RESULTS OF 1986 GYPSY MOTH TRAPPING PROGRAM

By Julie Nara, Plant Industry Specialist
Wisconsin Department of Agriculture, Trade and Consumer Protection

It has been a pleasure to have the cooperation of Wisconsin's Golf Course Superintendents in the gypsy moth trapping program this year. Mr. Bob Edmonds, Mr. Harold Line and I thank you for your help. I also appreciate the time most of you took to report the locations of the traps, when we requested the information.

This year approximately 7,523 delta traps were set in 69 Wisconsin counties for delimitation and detection of gypsy moth infestations (see Figure 1). This number includes traps set by the Wisconsin Department of Agriculture, Trade and Consumer Protection, The U.S. Department of Agriculture/APHIS/PPQ, the Wisconsin Department of Natural Resources, municipal and county Forestry Departments, and many private cooperators. Also included were traps placed by the U.S. Forest Service in Chequamegon and Nicolet National Forests.

A total of 33 male moths were captured, all of them in the eastern part of the state (figure 2). Of these, 28 were captured by cooperators, which stresses the importance of our statewide network of cooperators. It is also interesting to note that while trapping was heavier in the western part of the state, no gypsy moths were caught there this year.

There were only 3 traps with multiple catches. One trap in Bender Park, in southeastern Milwaukee County, caught 2 moths. Another trap, in the northwestern part of the city of Milwaukee, caught 4 moths. A third trap, in Porterfield Township in Marinette County, caught 2 moths. Egg mass surveys at all 3 locations were negative.

For the second consecutive year, no gypsy moths were trapped at the sites of the former infestations in Oconomowoc (Waukesha County), Monona (Dane County) and Hubertus (Washington County). No new gypsy moth infestations were identified after delimitation trapping of sites where gypsy moths were captured in 1985.

The following table summarizes the 1986 gypsy moth finds in Wisconsin.

County	Location	Number Captured
Brown	Green Bay	1
Door	Peninsula State Park	1
	Sturgeon Bay	1
Kenosha	Somers Township (UW-Parkside)	1
Marinette	Porterfield Township	2
Milwaukee	Hales Corners (Whitnall Park)	1
	City of Milwaukee	15
	Oak Creek (Bender Park)	2
	Wauwatosa	3
	West Allis	1
Racine	City of Racine (Cemeteries)	2
Washington	Jackson Township	1
Waukesha	City of Waukesha	2
	State total	**33**

Location and Numbers of Male Gypsy Moths Captured in Wisconsin - 1986

I hope that you will continue to cooperate in gypsy moth trapping next year. Your cooperation has been of invaluable help.

Figure 1

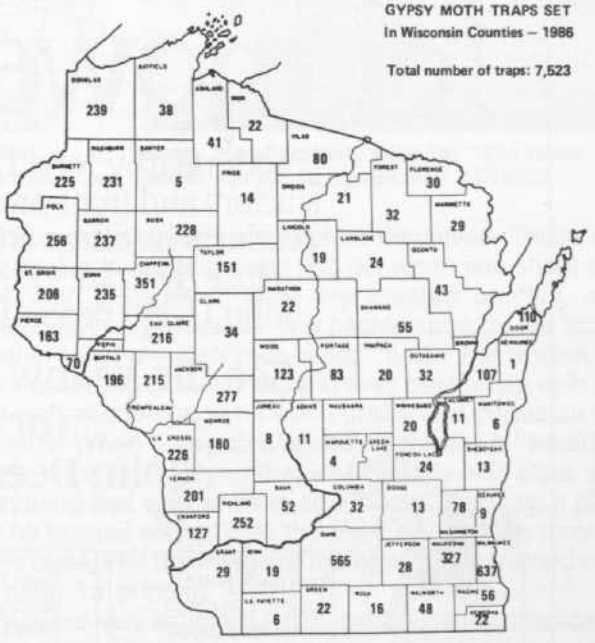


Figure 2

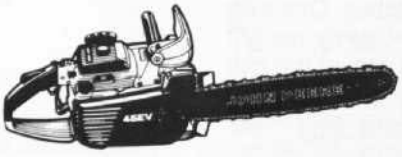
Count on your John Deere dealer for mowers and more!

Your nearby John Deere dealer carries a lot more than tractors and front-mount mowers. Just a few of the quality products he offers are shown below. And don't forget, he's close by to service what he sells, too. Your Wisconsin John Deere dealer is a good man to get to know better.

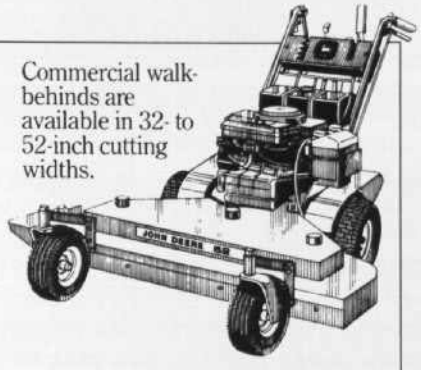
See the Yellow Pages under lawn mowers for the full-service John Deere dealer nearest you

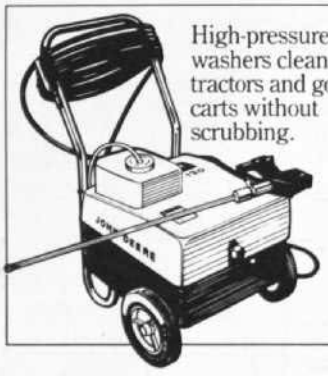
Backpack power blowers can clean leaves off a green in minutes.

Trim trees or clean up storm damage with a smooth-running John Deere chain saw.



Commercial walk-behinds are available in 32- to 52-inch cutting widths.

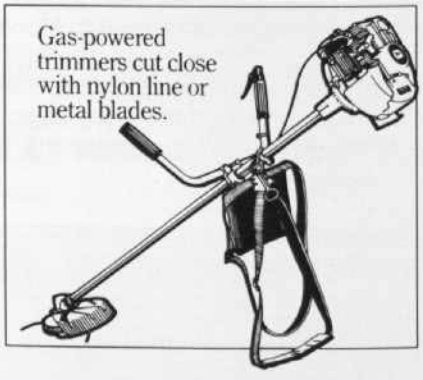




High-pressure washers clean tractors and golf carts without scrubbing.

Portable generators provide backup power for pumps, lights and other needs.

Gas-powered trimmers cut close with nylon line or metal blades.



Nothing Runs Like a Deere®

JOHN DEERE

Leading the team as Art Director of Kramer's Graphic Arts Department is Denise Suchomel.

Working on Kramer's newest acquisition, Sherri Livernash typesets copy on an IBM PCXT to be transferred to the MCS8400 later.

Nancy Stenz typesets copy for "The Grass Roots" on the Compugraphic MCS8400.

Continued from page 1.

it, cause it to become italic or oblique. Speeds of 90 words per minute are much easier than on a regular typewriter, as the "touch" is much faster. Another new piece of typesetting equipment for Kramer is the IBM PC-XT. Using "desk-top publishing", longer articles can be typeset on a disc to be transferred at a later date, or complicated forms can be drawn exactly as they will appear in their finished form. Sherri Livernash is chiefly responsible for this end of the typesetting process. For someone who has not been in the printing business, this latest slew of changes has been like switching from black and white TV to full color. In the recent past, forms were designed in the mind of the typesetter, and through the use of long lines of coded messages like "LL4500F1LS120SZ10-", a form was put together line by line. Now, Sherri can type in a few keystrokes in answer to prompts by the computer program, and draw boxes, reverse out areas, add screens, blow up or reduce copy, or just plain typeset copy.

After the copy has been typeset, it is printed out on long strips of chemically treated typesetting paper. It is then run through a waxer to apply a thin coating of hot wax to the back of the typeset copy. This allows the copy to stick to a pasteup board where placed, or lifted back off the board, and moved to a different place without having to reset copy or tear the typesetting. So often, in the past, pasteup artists used rubber cement to stick typeset copy to pasteup boards. If you've ever done any model assembly like model airplanes, cars, etc., then I'm sure you've gotten ¾ of the way through, only to find that a piece was attached to the wrong side, and tried to pull it off, only to have it break into two pieces. Well, that's very much like what used to happen to pasteup artists. Once a piece of type was laid down, it was very difficult to remove, and if laid down slightly crooked, it often went unnoticed.

Once the information has been laid out into the pages, they are added to the ads, and the final page count is taken. The final count must be a multiple of 4. If you look at any newsletter or magazine that has been stapled on its spine, if you take the staples out, you will find that there are four pages to each sheet in the piece. This 4-page piece is called a "signature" in printer's terms. These signatures are laid out in a "dummy". This is a miniature version of the actual newsletter. After the typesetting and pasteup has been completed, the artboards are sent to the Camera/Stripping department.

There, the pasteups are shot as negatives. These are very similar to the negatives you get when you shoot pictures wtih a camera. They are created on film, and developed in a processor. The pasteup boards are taped together into 4-page spreads called "flats". *The Grassroots* is printed 4 pages at a time, and then backed up with the next consecutive page for each of the four pages on the first side. When a negative is shot, it creates a "reverse" image, where everything that was black is now clear, and everything that was white is now black. This way, a plate can be burned so that only the clear areas show through to the plate, and the image of the type is reproduced onto the plate for printing.

It sounds very simple, but it is actually quite complicated at this step. The negatives have to allow for "reversed" copy - where the finished printed product has white letters with a black background around them. The negative will look like most of the pasteups at this point, with the letters being black, and the background being clear. The negative also has to allow for halftones. Photos shot from a camera are called continuous tone photos. This is something that a printer cannot reproduce. He must change the "continuous tone" to a "halftone". The photo is placed on the copyboard of the camera, flipped forward to be focused through the lens, and a piece of film is attached by suction to the vacuum frame. A screen is laid over it to allow the photo to be turned into dots. You may have heard your printer talking about 85-line screens, 133-line screens, or 150-line screens. What you are hearing is how many rows of dots are in one inch of space, thus "133-line screen" means that this particular screen has 133 rows of dots in 1" of space. By the intensity of the light, and by using a yellow light for "flash", a camera operator can create a halftone from a regular photo. What is sometimes more difficult, is shooting a halftone from a colored photo, or one that has already been printed. In each instance, there are complications. The camera can only "see" certain colors. For example, red is seen as black, so a photo that has a lot of red and black in it will print very dark, as the camera cannot tell the difference between the two colors. On the opposite end of the scale, the camera can't "see" yellow or light green or light blue at all. So, if there was a logo or something you wanted reproduced, a special filter must be used to "cheat" the camera into believing it is not seeing green, but rather,

Continued to page 14.

Don Dixon sets up the camera to shoot a halftone appearing in "The Grass Roots."

Jim Allhands works at laying the halftones into the flat for Ransome's 4 page inside spread.

Caught in the midst of an estimate, President Todd Tiefenthaler takes a moment to smile for the camera.

Continued from page 13.

using a red filter, the green becomes brown, and the camera can now pick up the color. As well, if a photo has already been printed, another printer has turned that "continuous tone" photo into a halftone already. If the new printer isn't careful, he will get what is called a "Moray". The dot structure isn't compatible with what has already been produced, and instead of a halftone, he ends up with a wraped looking, fuzzy-edged finished product. He must use a special gauge to determine the direction of the initial screen, turn his screen to just the right degree of angle, and then shoot his new halftone, called a "rescreened halftone".

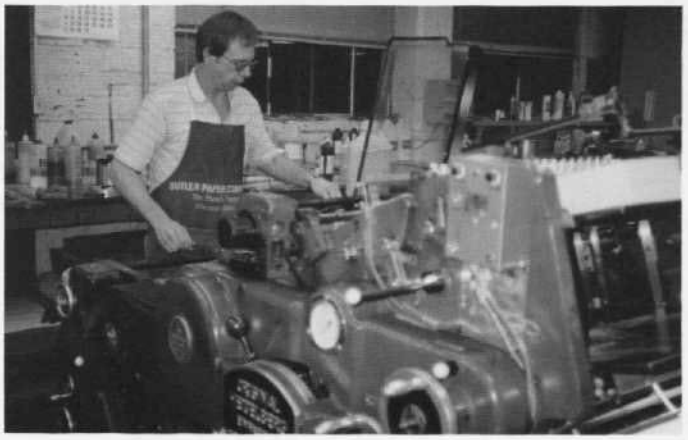
Even screens and color have to be reckoned with in the Camera/Stripping department. Remembering that the pages need to be laid out into "flats", the stripper must divide the copy into three areas: line copy, halftones and screens. Each one must be laid out in a separate flat. Then, when color is to be added, that, too must be laid out in a separate flat. All in all, a single page of copy could easily have five or six flats to it, just to get the finished product.

After all the flats have been laid out, proofs are "burned". A proofing material is laid in a vacuum frame, and the flat is laid out on top of it, emulsion down. This is a term you may have heard your printer or art director or agency use to describe how the printer needed your "camera-ready art". What is being requested is a procedure for shooting the negative. A piece of film has two sides: the acetate itself, and the chemicals that have been applied to one side of it, that when exposed to light and developed in certain chemistry, will produce a printable image. This chemically treated side is the emulsion side. A printer needs to print from negatives that are "emulsion down" because he must place the negative, laid out in a flat on to a metal plate. Just the difference of the acetate in the film can change the contact of negative to plate, and change the finished image from the desired crisp, sharp copy to a fuzzy, blurred image that is unreadable. The vacuum frame removes the air above, below and between the flat and the metal plate. A light source is directed at this flat/plate combination for a pre-determined amount of time, causing the image to transfer from the negative to the plate.

The plate is what is mounted onto the press on large cylinders. The plate is plated in one end of the press, ink is added at the top. Through a series of ink and water rollers, a delicate balance of ink and water is transferred to the plate, which, in turn, is transferred to a "blanket". This blanket, mounted on another cylinder rotates around to a sheet of paper, travelling through the press, and the printed image is created.

Presses come in many sizes and variations. They can be small or large, can print one or more colors at a time, and even one or two sides at a time! The press that *The Grassroots* runs on is a Fugi. It can print up to 19"x 26" stock, and can print either two colors at once, or two sides at the same time, called "perfecting".

Continued on page 15.



Tim Harrington runs the one-color signatures on the Heidelberg KORD.

One of the signatures lays ready on the tech-table of the folder.

Now that we have *The Grassroots* printed, it is still unable to be read or mailed. What we have is large printed sheets, 17½"x 23" in length and width, with four pages of copy on them that have no bearing on each other. A flat will have pages 1, 48, 3 and 45 on it. If one was to try to read an article over a number of pages, he would probably be looking at 2 or 3 different stacks of printed sheets to read the entire article, from beginning to end.

After the printing is done, the flats have 4 pages of copy on one side, and 4 different pages of copy on the back. At this point, this 8-page piece is called a signature. A signature is any full-size finished printed piece of stock. You have probably heard your printer talk about a four-page signature, or an 8-page signature, or even a 16-page signature. The number of pages to the signature are determined by the size of the page, and the size of the press running the pages.

The Grassroots is done in a series of 8-page signatures. These signatures, after printing, are taken to the folder to be folded into quarters.

The 8-page folded signatures are then gathered into the finished book. The pages are then stapled on the folded edge. In printer's terms, it is stitched. Dating back to the older machines, string was used more often than metal; these machines actually collated and sewed the books together. Many larger books that require much handling are still sewn and glued in a similar method. Although we now use staples, it is still referred to as "collating and stitching".

After the book has been assembled and stitched, it still can't be read front to back. Although the pages are in the correct order, the signatures were 8-page signatures, folded in quarters. So, each signature is still folded at the top of the book. Only the first and fourth page of each signature is able to be read after the stitching is done, so another operation is in order.

The finished books are taken to the cutter. Kramer uses a Polar computerized cutter to trim *The Grassroots*. First, the dimensions are programmed into the cutter, one by one to trim the top, side and bottom. Then, depending on the thickness of the book, 3 to 10 books can be placed into the cutter at one time to be trimmed.

Once the trimming is done, the finished book is taken to the mailing department at Kramer Printing. There, labels are attached, and the magazine is sorted into zip code order. It is then taken to the Post Office to be mailed to your waiting hands.

Then, the process starts all over for the next issue. As you can tell from all the newsletters you receive in your mail, some put in a lot more effort than others. As far as Kramer Printing is concerned, we feel that *The Grassroots* is one of the best publications we do, for both content and appeal. Monroe gives us free reign to throw in our own artistic talents to help give the magazine a greater appeal. We hope that this effort has not gone unnoticed. From the ad responses Monroe has been getting, his advertisers must see the benefits of such a fine publication, as it is widely seen, and has been displayed as an award-winning effort.

As a final note, this author owes a debt of gratitude to Monroe for his dedication and understanding. In my past years of work on *The Grassroots* I have seen it grow into much more than just an informational piece for Golf Course Superintendents. It is a guide for all editors of newsletters in any field to strive for. Congratulations, Monroe, from a loyal fan.

Continued on page 17.

The **GRASSROOTS** is a bi-monthly publication of the Wisconsin Golf Course Superintendents Association. Editor and Publisher — Monroe S. Miller, Editorial Staff and Business Affairs — Rodney Johnson — Sheboygan Country Club, and Michael Semler — South Hills Club. Printed in Madison, Wisconsin by Kramer Printing.

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The Greens King® IV with the revolutionary new Turf Groomer™ greens conditioner has no equal for producing faster, truer greens, *without* lowering height of cut.

This unique, patented greens care system, a Jacobsen exclusive, concentrates on troublesome thatch and horizontal runners that can slow down putting, or even throw off putting accuracy.

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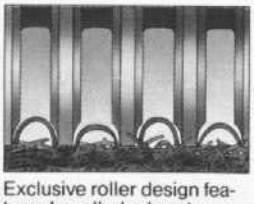
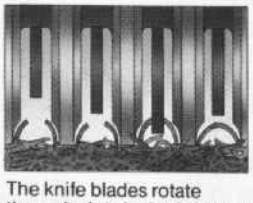
The reel follows closely behind, neatly cutting the grass while it's still standing straight and true.

The result: Faster, truer putting and healthier, hardier greens, ready for play. And, you get all this without reducing the height of cut.

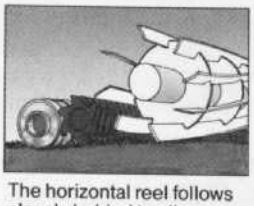
So, contact your Jacobsen Distributor to arrange a free demonstration. And, put this revolutionary new greens care system to the test on your own proving ground.



Exclusive roller design features bevelled edges to "pucker-up" horizontal runners.



The knife blades rotate through slots in the front rollers, slicing horizontal runners before they lie down.



The horizontal reel follows closely behind to clip grass while it's standing straight, for faster, truer greens without lowering height of cut.

Finance plans available. Jacobsen Division of Textron Inc., Racine, WI 53403. Telex: 264428.

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Two of the 8-page signatures for the Grass Roots lay drying after all colors have been "laid down," and are waiting to be folded.

Continued from page 15.

Editor's Note: "The Grass Roots" had its beginning four years ago, when Monroe came into Kramer Printing with an idea. Developed with Nell Stace, the 6 time per year newsletter took its initial form. Since then, it has been designed and developed with Monroe through Diane Behncke, and most recently Denise Suchomel. A special credit to those in stripping include: Don Dixon, Jim Allhands, and Bob Benzmiller. Special credit to those in press include: Tim Harrington and Rich Pokriefke. Special credit to those in bindary include: Charlie Schneeberg, Jon Hayes, Marilyn Knabach and Tom Ribarchek. Last, but not least, a special "thanks" to Larry Haack who coordinates and "rides herd" on the Grass Roots through all the steps.

Folder operator, Jon Hayes runs one of the 8-page signatures through the folder in preparation for collating, stitching and trimming.

The two-head stitcher staples the booklet together before the final trim is taken.

Kramer's computerized Polar cutter takes the final trim off the finished product and "voila" the Grass Roots is completed.

Thank you,

Wisconsin Golf Course Superintendents, for helping make Wisconsin a great place to play Golf!

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COLUMBIA PARCAR
Building a New Generation

By Monroe S. Miller

W.R. Sauey, chairman of the Board.

Eric Sauey, President.

Todd Sauey, Executive Vice-President.

Many of you've seen him at the GCSAA Conference. Some of us have enjoyed a conversation with him. You wouldn't miss him if you were to see him - he's the one with a cigar, and usually he is not smoking it. Chewing on it, maybe. He is W.R. Sauey, chairman of the Flambeau Corporation and a classic American success story. He is a self-made man subscribing to old fashioned values and virtues; a capitalist through and through; an entrepeneur. W.R., as he prefers to be called, saw a business opportunity in December of 1983 when it became known that the Columbia Car Corporation of Deerfield, Wisconsin was for sale. Negotiations started in April, 1984 and by August it was purchased by Sauey's Reedsburg, Wisconsin company, Seats, Inc., and its parent company, Nordic International.

His story as a Wisconsin business success precedes Columbia by nearly 35 years. The son of Norwegian immigrants, W.R. started his business career almost immediately after his return from Marine Corps duty in World War II by borrowing $2,000 in 1947 and starting the Flambeau Plastics and Machine Company of Bruce, Wisconsin. A few lean years are part of the story, and in 1950 W.R. moved Flambeau to Baraboo, its current home. From the very beginning, W.R.'s business pursuits were family affairs. A brother was a partner in Flambeau in 1947. Two other brothers joined him in the early 1950's as he began to create new companies (e.g. Seats, Inc. in 1952) and acquire others. A brother-in-law came on board in this same time period. More business starts were made in the 1960's and those companies already under his corporate umbrella continued to grow. Presently there are 13 companies internationally with 8 in Wisconsin.

An interesting development in the Sauey family headquarters occurred in the 1970's. W.R. had seven children and the oldest one, son Craig, assumed the Assistant Manager position of Seats, Inc. in 1971. He became president of that firm in 1974. W.R.'s confidence in his family carried into the 1980's when Seats, Inc. bought the Columbia Car Corporation in 1984 and renamed it Columbia ParCar Corporation. The company president is son Eric Sauey, age 31. Todd Sauey, W.R.'s 29 year old son, is Columbia's executive vice-president. Twenty-three year old Sonja Sauey serves the company in Dealer Services.

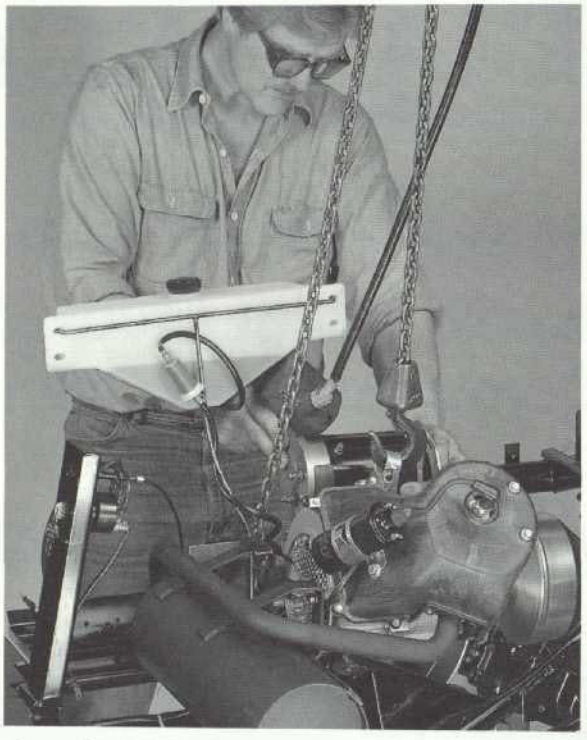
Contrary to the common but often mistaken perception of "Dad buys company to give to kids to keep them occupied", W.R. has found that involvement of his family gives him a great sense of trust. Family have a very personal and special interest in the success of a family business. And is so often the case, a parent expects far more from an offspring than from almost anyone else. So it is at Columbia.

W.R., who holds a BA degree from Northwestern University and a MBA from the University of Chicago, knew the value of college training and prepared family members for roles in the corporate structure, should they decide to become a part of the family businesses. Eric earned a BA degree in Business Administration and Management at Carthage College in Kenosha. Todd holds a BA in Finance from the University of Wisconsin-Madison School of Business and Sonja has a BA degree in Marketing from the UW-Madison School of Business.

Youthfulness is pervasive throughout Columbia's management staff. Eric considers that a distinct advantage. Open mindedness, enthusiasm and self-confidence are staff trademarks, and he feels that their strong teamwork more than makes up for what they lack in years.

The golf car business is a mature industry with five major players - Columbia ParCar, E-Z-Go, Club Car, Yamaha, and Melex. Yet Eric Sauey feels they also have five competitors: Yamaha, E-Z-Go, Melex, Club Car, Yamaha and Harley-Davidson. Because of circumstances beyond their control, they have been working diligently selling Columbia ParCar golf and utility vehicles on their own right as newly designed quality products. And that hasn't been an easy task. The Harley-Davidson name is readily recognized across the country, but Eric emphasizes that they are not building Harley-Davidson golf cars. Creating their own Columbia ParCar image is a job they face everyday.

All of the Columbia ParCar staff do recognize that Harley-Davidson is part of their heritage and history. And it is an interesting history that also has its roots in our own state. That company started building quality motorcycles in Milwaukee in 1903. A couple of factors inspired the Harley-Davidson Company to enter the golf car market in 1963. In 1959 they designed an innovative 175cc belt-driven fan-cooled engine for their "Topper" motorscooter. They recognized the growth potential of the golf car market and, using their "made in Wisconsin" engine, they developed a three wheel gas car and complemented it with a three wheel electric model. Their name recognition, an in-place network of dealers and vast engineering experience led to an immensely popular vehicle. Then, in 1969, they realized some serious competition; substantial capital expenditures were going to be needed. Their reluctance to make these expenditures resulted in a decision to sell the business to AMF. The new owners continued to make engines and chassis components in Milwaukee, and initially they assembled the cars in Oak Creek. In 1976 the assembly operation was moved to York, Pennsylvania.



An engine is bolted into the chassis.

Engine manufacturing by the "cell concept"; one man performs many machining operations.

A car moves slowly along the assembly line, allowing time for careful work.

As happens so often when a conglomerate buys a business, AMF attempted to make major cost cuts. The results are almost always predictable - there is a concomitant decrease in quality. Mechanical problems became prevalent with the Harley-Davidson golf cars, and this all happened at a time when golf car sales were at a peak. AMF continued to rely on the Harley-Davidson name, but this obviously did not ease the after-sale breakdowns. Their problems were amplified by new competition, both from domestic and overseas manufacturers. Their reputation continued on a downhill slide. Finally in about

"Build America, Buy American!"

1979, AMF decided to change the design and engineering of their troublesome cars, but this decision was really too late. The competition had matured and greatly increased their market shares. AMF decided to sell. Several groups expressed interest, but investors from Madison bought the Harley-Davidson car business in 1982.

Looking for a way to consolidate all manufacturing operations, these new owners selected a large, new plant in Deerfield. They moved the company from York and two locations in Milwaukee to the new factory in May of 1982 and by September of that year were making golf cars. It is interesting how the name change took place. AMF would not release the Harley-Davidson name, so the new owners chose the name "Colum-