500 pieces in the limited edition each brought \$480, doubled for the 100 artist proofs.

What's new for Olszewski Studios in 1997 are works in precious metal, designed for an expanded dealer base. Some pieces will be jewelry, but most will be cast-silver boxes with Olszewski's designs adorn-

ing the lids. Limited editions are not planned at this time, but annual production limits will be imposed. This is Olszewski Studios' first wholesale-only program designed just for dealers. Retail prices for jewelry items will begin around \$85. Boxes will range from \$225 to \$850.

For those collectors who admire the sculptor's work and anything

Disney, he also sculpts the masters for the tiny characters in Walt Disney Classics Collection's Enchanted Places. "Snow White" and "Captain Hook" are just two of more than a dozen of his Disney commissions.

Olszewski remembers well the trials associated with 40 new designs a year and dozens of employees to produce them. His plan is to keep his painted production at the present level only and enjoy, along with his collectors, the evolution of his micro-sculpture. "I've been given a second chance at life, and I'm very grateful to the dealers and collectors who have made my simpler life style possible, very grateful," says the artist. "Twenty years ago, I used to dream about the future. Not any more. This is the future. I'm living that dream, and I really like where we are." ♦

Collectors and dealers interested in more information on the painted or precious-metal pieces should contact Olszewski Studios at 355 N. Lantana St., Ste. 500, Camarillo, CA 93010; phone: (805) 374-9990.

SHOWS AND AWARDS

At age 16, Robert Olszewski was exhibiting his art—and winning awards—for it—in shows in his home state of Pennsylvania. Since then, he has had his artwork exhibited at the White House, and numerous galleries and museums. His most recent exhibit, titled "An Emerging Art Form," ran from October 1996 to April 1997 at the Carolee B. Bannock Museum of Miniatures in Los Angeles. Olszewski has received many awards for his work, including the 1988 Miniature of the Year award from the National Association of Limited Edition Dealers (NALED) and the *Collector Editions* 1990 Award of Excellence for Most Original Collectible (for "The Pinocchio Series" from Goebel Miniatures). He was honored as International Arts of the Year at the 1997 International Collectible Exposition and that same year had a 50-year retrospective exhibition of his art (45 years of painting, 15 years of miniatures) at the Carnegie Art Museum in Oxnard, California. His work has been featured on the "Today Show" and *PM Magazine*, in books and in numerous magazine articles.

"small talk"

official newsletter of Club Olszewski, Inc.
P. O. Box 29067 Parma, OH 44129-0067

ISSUE 32

JANUARY, 1998

"Wallie has asked me to write a line or two. They say the first line is the hardest and they lied - it's what follows. Sitting here in the nursing home beside my dad, Walter, I realize nothing matters except love, family and friends. You fans are very loving and I consider you 'family'. The cards, notes, words of comfort and prayers have really touched my dad and I, THANK YOU! Walter has had three strokes, is a very sick person but presently is holding his own.

Now I bet deep in your hearts you knew this would be coming - Club Olszewski, Inc. is phasing out. Wallie and I have felt for some time the information from the studio would eliminate the need for a fan club newsletter. So dear friends, please know you are truly special to me and may your lives be full of love, family and friends."

- Jacci -

* * * * *

"THIS IS THE FINAL ISSUE OF 'small talk'.

"Unlike Jacci, the first line was hardest for me. Saying 'Good Bye' to you is difficult. Over the years we have made lots of new friends at shows and conventions and George and I are very grateful for that. You are a wonderful group of people and we hope our paths will continue to cross."

- Wallie -

* * * * *

This completes the EIGHTH YEAR of Club Olszewski, Inc. The fan club was formed because collectors weren't getting any information from Goebel. We've taken pride in bringing you on time, informative and hopefully enjoyable newsletters. We've tried our best to give you interesting pictures of Bob, beautiful patches, puzzles, copies of articles, stickers and many other things to make this a FUN club. We had two displays of Bob's miniatures in our local library and had a "Display Bob's Stuff" photo contest. You really showed off your talents and collections. We sent you humorous calendars of Bob and included comment pages and questionnaires requested by our honorary.

We can't end this club without giving all of you credit for helping Bob get to where he is today. As a group, you supported him through his rough times at Goebel, gave him clout, strength and support to go on his own. You were there with best wishes, prayers and flowers sent on your behalf

when he was ill. When Bob and Eva got married you sent cards and, as members of his fan club, sent them a gift certificate for a night's stay in their favorite little town, Cambria, CA. Each year on May 2, you bombarded Bob with birthday wishes, especially on this 50th. You drove or flew hundreds of miles to his museum shows and appearances. You purchased progressive sticks and artists proofs to fund his retirement and gave him financial and moral support in your purchases of his work over the years and the list goes on and on..... So, pat yourself on the back. Bob would not be where he is today without YOU!

* * * * *

Our annual dues started at \$12.50. Even though postage has gone up over the years, dues were only raised once to \$15.00 when you voted for expanded newsletters doubling the postage.

Since we are on a quarterly renewal basis we can't end the club all at once without owing refunds to some of you. The first three or four numbers before the dash written on your envelope tells you the month & year when you became a member. You April joiners (4--), this issue fulfills our obligation to you. The paid up July members (7--) will get a 25% refund, the paid up October members (10--) will get a 50% refund and the paid up January members (1--) will receive a 75% refund. Those of you who have a spouse or associate member will also be refunded their dues. The checks are in this mailing.

* * * * *

We thank you for the many wonderful cards, letters, extra money for a margarita, recipes and other surprises you sent us over the years. You took the chore out of the quarterly newsletter and made it fun for us. We value your friendships. The post office box will remain open until July 31, 1998. Feel free to write us 'til then. And now...for the last time...

miniaturely yours,

Jacci, President Wallie, Vice-President
CLUB OLSZEWSKI, INC.

PS: The following "Fan Club--Letter" was written by Bob before the decision was made to dissolve the club and is followed by "Closing Thoughts" from him.

Fan Club Letter - 12/8/97

"Greetings! This morning finds me in my favorite chair enjoying our second heavy El Nino storm of the season. The rain and a fresh cup of coffee make the perfect atmosphere to set down some thoughts.

Before the day of the phone call, I always like to reread the last newsletter to refresh my memory on what I previously said. I have found that it is best to focus my comments on the past and present, and try and keep out of the future as much as possible. I have also found that everything is subject to change until we actually drop the mailing to our collector lists -- the latest "Renaissance" mailing is a good example. By now you will have received the official studio mailing on the Renaissance program. I'm sure you were surprised by the low numbers that were published on the availability list. We are too.

In fact, we are still finishing the dealer orders on Dashing, Summer, Winter, To Be/Not To Be and The Hunt and are working to have them shipped before Xmas. Prior to the mailing, a small number of Dashings plus TB/NTB were shipped to dealers. These were not signed. However, the balance of the current releases in production from June of 1997 to June of 1998 will be signed first edition and, judging by the availability list, the numbers will be low.

Collectors should know that each dealer listed will receive 1 set of TB/NTB, 1 bracelet, and 2 of each box. If you call and they have not received them yet, they will by Xmas. Except for a few extras, reorders will be filled next year. Consequently, collectors wanting first editions should call one of the dealers on the list and, if they are sold out, then order to receive pieces out of next year's FE production.

In the last newsletter I described our efforts to take on a sales force and expand our business. At a dinner with collectors in Philadelphia, I was asked about this, as it seemed contrary to maintaining a small manageable art studio. Yes, we are expanding. I have found that it is not possible to maintain a constant level of business. The business axiom of, if you're not moving forward you're moving backwards, is true. In these four years I have watched our base of accounts close, change directions, retire due to illness, or change hands. In order to overcome this, I could see we needed to offer a broader range of design to make it worthwhile for new dealers to carry our work.

Consequently, I am grateful for the time I've had to gather my thoughts, rest, regroup and plan how we can go forward in an acceptable artistic fashion. Thus we have set a sales force in place and will be moving forward. The benefit of this means I plan to increase my personal appearances in the future and look forward to seeing more of you outside of the major shows of Rosemont, Long Beach and Edison.

This fall I did two collectible shows and enjoyed meeting longtime collectors for the first time. I met two people that have collected my work since the early 80's that just never connected with me at a show.

Also, at the shows collectors did mention we are hard to reach, so another benefit of the shows has been a change in our location of customer service. For four years, customer service has been at Travis' home office. Because we are taking on more projects, Travis is at his office less and is with me at the studio. Consequently, no one is there to answer the phone. So, in order to improve our service, I decided to move our computers, phones, Travis and myself into one location. This should result in someone answering the phone most of the time. -- So don't be surprised if Travis is out running errands that I'll pick up. -- I can't spend a lot of time on the phone as I'm usually working on a design, model or color problem, but I have found my customer service experience has been very positive. The current feedback on the Renaissance and Dollhouse Dreams has been very rewarding and I'm happy to get the collector response firsthand.

"In the Studio"

Usually I don't like to discuss what I am carving, because many times I work on an idea and will set it aside to give me time to problem solve and come back fresh. However, since I'm at the end of this model, unless we have a casting problem, you will see a songbird in next year's collection. This new songbird has been designed to compliment the Mockingbird. For the miniaturists this means they could be placed on a mantel, left side and right side, and make an attractive pair.

"At Home"

In the upcoming Christmas season I look forward to seeing Meredith and David when they come home for the holidays. I've told Meredith about Dollhouse Dreams, but will give one of each of my 1997 pieces to Meredith and David on Christmas morning.

"Odds and Ends"

1) The pins in the surprise boxes are set with Swarovski crystals.

2) In 1998, collectors will be introduced to a new concept in the painted works that will take the place of the landscape program. This is a concept I've had in mind for many years that has finally taken shape.

3) Our fertile studio announces two more Olszewski Studio babies are due in 1998. This makes 6 since we started. Wow!

4) Miniatures are great stocking stuffers!

In closing, we here at the studio send our very best to everyone in the club, and look forward to seeing you on the road in '98."

"CLOSING THOUGHTS TO MANY WONDERFUL PEOPLE"

In September of 1985, I was approached by two very enthusiastic collectors with the idea of starting a fan club. I argued to discourage them from moving forward. I couldn't see long term how a group could focus on someone that spends his days alone, quietly shaping wax or mixing colors to paint the next work. For me there is great drama and excitement at this level, but I find this very personal quest difficult to make continually interesting and exciting news.

Well, as you know, the two enthusiastic collectors are Jacci and Wallie, and they have done an excellent job transforming everyday occurrences into a publication that has been fun and informative. The club has seen me through some trying times and I will never forget the warmth and support that has been extended to me.

As always, I will continue to pursue the art in my quiet hours and will look forward to sharing my artistic travels with all of you at shows in the future.

I would hope that even though the club will end, that the feeling of the club will continue, and I would be most happy to see past members wearing our great red badge.

Sincerely and with love,

ROBERT OLSZEWSKI

Robert Olszewski

1/11/98