

Genealogy, a Famous Painting, Three Military Medals and “Unsolved Mysteries with Robert Stack”

Dr. David K. Faux

Background: The present author is often asked how it is that he, a 10th generation resident of rural Haldimand County, Ontario came to reside in the suburbs of Los Angeles, California. In truth it is a very unlikely and somewhat odd (if not bizarre) story involving a whole series of events that conspired to bring about this “dislocation”. What follows is a chronological compilation of the elements of this, at times a bit incredible, history.

It occurs that the circumstances to be described will likely be of interest largely to my grandchildren or other kin – although there is possibly a “human interest” component to the particulars relayed herein.

Many of the details of this tale can be found in the images (e.g., newspaper articles) that follow. However, as a brief overview will serve to put all in context.

The Beginning: The year 1987 saw me residing in my 1865 fieldstone home which I had restored from what most would have considered a derelict teardown. With me, on the 4 acre property, were my wife and three children, a dog, a cat, a number of ducks, and a rabbit. I was employed full time as an Instructor of Psychology at Mohawk College in Hamilton, and as well, having finished my Ph.D. in Medical Sciences from McMaster University in Hamilton, in the process of establishing a private practice in custody and access and child protection assessments (Mohawk Trail Psychological Services), plus working as a psychologist at St. Joseph’s Hospital in Hamilton. Any spare time was devoted to researching my genealogy – a hobby since 1975.

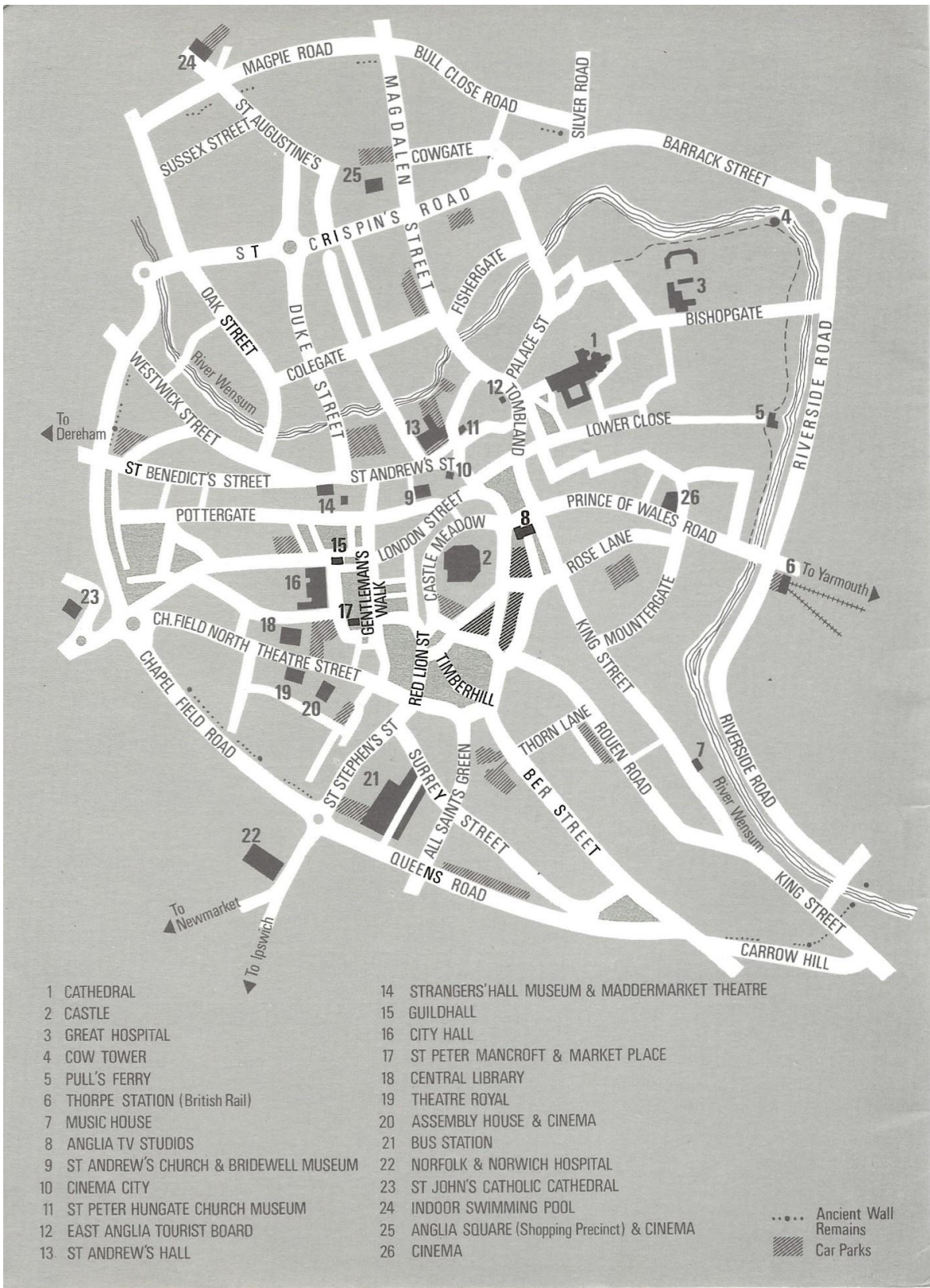
One of the discoveries I had made in “climbing the family tree” was that my great - great grandfather, Charles Warren Clarke Faux was a Chelsea Pensioner and a veteran of Queen Victoria’s wars on the Indian Sub Continent. He was from Norwich, Norfolk, England where my grandfather was born in 1886. Thanks largely to elder family members on both sides of the family, I was privileged to have various heirlooms and pictures of about half of my great -great grandparents. What I was lacking, and as a genealogist most “desperately” wanted, was a photograph of Sgt. Faux in his military uniform. Being a realist, it was clear to me that this aspiration was unlikely to ever come to fruition since any images that existed from that time period (e.g., 1860) portrayed officers not non – commissioned officers. It would be extraordinarily rare to find a photo of a sergeant – unless perhaps his image might appear in a more general photo of his unit – but this too was something that was highly improbable. Oddly, though, I rather obsessed over the matter and began to picture what Sgt. Faux might have looked like in his uniform. Over time the “reveries” came to include his wife Mary Ann (Williams) Faux since it was not unusual, at least in slightly later times, for an elderly man and wife to have their picture taken together on a tin type or carte de visite. Ultimately the picture created in my mind came to include their

children, in particular my great grandfather Robert Faux. This was only a day dream. I don't recall whether this cluster appeared in a night time dream or not. None – the – less, unlikely or not, the possibility of finding such a picture is what drove my desire to travel to Norwich and see if perchance a museum might have regimental pictures.

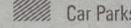
A good friend who also worked at Mohawk College was the late Colin Gray, who was born in England, and when I mentioned my wish to travel there he suggested that we could make the journey together. Since I had never been to England, the prospect of having a “native guide” with me made the whole idea even more appealing. It wasn't long before we were able to plan a trip for the spring of 1987. This venture did not get off to a flying start, what with problems emerging even before we boarded the plane. Colin had forgotten his Canadian passport (which was in his safety deposit box) and his British passport had expired. Thank goodness this was 35 years ago since today he would simply be out of luck and have to catch a flight the next day. Fortunately, when we went through customs, the officer said of Colin's expired passport, “don't worry, they would never shut the door on one of their own” and let us through. We would have to worry about the same thing on the way back, but felt very relieved that we could be on our way.

Trip to England – 1987: The trip was entirely magical, with Colin showing me places such as Dover Castle, Hampton Court and many other places that to me were just jaw dropping. Colin and I parted ways when we reached Norwich since he wanted to visit his childhood home in Newcastle – Upon – Tyne. Therefore, we each rented a car as I wanted to tour Norfolk west to the Brecklands where the Faux family resided in the 1600s. I also wished to visit a church whose parish records were not sent to the Norfolk Record Office, but might include the baptism of my 5th great grandfather which would link the Norfolk Fauxes of Banham in the 18th Century to those of 17th Century Croxton. After a week Colin and I met up again at a pub in Norwich, and resumed our trip together.

While in Norwich one “must” see the Cathedral and the Norman Castle. I had poked around a few museums but with no luck in finding anything resembling my daydream picture – no surprise. In our last day in Norwich, Colin and I decided to tour the Castle since it housed many historical artifacts that would be of interest. While taking a self guided general tour, Colin announced that he would like to see the “cat figurine exhibit” that was advertised, so we agreed to meet back where we were in 30 minutes (I did not fancy spending my time looking at statuettes of cats).

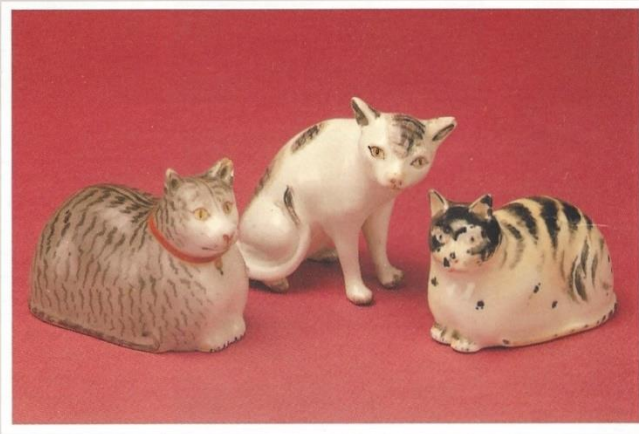


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|---|--|
| 1 CATHEDRAL | 14 STRANGERS'HALL MUSEUM & MADDERMARKEET THEATRE |
| 2 CASTLE | 15 GUILDHALL |
| 3 GREAT HOSPITAL | 16 CITY HALL |
| 4 COW TOWER | 17 ST PETER MANCROFT & MARKET PLACE |
| 5 PULL'S FERRY | 18 CENTRAL LIBRARY |
| 6 THORPE STATION (British Rail) | 19 THEATRE ROYAL |
| 7 MUSIC HOUSE | 20 ASSEMBLY HOUSE & CINEMA |
| 8 ANGLIA TV STUDIOS | 21 BUS STATION |
| 9 ST ANDREW'S CHURCH & BRIDEWELL MUSEUM | 22 NORFOLK & NORWICH HOSPITAL |
| 10 CINEMA CITY | 23 ST JOHN'S CATHOLIC CATHEDRAL |
| 11 ST PETER HUNGATE CHURCH MUSEUM | 24 INDOOR SWIMMING POOL |
| 12 EAST ANGLIA TOURIST BOARD | 25 ANGLIA SQUARE (Shopping Precinct) & CINEMA |
| 13 ST ANDREW'S HALL | 26 CINEMA |

..... Ancient Wall Remains
 Car Parks

Map of Norwich

Mrs Langton's Cats



44 39 29

The ninety-four model cats which fill a display case in the Castle Museum were collected and treasured for many years by one woman, Mrs Blanche Langton, who generously gave them to the Museum in 1972. It is therefore a personal collection and as we look at the cats we can share intimately the pleasure and amusement which she had in gathering them together. There are of course many rare and valuable pieces but Mrs Langton was buying the cats which appealed to her, rather than attempting a full historical survey. In her manuscript catalogue she wrote 'Actually, several of the pieces are of no value and would certainly be thrown out by any museum or collector.' In fact the museum decided it would be more fun to display the whole collection.

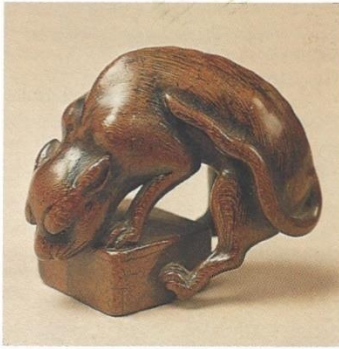
Mrs Langton was born Blanche Murray-Browne, the youngest daughter of a Gloucestershire clergyman and one of ten children. In Gloucester she met and married Neville Langton, moving to London where he worked for the London Hospital. She played an active part in social work in the East End for the Soldiers', Sailors' and Airmen's Families Association and in political work for which she was awarded the M.B.E. It was during this time, in the 1920s, that she bought most of her cats. Many of the best came from London dealers at remarkably low prices: for example the wonderful Japanese carving in cherrywood signed by Tametaga **71** was bought from Spink in 1922 for three pounds fifteen shillings; in the previous year the Lowestoft porcelain cat **43** cost one guinea at Perry's in Kensington, and in 1925 the rare 18th century Meissen cat **39** was purchased from Falcke of George Street for three pounds.

On account of Neville Langton's ill-health, the Langtons undertook two visits to Egypt. They promptly began collecting Ancient Egyptian cat figurines. The collection now at Norwich Castle was affectionately named the 'A.D. cats' to distinguish it from these 'B.C. cats' (which were presented to the University of London). Mrs Langton lived on at Storrington, Sussex, after her husband's death in 1948 and survived him until 1974.

The collection includes two tiny bronzes from the Ancient World. One is a quarrelsome cat with ears laid back and paw raised ready to strike **2**. The other was bought in Egypt and may well be from the Coptic period which followed the collapse of the Roman Empire there **1**. Relying purely on outline for its effect, it shows a kitten inquisitively craning his neck as he balances, a little unsteadily, with feet apart.

None of the other cats is older than the 17th century, when some of the Chinese jades were carved. Jade was regarded in China as the finest of materials, the product of Heaven itself. Because even small pebbles of jade were expensive, the sculptor tried to carve away as little of the lump as possible, keeping his sculpture compact. So what better subject than two cats snuggling into a ball together to keep warm? **31, 83**. His solution delights us because it is appropriate as well as clever. Another jade cat blissfully closes one eye as he scratches behind his ear with a hind paw **37**.

A cat was the traditional companion of a typical Chinese character, the scholar-poet. Living in retirement (sometimes compulsory!) he would walk in his garden musing upon the passing of the seasons. An ivory seal **12** shows the two friends together. Carved in Japan, where Chinese culture was much venerated, it served as a toggle or *netsuke*. Traditional Japanese dress did not include pockets, and small things were therefore carried in containers hung from the belt or sash. A *netsuke* on the end of the string prevented it from slipping through the sash. Because *netsuke* were intended to be worn, they had to feel attractive when handled. The carving of the fur makes the ivory cat curled up asleep **53** a delight to fondle. Perhaps the finest object in the whole collection is the cherrywood *netsuke* of the late 18th century **71**. This is a really furious cat with muscles tensed and eyes burning, as fierce as a *samurai*. He is clawing at a box, trying to tip it up by pulling it over backwards with his weight. The cause of his excitement is visible underneath, for hiding inside the box is a mouse. The carving is so beautifully balanced that the cat almost makes it topple over but not quite.



71

Seated cat with two kittens, cat with garnet eyes.

Not marked. Ht. 5.7 cm. L. 9.8 cm. *illus.*

77 Figure of Cat Pushing Barrow, porcelain, English, mid 19th c.

Cat dressed as woman pushing a barrow containing two kittens similarly clothed. Oval base. Painted in enamel colours, green dress on cat, pink and blue on kittens, brown barrow. Gilt line round base. Pair to 92.

Impressed '365'. Ht. 11.7 cm. L. 12.9 cm.

78 Cat & Kitten, ebony, Japanese Netsuke, early 19th c.

Cat has ribbon knotted at back of neck. Ht. 3.3 cm. L. 3.8 cm.



71

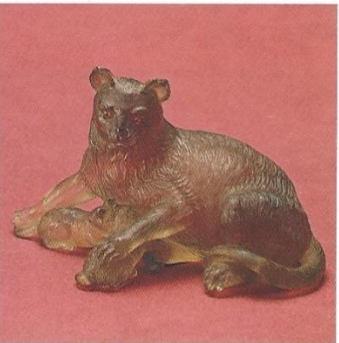
Seated man with cat on his right side. Painted in enamel colours, green coat, blue and gold robe, brown chair, etc. Marks on base incised 'No 71' and crown, crossed batons and D 34 in red enamel. Ht. 14 cm. Base 6.2 x 6.4 cm. The man's head is a replacement—Mrs Langton had it cannibalized from another figure.

74 Pair of Cats, brass, prob. English, prob. 20th c. Seated.

Not marked. Ht. 3 cm.

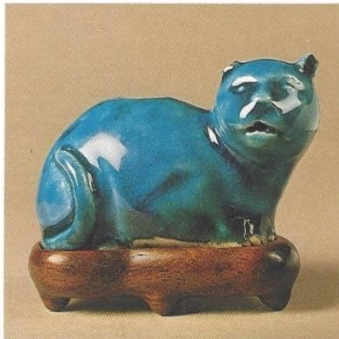
75 Cat, earthenware, 'Staffordshire', mid 19th c.

Seated cat on cushion. Painted in enamel colours, black and yellow tortoiseshell markings, brown and green cushion. Pink lustre collar and border round cushion. Not marked. Ht. 18.3 cm. L. 9.1 cm.



76

76 Cat & Kittens, topaz, Russian attributed to the School of Fabergé, about 1900



79

79 Cat, porcelain, Chinese, early 19th c.

Seated cat decorated with bright turquoise blue glaze.

Not marked. Ht. 3.8 cm. L. 5.7 cm. *illus.*

80 Girl with Kitten, porcelain, poss. French, 19th c.

Girl seated on oval base with kitten drinking from saucer. Painted in enamel colours.

Incised on base 'VP'. Ht. 2.9 cm. L. 3.4 cm.

81 Cat, coral, prob. Italian, 19th c.

Part of a cluster of four small carved objects attached to gilt chains.

Not marked. L. 1.2 cm.

82 Two Figures of Cats, wood, Japanese Netsuke, later 19th c.

Pair of cats dressed in Japanese attire, one standing, the other lying down. Ht. 6 cm.

83 Two Cats, jade, Chinese, prob. 17th c.

Lying in curled up attitudes. Beige with dark markings.

Not marked. Ht. 2.5 cm. L. 5.8 cm. *illus.*

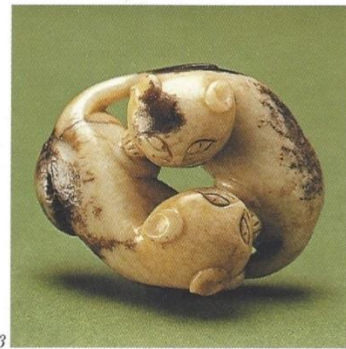
84 Cat, stoneware, English, 19th c.

Seated upright. Dark brown body with white slip 'agate' markings. Patchy glaze. Not marked. Ht. 8.4 cm. L. 4.8 cm.

85 Cat & Dog, pewter knife rests, prob. 20th c.

Both standing.

Cat L. 8.1 cm. Dog L. 9 cm.



83

86 Cat & Kitten, porcelain, continental, prob. late 19th c.

Seated on oval base. Painted in enamel colours, yellow bodies with black spots. Green base with gilt line.

'8' impressed on base. Ht. 7.2 cm.

87 Cat, glass, English, prob. 19th c.

Seated upright. White glass with black markings.

Not marked. Ht. 3.6 cm.

88 Cat, gold ring, later 19th c.

The swivel centre set with a carnelian which has an engraved cat and MEW MEW (reversed); on the reverse a reindeer. L. 2 cm.

89 Kittens, porcelain, Derby, Stevenson & Hancock, 1861-1935.

Group of three kittens playing on rectangular base. Undecorated.

Marked on base with crown, crossed batons & D with S & H in underglaze blue. L. 9.4 cm. W. 4.5 cm. Ht. 4.6 cm.

90, 91 Cat horse-brasses, late 19th or 20th c.

With cat in centre.

One impressed 'England'. Ht. 9 cm. and 9.3 cm.

92 Figure of Cat Pushing Barrow, porcelain, English, mid 19th c.

Cat dressed as man pushing barrow containing flowers and fruit. Painted in enamel colours, green jacket, pink trousers, brown barrow, multi-coloured flowers etc. Gilt line round base. Pair to 77.

Not marked. Ht. 11.4 cm. L. 12.8 cm.

93 Cat, lead, English, 20th c.

Standing in walking position. Bow round neck.

Not marked. Ht. 6 cm.

94 Cat, brass, 20th c.

Relief model of cat seated upright.

Not marked. Ht. 5.4 cm.

95 Cat, porcelain, English, 20th c.

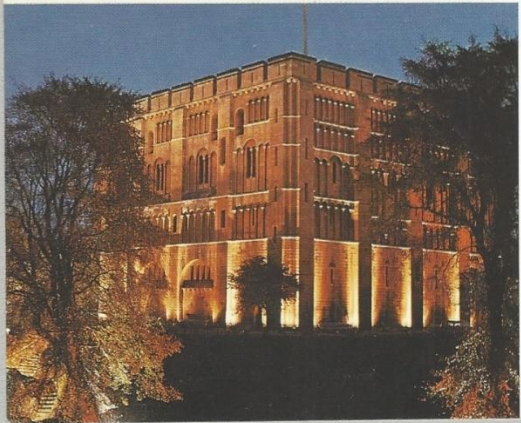
White with grey markings, blue bow and ball.

Smudged green mark on base. L. 8 cm.

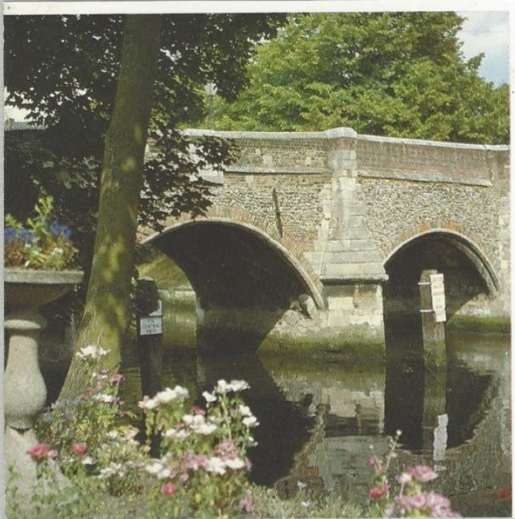
The Painting: To pass the time I wandered, apparently aimlessly, from room to room to see what was on display. I came to one room and cast my eyes to the wall in front of me and was astounded to see a painting of a face which looked very much like my grandfather Faux. It was a very colourful painting and within moments it was apparent that the elderly male was wearing a red British military uniform and there were three stripes on his sleeve. For a moment I thought that if I could get a copy, then surely this would at least look something like you would expect to see of any Victorian sergeant living in Norwich. However, there were some other familiar elements. The old soldier was reclining near Bishop's Bridge on the banks of the Wensum River in Norwich with a much younger woman, a child that I estimated at about age 3. The sex of the child was difficult to determine since they dressed young boys and girls in much the same way back in Victorian times. In thinking about what I was looking at, I was aware that Sgt. Faux had married a woman 13 years his junior, and that since the description of the painting gave the year 1860, my great grandfather would have been age 3 at that time. I realized that I was looking at a picture that was almost a duplicate of the image brought to mind as I sat and daydreamed in Canada. I noted that the old soldier had three medal ribbons sewn on his uniform, and realized that it was likely that Sgt. Faux would have been awarded medals for his service overseas. Obviously I wanted to obtain a copy of the picture, and went to the gift shop to see if this could be arranged. Much to my amazement there were poster sized copies in mailing tubes for sale, and also post cards of this Frederick Sandys painting. Apparently, it was one of the more prized paintings in the Museum galleries – Frederick Sandys was from Norwich, and was one of the founders of the “Pre-Raphaelite” movement in art. I purchased 3 posters and a half dozen post cards.

A bit dazed by it all, I realized that I would need to do some research to determine if Sgt. Faux was likely to have been wearing a uniform in 1860 (he retired in 1856), and if he had earned three medals. The colours of each medal ribbon would identify the campaign for which the accompanying medal was awarded.

So, the trip was an amazing success considering how much of England I was privileged to see in two weeks, the fact that I did find the baptismal entry that had eluded my researcher in Norwich, and the painting – and what it might mean. In passing I should note that despite our worries, the customs officer did not say anything re Colin's expired passport – so we were on our way back to Canada with my shopping list of “to do” items.



the Castle . Museum.



medieval Bishop's Bridge.

Uniform and Medals: Not long after arriving back in Canada, I ploughed ahead full steam on trying to locate evidence which would show (or not) that the man in the painting was my ancestor Sgt. Charles Faux. As to the uniform, I went over the information from my genealogical research and it was clear that in the year 1860, based on the England Census of that year, and the birth certificate of my great grandfather in 1857, that Sgt. Charles Faux was a “Hospital Sergeant in the Militia” (meaning Chelsea Pensioner then enrolled in the Militia). The voting records showed that in 1859 Sgt. Faux and family had moved from the Philadelphia Lane area (Faux central in Norwich) to an address in St. Gregory Parish only a short walk from the address where the father of Frederick Sandys lived, and where Sandys stayed while painting in the Norfolk area. The militia connection was confirmed by my researcher in London, and so it remained to show that Sgt. Faux would have worn the same colour uniform as seen in the painting, and that he earned the same three medals associated with the three ribbons sewn on the uniform of the soldier in the painting.

It was likely that, without hiring another researcher in London, I was at best going to be able to determine the names of the campaign medals seen in the painting - but that would be a good first start. Therefore, I went to the most comprehensive library in Southern Ontario, the Toronto Public Library. They have a reference section which includes books not likely found anywhere else in Canada. It did not take long to find books of British campaign medals and by comparing the colour photos of each medal to the colours on the ribbons in the painting, it was clear that the man had earned one for the Sutlej Campaign and another for the Punjab Campaign. The third ribbon was solid red, and indicated that it was for Long Service and Good Conduct. I reckoned that the chance of finding a list of those who earned these medals at a Canadian library were close to nil, but since I was there, and had the time, I searched the card catalogue and found a likely item. In opening this document, it was seen that the pages were typed by someone, who then bound the pages and donated it to the Library. Incredibly, it included lists of all Victorian campaign medal winners, and I found that then Corporal Charles Faux of the 62nd Foot Regiment earned a medal for the Sutlej Campaign, and then Corporal Charles Faux of the 53rd Foot Regiment earned a medal for the Punjab Campaign – he transferred regiments (reason not given) when the 62nd was to head back to England after the Battle of Sobraon (Sutlej). Reference to his discharge papers showed that Sgt. Faux was in possession of a Long Service and Good Conduct medal.

The above evidence made it clear that Sgt. Charles Faux was a likely candidate for being the sitter in the painting entitled “Autumn” by Frederick Sandys, which is to this day hanging in the Art Gallery at the Norwich Castle Museum.

Hank Jones: I had known Hank (Henry Z.) Jones since the 1970s when he began his work on trying to locate the ancestral home for each of the 800 plus Palatine Germans who arrived in New York in 1710. Many of my maternal ancestors were among this group and Hank was able to find the ancestral homes of about 2/3 of them. This seemingly impossible task was accomplished through his enlisting the services of a woman in Germany who went from village to village in search of these people – guided by Hank’s knowledge of the likely area where some came from.

Hank correctly surmised that most German families in New York settled close to those they knew or were related to back in Germany.

Hank is a retired Hollywood actor, singer and song writer, but became THE Palatine German genealogist, publishing a dozen or so very comprehensive books on the subject, including one based on his experiences while doing this research. He had observed that many of his discoveries seemed to have some “help from beyond” or in some mysterious way, information literally fell into his lap. He wrote a letter to genealogists asking if any of them had similar seeming inexplicable experiences while doing their genealogy. He received over 200 responses and in 1993 published many of them in a book entitled, “Psychic Roots: Serendipity & Intuition in Genealogy”. As an aside I should note that Hank has retired from further research in genealogy and has donated all of his books, including those he sold via his own website, and currently his books will only be available via Amazon or other booksellers. Hank and the author are good friends since the 1970s and have kept in regular touch over the years.

PSYCHIC ROOTS

Serendipity & Intuition in Genealogy

Henry Z Jones, Jr.

PSYCHIC ROOTS

Serendipity & Intuition in Genealogy

PSYCHIC ROOTS is all about the influence of coincidence and serendipity on genealogical research, the chance combination of events over which the researcher has no control but which nevertheless guides him to a fortuitous discovery. It's amazing, says Jones, how often hunches, intuition, or the unforeseen play a part in the research process. Certainly chance or dumb luck sometime lead us straight to information we would not have found by any other means—to a record kept in an improbable place, to an ancestor's second wife we didn't know anything about, or to a fascination with a place or a time period that holds an unexplained resonance for us. Is it luck? Coincidence? Is there a psychic dimension to the research process? Do our ancestors ask to be understood and have their stories told? Whatever it is, its role in genealogical research is far too important to ignore, especially since so many of us have experienced it in one form or another.

Certainly Hank Jones has experienced it. And in this book he tells us about his own brushes with preternatural experiences, and he has invited other genealogists to share their experiences as well; thus in these pages we have the insights of well over a hundred respected ancestor hunters who discuss their experiences in light of synchronicity, intuition, genetic memory, and serendipity. Their stories fairly crackle with illumination and make a plausible case for the importance of the sixth sense in genealogical research.

236 pp., indexed, paperback. 1993. ISBN 0-8063-1388-9.
\$14.95



Henry Z ("Hank") Jones, Jr., F.A.S.G., has been actively climbing the family tree since he was eight years old and wrote his first genealogical book while still in high school. After graduating from Stanford University, he began a twenty-year career as a character actor in motion pictures and television, appearing in many situation comedies and Walt Disney movies that still come back to haunt him today via cable TV.

His years of work pursuing and documenting the German Palatines, immigrants to colonial America in the 18th century, have resulted in several books, including *The Palatine Families of Ireland, Westerwald To America* (co-written with Annette Burgert), *The Palatine Families of New York-1710* (winner of the Donald L. Jacobus Prize as "best genealogical work of the year"), and *More Palatine Families*. Besides writing his books and innumerable articles, Hank is known for the lectures and seminars he gives around the country and has been elected to the Board of Directors of the Genealogical Speakers' Guild. He recently received the Award of Merit from the National Genealogical Society "in recognition of distinguished work in genealogy."

Among those included by Hank was the above story of the finding of the painting.

17
BEING LED

Dr. David Faux of Hagersville, Ontario, has done extraordinary work in tracing his Palatine lines. After years of correspondence, we finally met in 1991 when I gave a series of speeches at the national Palatines To America conference in Cobleskill, New York. David observes:

"On a number of occasions during your talks, you alluded to the almost mystical quality of certain finds - as if some unseen hand was guiding you towards a target. This has, of course, happened to me, as it has to all of us genealogist types, a number of times. Perhaps you might be interested in the most dramatic of these.

A few years ago, I became a student of the military since I found that a large number of my ancestors had served in military campaigns across the whole globe. I was particularly intrigued by my grandfather's grandfather, Sgt. Charles Faux, who spent most of his life in India serving Queen Victoria. I followed his trail across India, including his marriage to a woman thirteen years his junior, and the births and burials of a number of little Fauxes in villages across India and Pakistan. He earned three medals, took his discharge in 1856, and returned to Norwich, England.

I had always dreamed of finding a picture of him, in uniform, and with his family. Realizing that the likelihood of this happening was infinitesimally small (he was only a sergeant), I was not deterred in the slightest - and made the location of such a portrait a major aim of my visit to England in 1986. I even had a picture in mind, and thought that I might have it photographed so I could display it in my living room. Dream on, David!



The painting

Courtesy Norfolk Museums Service (Norwich Castle Museum)

When I arrived in Norwich, I went to the local library and archives, and to the regimental museum - no luck. Towards the end of my visit (which included very fruitful trips to churches to see parish registers), I decided to do a bit of sightseeing. One major attraction in Norwich is the Norman castle in the centre of the city. It is also a museum and art gallery. After viewing the archaeological collections and the artifacts such as medieval armour, I had to occupy myself while a friend (a cat lover) went to see a particularly noteworthy collection of ceramic cats. Not seeing the need to spend inordinate lengths of time looking at cat figurines, I used the time to wander through a set of rooms housing the paintings of the Norwich School of Art. Upon entering one room, I stopped dead in my tracks as shivers ran down my spine!

I noticed immediately that across the room my grandfather's image was staring at me. The resemblance was astounding. As I approached the huge oil painting, I noticed that the man was in a British military uniform, with three stripes on his sleeve, and three medals on his chest. Not only that, but he was reclining on the bank of the local river in Norwich with a woman much younger than himself, and a child about three years of age. The artist was named Frederick Sandys, and the year of the painting was 1860. In 1860, my great grandfather was three years old, and living in Norwich with his young mother and much older father (who was then a sergeant in the Norfolk militia). The sitters for the painting were not identified, and I subsequently learned that the painter Sandys' papers appear not to have survived. However, I was able to learn that Sandys' father (with whom he stayed when coming from London) lived just around the corner from Charles Faux's residence. Also the medals depicted in the painting were the precise same three medals that Sgt. Faux earned in India.

I submitted my subsequent study of the painting to the two repositories where contemporary copies of the painting exist. Both curators told me that they are convinced beyond any reasonable doubt that the sitters were Sgt. Faux and his family. However, there is more to the story.

Before leaving the castle, I wanted to make arrangements to have the work copied. The person I spoke

with said that it would not be necessary, as postcards and a large print suitable for framing were available for purchase in the gift shop! The print now occupies a very conspicuous place on our living room wall, and the postcards are in my family album.

Was I drawn to that room in the castle by some ethereal force determined that I should encounter the painting? It is almost as if the work was created just for me - so perfect a match was it to my original fantasy; and so unlikely was it that any such portrait should exist. As a scientist, I have a lot of trouble with paranormal explanations of phenomena - however, the whole business is exceedingly curious!"

Helen F. M. Leary of Raleigh, North Carolina, a guiding light and vital force in many genealogical organizations, is one of the field's most respected practitioners. She reflects:

"There is a very fine line between extended research by a person who already 'knows the territory' and the kind of twilight-zone communication that leads to an unexpected find in the 'wrong' place. These little flashes of unexpectedness happen to me so often, I was hard put to send you a specific example that could be analyzed for a distinction between the two phenomena. But I've just been in the twilight-zone again (I think), and here's what happened.

While doing a forty-hour search for a client's flit-about ancestor, the kind who seems determined to keep his identity secret, I had come about midway in the research and had begun compiling my findings for the report (this helps me direct the rest of the research). I'd done a lot of searching among the neighbors and the presumed collateral and related kin. One of the names was a compound one - like 'Whitewood' (which is not the name, but I'll use it as an example to preserve the client's anonymity). In the report, I felt I needed to explain why I was searching for 'Wood' as well as 'Whitewood' and so I inserted into the report a paragraph about the tendency of North Carolina clerks to abbreviate a compound surname by reducing the first 'word' to an initial - which has led to indexing and alphabetizing by the second word. Thus, 'John Whitewood' becomes 'John

The book soon became known to a wider audience, as seen in the following magazine:

UFO COVER-UPS CONTINUE: PART FOUR

CONSPIRACY

JULY 1994

TARGET JUPITER



THE COMET IS COMING

\$3.50





ANTIMATTER



ANCESTRAL PSI

While researching a group of German families who emigrated to New York in 1710, San Diego-based genealogist Henry Z. Jones, Jr., made a startling discovery. "I had no reason to think I was related to any of those 874 families," he recounts. "Totally at random, I picked one name, Dietrich Schneider, for my researcher in Germany to track down." Jones was shocked to learn he is a direct descendant of Schneider.

That was just the beginning of what Jones calls his trips into the "Twilight Zone" of genealogy. Frequent bizarre coincidences and feelings of déjà vu have convinced him that psychic phenomena frequently help people trace family trees. In fact, after hearing

colleagues mention similar tales, Jones contacted 300 genealogists, asking if they had experienced intuitive nudging while researching their family trees, ultimately using the material for his new book, *Psychic Roots: Serendipity and Intuition in Genealogy* (Genealogical Publishing Company).

For example, an Ontario man kept dreaming of a portrait of his grandfather—a painting no one believed had ever existed. Then, while sightseeing in an English castle, he was amazed to find the portrait of his dreams.

Another genealogist, searching in a library in vain for references to an eighteenth-century relative, was startled when a book fell from a shelf onto her head. Idly leafing through the

tome, she quickly spotted Revolutionary War records documenting her ancestor's life.

But Cornell University psychologist Thomas Gilovich, who has studied seemingly meaningful coincidences, says that statistically these spooky genealogical tales aren't evidence of contact with the other side, but rather "completely in the realm of chance."

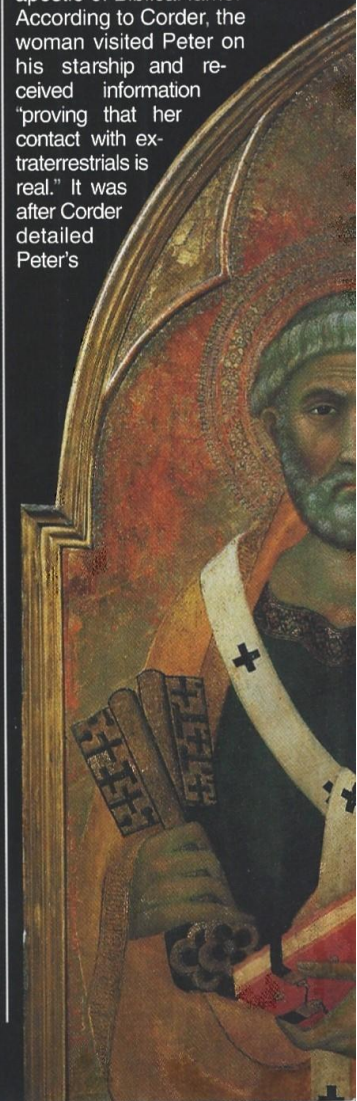
—Sherry Baker

INTUITION: THE MAJOR INGREDIENT WHEN TRACING YOUR FAMILY TREE?

LICENSE TO BELIEVE

When Ottawa, Kansas, physician Scott Corder went public with his belief in UFOs, he got more than he bargained for. In fact, his proclamations alarmed Richard Gannon, then-executive director of the Kansas State Board of Healing Arts, so much that he suspended Corder's license pending a psychological exam. "The board felt there was a distant possibility of mental impairment," Gannon said. "The issue wasn't whether an individual believed in spaceships, but rather whether a doctor was fit to practice."

Corder's UFO claims centered on a Kansas woman who claimed to be in contact with "Peter," an E.T. she says is the apostle of Biblical fame. According to Corder, the woman visited Peter on his starship and received information "proving that her contact with extraterrestrials is real." It was after Corder detailed Peter's

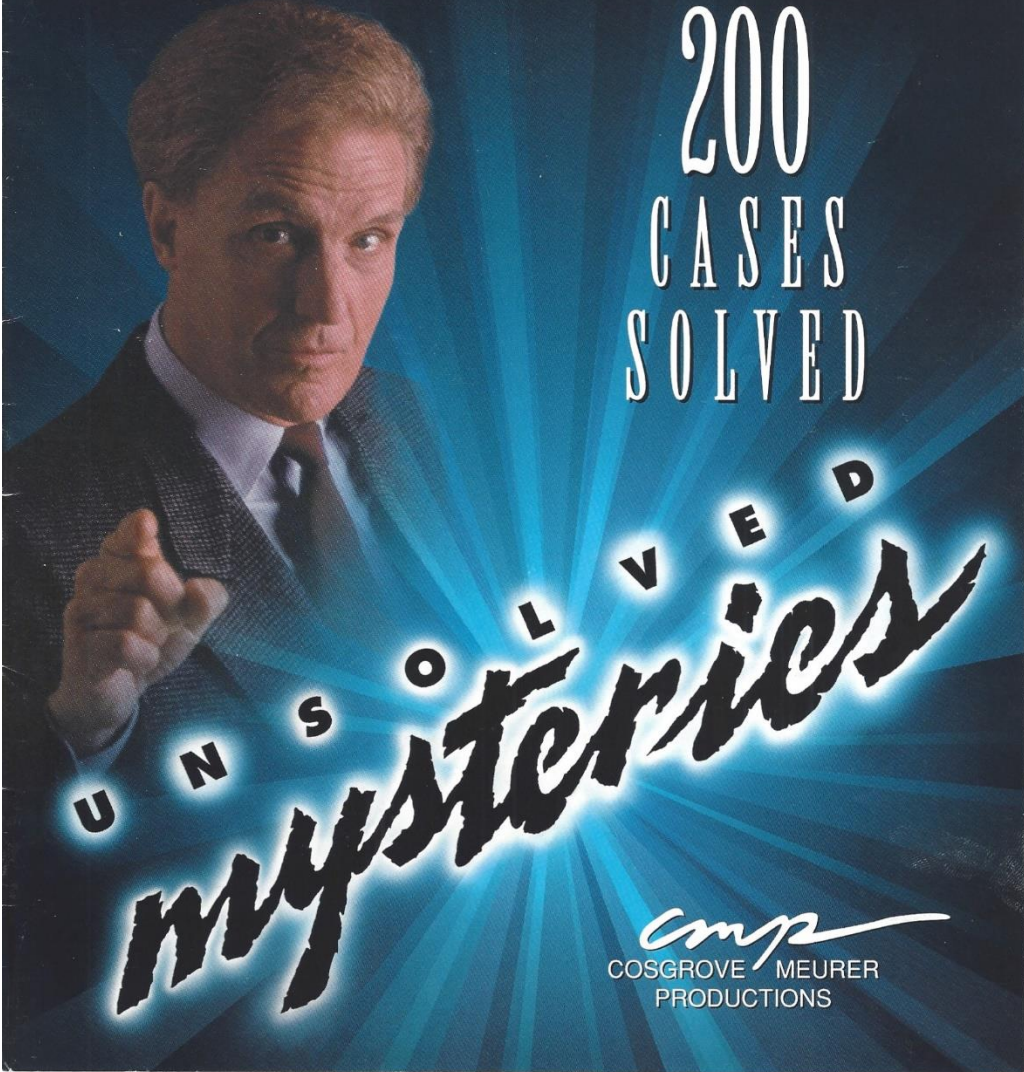


Hollywood Calls: The producers in Hollywood took notice, and Hank was invited to participate in an episode of “**Unsolved Mysteries**” which in the 1980s and 1990s was an extremely popular weekly show starring Robert Stack as host. It generally featured 2 to 3 segments per half hour episode, and was produced by Cosgrove / Meurer Productions of Burbank, California, and shown on many of the major networks such as NBC. They wished to feature Hank’s story and two others from “Psychic Roots” in one of their segments. Hank chose myself and one other person to complete the “triad”.

In the Spring of 1994 the Director of “Unsolved Mysteries” called and asked if I would be interested in participating in this show. They would pay all expenses, and gave me the choice of whether I wanted to act my part in the show. I would be interviewed on – camera, but they would be recreating the “discovery” of the painting, and the evidence that Sgt. Faux was the man in the painting, using either myself or a professional actor. I asked for the opinion of the Director who said that it would likely be “more classy” if they used a professional actor to play my part (and another to play the part of Colin for the scene involving the cat figurines). I asked for some time to think about it, and checked with the Chair of our Department as to whether she would allow me to take time off work to participate. This would not be a problem, so I agreed to come to San Diego where the episode would be filmed (Hank resided there at the time).

Hollywood
THE REPORTER
a BPI publication

Thursday, November 10, 1994 \$1.00(California) \$1.50(Elsewhere)



200
CASES
SOLVED

UNSOLVED
mysteries

cmp
COSGROVE MEURER
PRODUCTIONS



PERSONAL RELEASE
STANDARD

Prod Name: Unsolved Mysteries

Date: 14 November 1994

Prod Number: _____

I hereby give Cosgrove/Meurer Productions, Inc. (hereafter referred to as "you") the irrevocable right to use and simulate forever my name, voice, appearance, activities and experiences in connection with the production and the use of the above listed program (the "Program"). You can use my name, voice, appearance, activities and/or experiences either actually or fictionally and you can use my name, voice, appearance, activities and experiences in the Program in any manner you want, forever, anywhere you want.

I give you the right in your sole discretion to edit my statements, appearance and/or activities (or any simulation of them) with any other material. You agree that any portrayal of me in the Program will be made in good faith, however I acknowledge that you may portray me in the manner you consider appropriate.

I understand that you have the right to distribute, exhibit or otherwise use the Program, (as well as reruns, updates, publicity and advertising of the Program) in whole or in part, by any method and in any media, including, but not limited to television (network, cable and syndication), video, theatrical and non-theatrical, throughout the world in perpetuity.

During the period commencing as of the above date and continuing thereafter until May 31, 1995 or ten days after your first telecast of the segment whichever is earlier, you shall have the exclusive rights to use in every media the story which is the subject of the segment and my voice, and likeness in relation thereto. During said period I agree that I will not use or authorize anyone else to use said story in any other television program.

I understand that you are doing many things based on my giving you the rights described above and you will incur substantial expense relying upon my giving you such rights. I warrant that I have given you these rights based solely on the basis that my name, voice, appearance, activities or experiences may appear on the Program and I acknowledge that I have not been induced to execute this release by any agreements or statements made by your representative. I understand that you are under no obligation to use any of the rights, licenses and privileges I have given you.

I hereby release and discharge you and your employees, agents, successors, licensees and assignees from any and all liability arising out of an injury of any kind which may be sustained by me from participation in or in connection with the making or utilization of the above Program or by reason of the exercise by you of any rights granted to you hereunder.

Neither I nor anyone acting for me is giving or receiving any monies or other valuable consideration to get me on the Program, except as stated herein. I am aware that my giving or receiving any monies or other valuable consideration without first having told you is a Federal offense punishable by fine and/or imprisonment.

I hereby represent that any information I give you or statements I make to you in connection with the above Program are true.

Sign Name: [Signature] P.O. Box 640 Hagersville
address
Print Name: Dr. David Faux Ontario Canada N0A 1H0
city, state, zip
Title: Psychologist (905) 768-5634
(area code) telephone number

TO BE COMPLETED IF PARTICIPANT IS UNDER 21 YEARS OF AGE:

Parent/Guardian Signature address

print city, state, zip

(area code) telephone number

COSGROVE/MEURER PRODUCTIONS, INC.
4303 West Verdugo Avenue, Burbank, California 91505 (818) 843-5600 - FAX (818) 843-8585

Signed Agreement



115 North First Street • Suite 101 • Burbank, CA 91502
818.953.7200 • Fax 818.953.9393

RECORD LOCATOR: 74M7HI AGENT: 1SA357
ACCOUNT NUMBER: 4267
DATE: NOV 09 1994
INVOICE NUMBER: ITIN 3321 PG:01

FAUX/DAVID DR

SOLD TO:
COSGROVE MEURER PROD
4303 W VERDUGO
BURBANK CA 91505

DELIVERY INSTRUCTIONS:
ATTN [REDACTED] 9NOV

16 NOV 94 - WEDNESDAY
UNITED 321 COACH CLASS EQUIP-BOEING 757 JET
LV: TORONTO 520P NONSTOP MILES- 407 CONFIRMED
AR: CHICAGO/OHARE 608P JOURNEY TIME- 1:48
SEATS ARE BEING HELD FOR AIRPORT CHECK IN

16 NOV 94
UNITED 1277 COACH CLASS EQUIP-BOEING 757 JET
LV: CHICAGO/OHARE 705P NONSTOP MILES- 1723 CONFIRMED
AR: SAN DIEGO 928P JOURNEY TIME- 4:23
DINNER-MOVIE
SEATS ARE BEING HELD FOR AIRPORT CHECK IN

20 NOV 94 - SUNDAY
UNITED 594 COACH CLASS EQUIP-AIRBUS A320 JET
LV: SAN DIEGO 123P NONSTOP MILES- 1723 CONFIRMED
AR: CHICAGO/OHARE 715P JOURNEY TIME- 3:52
LUNCH-MOVIE SEAT-21E
NO AISLE/WINDOW SEATS AVAILABLE--REQUEST CHANGE UPON CHECK IN

20 NOV 94
UNITED 232 COACH CLASS EQUIP-BOEING 757 JET
LV: CHICAGO/OHARE 845P NONSTOP MILES- 437 CONFIRMED
AR: TORONTO 1110P JOURNEY TIME- 1:25
SEAT-30C

***** CMP TRAVEL POLICY *****
* ANY ADDITIONAL EXPENSES INCURRED AS A RESULT *
* OF CHANGES TO THIS ITINERARY - NOT MANDATED *
* BY PRODUCTION DEMANDS - ARE THE RESPONSIBILITY *
* OF THE INDIVIDUAL TRAVELER *

THIS TICKET IS NON REFUNDABLE/CHANGES ARE SUBJECT TO FEE
...PLUS DIFFERENCE IN FARE.

The production company made all the travel arrangements, as seen above and allowed for a few "perks" seen below:

Marriott Mission Valley
619-692-3800
please call for
directions from
airport to Hotel

Taxi Money
To & from airport

I can't pay for a rental car but this could be used towards one if you want. Thanks SAM

COSGROVE/MEURER PRODUCTIONS, INC.
4303 West Verdugo Avenue, Burbank, California 91505

comp

Meal Money

Dr. David Faup $\$120$

per diem

7090

COSGROVE/MEURER PRODUCTIONS, INC.
4303 West Verdugo Avenue, Burbank, California 91505

I must admit that upon arriving at the tarmac in San Diego, where we exited the plane via a stairway, I was immediately awestruck in seeing palm trees (although I had been to Florida as a teen), and in looking at the lights of the nearby homes I thought how very lucky that they got to live here (in what struck me at the moment as a "paradise"). I wondered if I could in some way be able to reside here too – a very odd thought, in thinking back.

After checking into the Marriott Mission Valley, even though it was late at night and very dark, I found a nearby path and walked around for some time taking in the amazing sights and smells.

Day 1: I was not needed on the first day since it would be entirely focused on Hank's story. The person who was the 3rd party in the segment called and asked if I would like to come with her

and her son as she was going to drive to Mexico. I was much more interested to see something of Hollywood while I was in the vicinity, so I rented a car and headed to the Cosgrove / Meurer offices. Then I drove around “old Hollywood” stopping here and there, for example at Musso and Franks restaurant (a hangout for the “stars” of the “Golden Era”) - and being mesmerized by everything I saw – even the tacky souvenir shops near Hollywood and Vine.

Day 2: The next day was a “working day”. I was given instructions as to where to go, which turned out to be The Villa Montezuma, a museum in San Diego which they had “converted” into the Norwich Castle Museum using various props such as a knight’s suit of armour. They did a great job. I well recall the large number of very large cables extending to a large series of trucks parked nearby. Also, there was a caterer with an excellent array of food items.

Directions for Day #2 - Friday Nov. 18, 1994

From the Hotel - Marriott Mission Valley
619-692-3800

to Villa Montezuma/Jesse Sheperd House
1925 K Street @ corner of k & 20th
San Diego 619-239-2211

From Hotel, turn left from parking lot, go 100 yards
turn left onto Stadium Way, go to 2nd light at Chevron Station
and turn right. Get in Left lane for I - 8 West
Get on I - 8 west and travel about 2/3 miles
Look for 5 South/Rosecrans Ave.
Get on 5 South, follow to Imperial Ave.
Exit Imperial Ave, at end of ramp, turn left on Imperial
Go 2 blocks & turn left on 20th
Go 2 blocks and Victorian house is on right hand side
of intersection of K & 20th

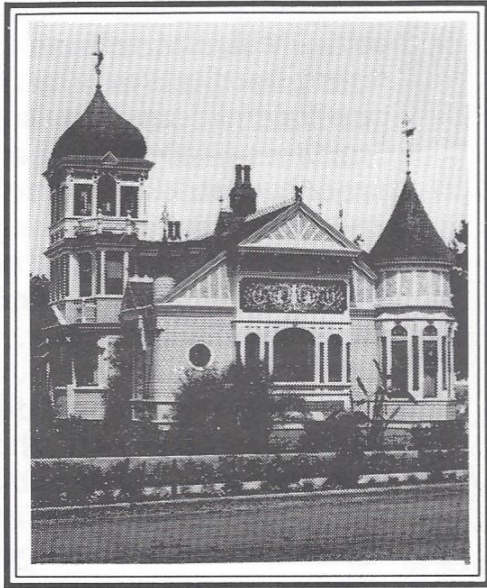
People coming from anywhere else to Villa Montezuma house

From 5 freeway South
Exit Imperial Ave., at end of ramp turn left on Imperial
GO 2 blocks & turn left on 20th
Go 2 blocks & Victorian house is on right hand side
of intersection of K & 20th

Sam's beeper # is 818-551-8890

Tuesday - Saturday 10:00 am - 4:30 pm
Sunday 12:00 noon - 4:30 pm

Villa Montezuma Jesse Shepard House



1925 K St.
San Diego, CA 92102

Open to the Public
Friday - Sunday
Noon - 4:30 p.m.

Group Tours Available
Tuesday through Sunday
By Reservation Only

(619) 239-2211

Operated by:



The Villa Montezuma is without a doubt the most interesting and imaginatively designed Victorian house still standing in San Diego. Built in 1887, the Villa Montezuma is the unique artistic creation of the internationally celebrated author, spiritualist and musician, Jesse Shepard. Viewed in larger context, the Villa Montezuma is a romantic and colorful symbol of the great Southern California "Boom" of the 1880's and stands as a tangible link to this tumultuous and optimistic period.



The drawing room with its corner fireplace. On the wall is the large oil painting of Shepard done during his visit to Russia.

I was introduced to the fellow who would play me, and the chap who would play Colin – whose names I do not recall. I was ushered into a trailer with the actor and a make up artist, who in looking at the two of us, did a fine job in transforming the actor into David Faux.

In watching the behind – the - scenes action I was able to get a good sense of what goes on. The action was all filmed by myself and some day I will transfer the VCR tapes to a digital format.

Day 3: We were able to wrap up everything in relation to the discovery of the painting on Day 2. Day 3 would be devoted to my discovery of the documentary evidence (e.g., the medal lists) supporting the assertion that the man in the painting was Sgt. Faux.

Directions for Day #3 - Saturday Nov. 19, 1994

**From Hotel - Marriott Mission Valley
619-239-2211**

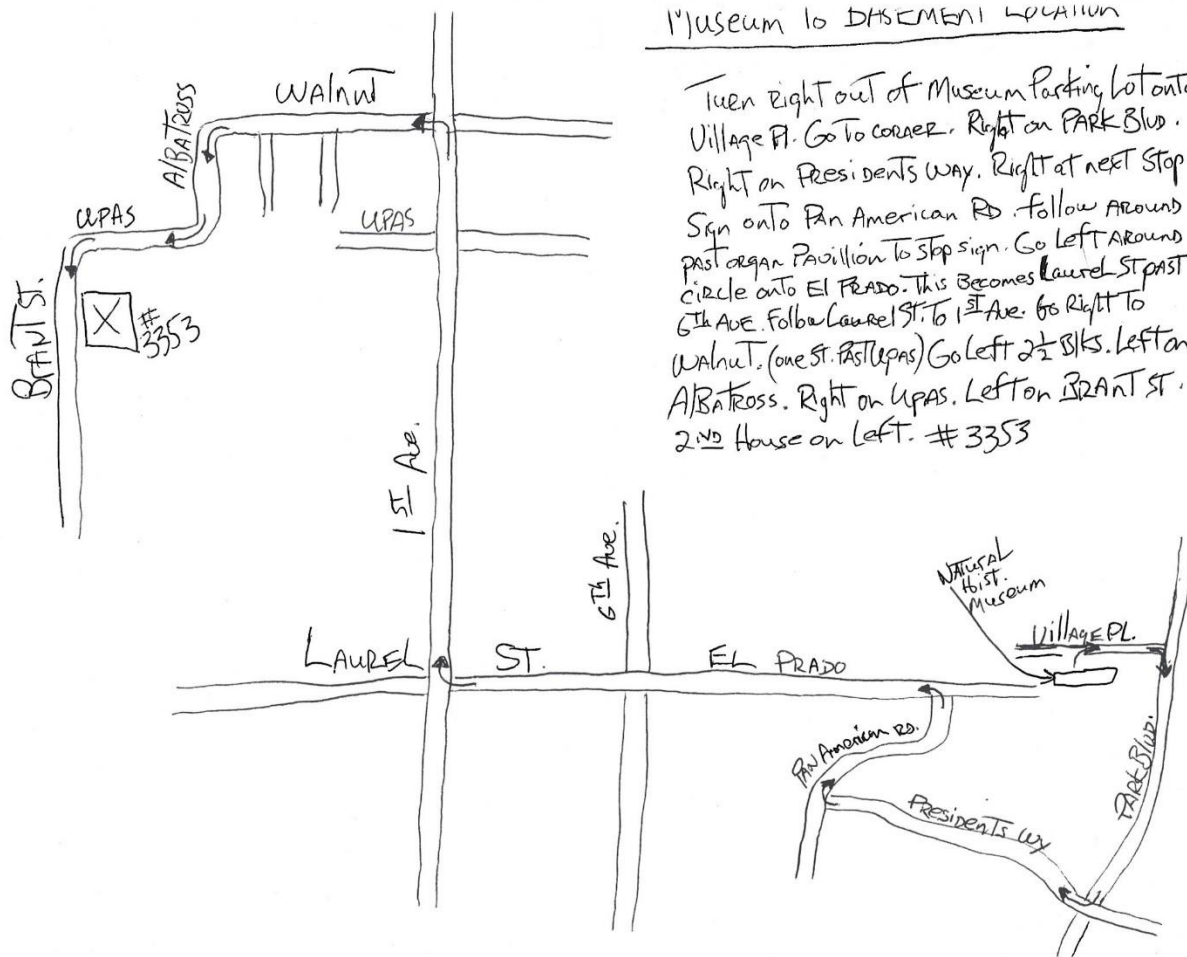
Location #1:

To Natural History Museum in Balboa Park

**From hotel, turn left out of driveway
turn left on Stadium Way
turn right in Front of Chevron
get in left lane for I - 8 West
Get on I-8 West, go about 1 mile to 163 South
Look for sign for I - 5 South/Park Blvd exit
Without taking I -5 south, get on I-5 south exit
and exit on Park Blvd
Follow Park Blvd sign to stop light
turn left on to Park Blvd
Left on Village Place
take first left into rear parking lot of
natural history museum**

from L.A.

**Take I-5 south to 8 east to 163 south
look for sign for I-5 south/park blvd exit
without taking I-5 south, get on I-5 south exit
and exit on park blvd
follow Park Blvd sign to stop light
turn left on to Park Blvd
Left on Village Place
take first left into rear parking lot of
Natural history museum
and exit on pak**



Here they converted a room in the Natural History Museum in Balboa Park into my office at Mohawk College. This did not take a very long time to film, and the action moved to a home in San Diego with a basement (to mimic Hank's childhood home in San Francisco).

Unfortunately I never got to meet Robert Stack since his part was filmed in a Hollywood studio at another time.

Back to Canada: I don't have any clear recollection of the time from here until returning home to Canada – a changed person, with a desire to find a way to reside in California. The year before I had made arrangements for an academic exchange with a person in England. Unfortunately, my children made it clear that they did not want to go. In addition, a college at Mohawk College told me that in fact he did spend a year in England on such an exchange, and his children made his life miserable. Thus, I cancelled all, but often wonder what would have happened if we had spent a year in Europe as a family. I did take all on a two - week trip to England and Scotland in the summer of 1994 – which was a success.

HORIZON TRAVEL
115 N FIRST STREET
BURBANK

CLIENT: FAUX/DAVID DR

CA

818 953-7200

INVOICE: 42382

PAGE: 01

16 NOV WE		UNITED TORONTO CHICAGO/OHARE	FLIGHT: 321 DEPART: 520P ARRIVE: 608P	CLASS: H		
16 NOV WE		UNITED CHICAGO/OHARE SAN DIEGO	FLIGHT: 1277 DEPART: 705P ARRIVE: 928P	CLASS: H		
20 NOV SU		UNITED SAN DIEGO CHICAGO/OHARE	FLIGHT: 594 DEPART: 123P ARRIVE: 715P	CLASS: H SEAT: 21E		

TICKET: 0161486815248
FARE: USD590.01

CLIENT: FAUX/DAVID DR

PAGE: 02

20 NOV SU		UNITED CHICAGO/OHARE TORONTO	FLIGHT: 252 DEPART: 845P ARRIVE: 1110P	CLASS: H		
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“Doc Hollywood”: When I arrived home and returned to work I was greeted as some sort of “conquering hero” or “celebrity”. The office was set up in such a way that there was an important star there (e.g., placing footprints on the floor all the way to my office). It was a wonderful time, and my colleagues did a fine job in playing suitable roles. The most “excited” individual, however, was my good friend Colin Gray who seemed jazzed to be represented on TV and having our shared experience presented in a “high profile” mode. Also, I was given the nickname, “Doc Hollywood”, and I freely admit to getting caught up in the mystique. As a result of this moniker I obtained a vinyl sticker with that name and put it on the tailgate of my truck.




DOC HOLLYWOOD WITH AN ADORING
GROUPIE THE NIGHT OF THE PREMIERE
OF HIS SHOW. THE FAMOUS PRINT IS
IN THE BACKGROUND. INCREDIBLY, THE




The above two photos were taken by Colin Gray. Others are best left in the album. Colin had a very unique sense of humour.

TV Show: We taped the show in November 1994, and the show “premiered” on 6 January on NBC and other networks.



INSIDE: YOUR COMPLETE GUIDE TO THE NEW SPECIALTY CHANNELS



Dec. 31-Jan. 6


1ST ANNUAL
Entertainer

Friday

7PM
8PM


Program grid is on P-110
January 6, 1995

COSGROVE/MEURER PRODUCTIONS
Invites You To Watch
UNSOLVED MYSTERIES
ON NBC
Date: 1/6
Time: Check Local Listings



Call Patric Walker
for your birthday forecast or
extended weekly horoscope

1-900-451-3250
\$1.25 per minute



TOUCH-TONE PHONES ONLY
IF UNDER 19, PLEASE GET
PARENTAL PERMISSION

P-112/TV GUIDE/HN

(53) NIGHTLY BUSINESS REPORT 7:30-8:00
Robert Kinsman, editor and publisher of Stock Pattern Recognition Service

(57) STAR TREK: THE NEXT GENERATION (CC) — Science Fiction 1:00 380235
A little girl (Nikki Cox) contacts Data when her planet is imperiled by a series of violent earthquakes and volcanic eruptions, and Wesley is put in charge of finding the cause.

(58) ROCKFORD FILES (CC) 1:00 925761
(CF) PERFECTO 3657780

DISCOVERY CA (CC) 1:00 396235

(FAM) BACKSTAGE PASS: BEAUTY & THE BEAST — Documentary 9:58-10:15

(MIX) FAX — Docu/Chilton 479032

(MIX) MOVIE (CC) — Thriller 1:40 — 5350187
"The Temp." Timothy Hutton.
[See 11 P.M. for details.]

(NW) EARLY EDITION (CC) 1:00 4374419

(SRK) CHEERS (CC) — Comedy 8:04-7:09

(TLC) PLAGUED — Documentary 1:00 213964

(TNN) AMERICAN SKYLINE — Magazine 14:59-9

(TSN) INSIDE SPORTS (CC) 8:37-9:32

(WGN) LOVE CONNECTION 14:36-31

(YTY) C.O.P.S. (CC) 3:20-67

7:35 **(TBS) WHO'S THE BOSS?** (CC) 4:00-1:06

7:30 **(2) (11) EXTRA** (CC) 8:77-4:235

(63) M*A*S*H 8:31
An immigrant marine (Stan Wells) needs a compassionate discharge

(63) (63) (11) ENTERTAINMENT TONIGHT (CC) — Magazine 5:59-8:35

(4) (63) (2) AMERICAN JOURNAL — Newsmagazine 27:57-59:58/525

(63) ROYAL CANADIAN AIR FORCE (CC) 5:01-5:15

(7) (63) (63) (35) JEOPARDY! (CC) — Game 8:41-9:15/1:01 6777084/1:09-98

(12) HARD COPY (CC) — Newsmagazine 28:77

(TV) MASTERMIND — Game 5:05-1

(23) WILD AMERICA (CC) — Wildlife 8:37-9:1

(24) (29) ROSEANNE (CC) 14:51-1:00:70
An unannounced visit by Roseanne's parents (Estelle Parsons, John Randolph) has the Conner house in an uproar.

(27) SIMPSONS (CC) — Comedy 12:57-9

(54) WILD AMERICA (CC) — Wildlife 4:17-28
Observing yellow-bellied marmots in the Rockies as they awaken from hibernation.

(CF) ROULET! BELLES OREILLES 34:52-3:22

(FAM) MOVIE (CC) — Drama 1:30 882457
"Spies." (Made for Cable, 1993) A 12-year-old (Shih Strong) uncovers a Nazi plot to assassinate President Roosevelt.

(MM) SPOTLIGHT: THE STRANGLERS 11:05-11

(MIX) MIKE McDONALD: MY HOUSE, MY RULES — Comedy 2:34-3:03

(SRK) COACH (CC) — Comedy 4:19-12:35

(TNN) COUNTRY NEWS — Magazine 8:56-9:70

(TSN) HOCKEY 3:00 9:55-2:41
Windsor Spitfires at Sudbury Wolves. (Live)

(WGN) JEFFERSONS (CC) — Comedy 8:19-9:02

(YTY) REBOOT (CC) — Cartoon 2:25-3:06

7:35 **(TBS) WHO'S THE BOSS?** (CC) 5:05-5:13

8 PM **(2) (11) (12) (63) UNSOLVED MYSTERIES** (CC) 1:00 205130254/38896/72254/949341
included: new evidence uncovered by a forensic pathologist in the death of a college student; the search for a suspect accused of killing senior citizens; a man's search for his younger brother.

(63) (63) RITA & FRIENDS (CC) 1:00 887733070
Musical guests include Bruce Cockburn, Lisa Brokop and Rawlins Cross.

(63) (63) SIMPSONS (CC) 8:16-12
Elizabeth Taylor passes, and regrets it, but Johnny Carson, Bette Midler, Luke Perry, Hugh Hefner and the Red Hot Chili Peppers come to the aid of Krusty when his show is canceled. (Repeat)

(4) (35) DIAGNOSIS MURDER (CC) — Crime Drama 1:00 4419769/1:67
Dr. Sloan (Dick Van Dyke) sinks his teeth into the murders of three men, including two of LA's most eligible bachelors, found drained of their blood. Jack Scott Baio.

The episode is found on You Tube and can be seen [here](#).

In addition, this appearance resulted in my own "Fandom" page, as seen [here](#).

Media Attention: Before the TV show aired, there were articles on the upcoming show that were picked up by newspapers such as The Hamilton Spectator, The Sun, The Haldimand Press, and Bracebridge Examiner. Some examples are shown below:

UNSOLVED MYSTERIES

TV takes to Dr. David's tale of mystery

HAGERSVILLE

Let's get one thing straight — David Faux is not a screwball.

He has a doctorate in medical sciences, he teaches psychology at Mohawk College and he's an affiliate staff psychologist at St. Joseph's Hospital.

He also runs an independent practice in forensic psychology, interviewing parents and making recommendations in custody disputes.

"I think of myself as a scientist," he says.

Now Dr. David fears people might think of him as the mad scientist.

"I'm a little worried," he says. "I have to be concerned about my reputation in the community."

Dr. David has always considered himself to be a common-sense practitioner of the sciences, never allowing fantasy to stand in the way of fact.

But he forgot his scientific training and followed instinct while searching his family tree — and it led him all the way to Hollywood where he will be featured in next week's edition of *Unsolved Mysteries*.

"I hope they won't lump me in with those people who say they've been beamed up by alien spaceships."

Dr. David was at the end of his limb while searching the Faux tree. He had some information from grandfather Claude, who came to Canada from England in 1907, and he picked up more from a researcher he hired in England.

"That was expensive," he admits. "That's why I have three jobs."

He continued with his own research and learned that many of his ancestors had served with the military, including Charles Faux, his great-great-grandfather.

"He was with the British military," says Dr. David. "He served in Pakistan and England between 1837 and 1857."

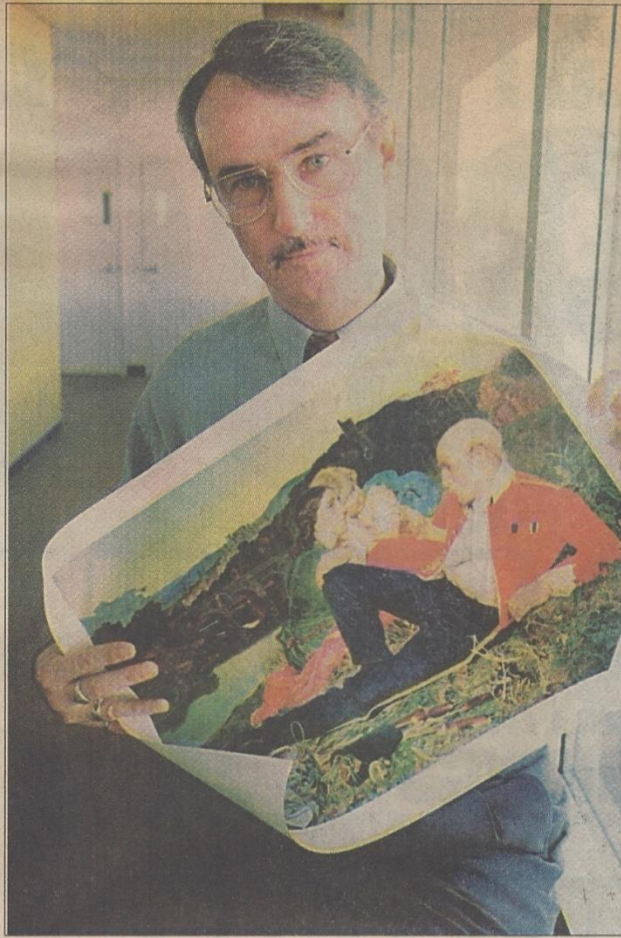
Dr. David was hoping to find a picture of his great-great-grandfather, but decided that would be a wasted wish.

"I thought it would be neat, but I knew it was impossible. He was only a sergeant and it was only the famous who were painted."

But he checked logic at the door each evening and allowed his mind to conjure an image of his great-great-grandfather in uniform.

"I defied all scientific logic in this matter," he admits, "and the image I came to formulate was a family portrait."

He went to England in 1987 with Colin Gray, another Mohawk teacher, and decided to poke around studios, libraries and museums. They were in a medieval castle when he moseyed



Mike Hanley, The Spectator

Dr. David Faux with the painting that started it all.

over to a room which houses the Norwich School of Art.

"I came to a grinding halt. I was haunted by what I saw. There was a humongous painting with all the colors of the rainbow. And there was a man, in uniform, with the identical features of my grandfather."

The man was wearing a red jacket with three stripes on the sleeve and three ribbons sewn to the chest. He was reclining along the banks of a Norwich river with a young woman and a young child.

The painting was dated 1860, about the same time Charles would have been living in Norwich. The three stripes indicated the man was a sergeant, just like Charles. And he knew his great-great-grandpa had married a much younger woman.

"He was the original Jerry Lee Lewis. His wife was only 14."

The child looked about three, the same age his great-grandfather would have been in 1860.

The art school was selling copies of the poster along with post cards.

'This is incredible'

"I said to myself, 'This is incredible,' and I bought some posters and a bucket of post cards."

He returned home and decided to check the ribbons, used to hold medals.

"I had to know how many ribbons my great-great-grandfather was awarded, so I called the researcher in England.

"He called back to say he'd been awarded one medal and that was for



Mike Hanley

long service and good conduct.”

Dr. David was not convinced and went to a Toronto reference library where he found a complete list of the men awarded medals during Queen Victoria's time.

“Lo and behold,” says Dr. David. “He was awarded medals for the Sutlej and Punjab campaigns. Those two and the long service medal make three.”

The doctor knew he'd found his man and told a friend who was writing a book on psychic roots.

The story made his book and piqued the interest of a writer from NBC's *Unsolved Mysteries*.

He had telephone interviews with the writer, director and producer.

They wanted him to call it a psychic find but he prefers to call it a lucky coincidence.

“I suppose it could have been my grandfather guiding me, I just don't know.”

No matter, they sent him a plane ticket for Hollywood.

“They treated me like a king.”

They rented a Victorian manor in San Diego and re-created the Norwich castle, complete with a blow-up of the poster.

They rented the second floor of the Museum of Natural History and re-created the Toronto library.

“You should have seen the trouble they went to, they had mobile homes set up, moving vans, generators and all kinds of stand-ins — being paid \$75 just to walk past the camera.

“And all that for little ol' me — the country boy from Hagersville with Hollywood knocking on his door.”

Dr. David feels the show went well and suggests it might lead to another career.

“I firmly believe it will lead to other work in Hollywood,” he says.

“Maybe writing, acting or with talk shows.”

His story will be included in the Jan. 6 show that can be seen at 8 p.m. on CHCH.

“I want my friends and relatives to know. They might want to set up their VCRs.”

If you have a story from Glanbrook, Ancaster, Dundas or Flamborough, call me at 526-3299.

OARD 526-4660



UNBELIEVABLE ... Hagersville's David Faux holds a picture he believes is of his great, great grandfather, Charles. He found it by fluke in England.

— CP

Playing a hunch to solve mystery

WEATHER

High
-10/30F

MAP ● PAGE 30

the
Saturday

SUN

Juniors in big BOUNCE win
CZECHS: P. S2

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So long, '94

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Lotto happy!

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ANTHONY GIUFFRIDA

Subsequent Events: As the “hype” died away, I became convinced that my “destiny” lay in Southern California. I moved there in the Fall of 1996, and since 2009 have split my time between my home there and one I purchased in Caledonia, Haldimand County, Ontario.

Addendum:

Copy of “Autumn”: The painting “Autumn” by Frederick Sandys, dated 1860, hangs in the Art Gallery of the Norwich Castle Museum. A copy of said painting is shown below:



The Three Medals: Early in 2022, “out of the blue”, a collector in Norwich informed the author that he had purchased the three Charles Faux medals from a pawn shop in Norwich. Furthermore, he also purchased the other four medals in the set (and the four accompanying miniatures) – those awarded to the brother – in – law of Sgt. Charles Faux, Brevet – Major Francis Williams. The Williams medals, and presumably the Faux medals, were inherited by Francis Warren Faux, the eldest brother of my great grandfather Robert Faux. The collector kindly thought that the Faux medals belonged with the Faux family member (the author) who had written a detailed study of the sitters seen in “Autumn” as found [here](#), which was submitted to the Norwich Castle Museum. I purchased the medals from this gentleman, and so the 3 medals earned by Sgt. Charles Faux (his name is engraved on the edge of each), now in the possession of the author, are seen below:



The medal on the left was for the Sutlej Campaign and includes a silver bar for participation in the Battle of Sobraon, the one in the middle for the Punjab Campaign, and the one on the right for Long Service and Good Conduct. Obverse above, reverse below.

This acquisition is again in the “almost too good to be true” category. I had “fantasized” of one day obtaining the medals but considered locating them to be highly unlikely. So, as with the painting, these precious items of inestimable worth (the ultimate in heirlooms to a family historian) seemed to, against all odds, “magically” fall into my lap. Perhaps there is something to Hank’s assertion that we are often guided by “mysterious forces” (for example the unseen hands of our ancestors) to find what is waiting out there. Objectively the probability of finding a very famous painting depicting the likeness of an ancestor who was a sergeant in the British Army in Victorian times as well as his wife and his child (both also my direct ancestors); having a large framed copy of the painting on my living room walls (in both homes); then being in receipt of the three medals and ribbons from which small swatches of each ribbon were cut to be sewn onto the uniform and shown in said painting seems highly improbable. Then, factoring in how ultimately, thanks to Hank Jones and the TV show “Unsolved Mysteries”, these finds ultimately changed my life in a dramatic fashion

Dr. David K. Faux
Los Alamitos, California; Caledonia, Ontario
16 December 2022; 15 March 2023