

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN  
June 21, 1962 SECTION D

## Potpourri

by ROBIN BAHR



Only in the fairly recent past have crafts again become accepted as a serious art form in this country. Earlier this was not so, but with the Industrial Revolution creating objects with one's own hands came to be regarded as a little better than manual labor.

Slowly, since the turn of the century, public and artistic attitudes have changed. Crafts have increased in production and earned in quality. Experimentation with materials has expanded the scope of creativity. And crafts have come to affect the direction of other arts.

THE ARCHITECT has fared increasingly to the craftsman for decorative wants in design. The housewife has come to care so much about the look on the coffee table as she does about the painting on the wall.

Artists, like Picasso, are creating a renaissance in words, metals, and fabrics as well as they create paintings.

One of the forces behind this development has been the American Craftsmen's Council.

Created in 1919, largely through the efforts of Mrs. Van derbilt Webb, the council established a Museum of Contemporary Crafts in New York and the school of American Craftsmen (part of the Rochester Institute of Technology), publishes the magazine "Craft Horizons", and conducts a variety of educational programs to improve public taste and artistic standards.

AT CRANBROOK last weekend for a conference of the North Central Region (one of the six national divisions of the organization). Mrs. Webb spoke glowingly about this region ("the most prolific area of crafts in the country") and about the virtual renaissance of crafts throughout the country.

"This is not true everywhere," she said. "What has happened to crafts in this country through mechanization and industrialization is happening throughout the Asian world right now."

"But," she added, "the desire to create beauty with one's own hands for use or decoration is instinctive to man and will reassert itself in Asia as the cycle comes full round."

TWO BIRMINGHAM chess players, Fred Bahr and Herbert Fisher, matched wits with Grandmaster Samuel Reshevsky a week ago Sunday. They didn't win their games, but it was close, very close—on the way.

Reshevsky, former of Western U. chess champion, undertook setting the world's record for simultaneous play that afternoon by challenging an expected 100 opponents. Only 45 players appeared. But at that, it was fascinating and utterly amazing to watch a man play 45 chess games at one time.

(See POTPOURRI, 2-D)

## Southfield Resident Art Gallery Opens To Judge Singers

A Southfield man will be one of the judges in the semi-finals of the Belle Isle Vocal Auditions Monday. He is Harry Langford of 17671 Magnolia Parkway, Southfield.

Judges will choose 20 finalists. The grand winner of the contest will receive \$200 and will sing with the Detroit Summer Symphony Orchestra, while nine runners-up will perform later in the summer with the Detroit Concert Band.

## Art Gallery Opens At Elm and Maple

A new gallery has opened at the corner of Elm and Maple Streets. The proprietor is Aarvold Hansen, who formerly operated the Grand River Art Gallery at 7422 Grand River.

She will do framing and take orders for paintings in any medium. Miss Hansen was born in New York City but was brought up in Europe. She has studied in Bonn, Dusseldorf and Vienna.

## Group Brainstorms Architect's Problem

See Photo, 7-D

Members of the north central region of American Craftsmen's Council held their annual conference here last Friday, Saturday and Sunday.

Theme of the conference was "Craftsman - Architect - Client," in which the problem — the establishment of the interior of an historical building — was presented by Alexander T. Stewart, vice-president of the Church of the Resurrection, Clarkston; Joseph P. Dowski, Birmingham architect; and Richard Thomas, head of the metalworking department of Cranbrook Academy of Art.

SOLVING THE problem required the services and products of the ceramicist, the weaver and the metalmith.

Participating craftsmen invited students to join them, thus encouraging young craftsmen and students to participate and also providing them an opportunity for inquiry into the theory and practice of inter-related problem solutions by established artisans," according to Thomas.

Metalworkers participating with Thomas were Brent King, Southern Illinois University and E. Dane Purdy, Milwaukee - Downer College. Working with weavers were Glen Kaufman, head of the Cranbrook Academy of Art department; Katherine U.S. Central Michigan University; and Eileen Auvil, of Romeo.

On ceramics were Mrs. Patricia Eden, Indiana State College; John Stephenson, University of Michigan; and James F. McKinnell Jr., State University of Iowa.

CRAFTSMEN - guests taking part were Heikki Seppa, Art Center School, Louisville, Ky.; Jean Perschbacher, Cranbrook Academy of Art (metalmith); Gloria Sample, Indiana State College; and Lauri Halberg, State University of Iowa, ceramicists.

Others were Adela Akers, Cranbrook Academy of Art, and James Quirk, Central Michigan University, weavers.

Principal speaker at the conference was Arne Lahti, designer, School of Art and Architecture, at the U. of M.

## Local Best Sellers

FICTION  
Ship of Fools—Katherine Anne Porter  
Golden Rendezvous—Alistair MacLean  
The San Franciscans—Nican Bash

NON-FICTION  
Dictionaries—Webster Collegiate  
The Rothschilds—Frederic Morton  
Education of a Golfer—Sam Snead

## Local Man of Music Guest Conducts at Organ Installation

Graham T. Overgard, 2340 Walnut Lake Road, was a guest conductor at the recent installation of the grand concert electronic organ at Ferris Institute.

Overgard is professor of instrumental music at Wayne State University and has earned a prominent niche in music at Ferris Institute. He is composer of "Ferris Fiddler," the institute's alma mater, and "Fighting Bulldog's," its loyalty song.

In recognition of these and other contributions to Ferris and the world of music generally, he was awarded an honorary doctor of laws degree by the college in 1959. Overgard is considered one of Michigan's foremost resident composers.

## Local Artists Represented in State Exhibit

Reviewed by JERRY HAYS

The 52nd exhibition for Michigan artists opened in May—with several local artists represented—at the Detroit Institute of Arts with the cry of sabotage going through many of the local art circles.

Many of the show's regular contributors had been turned down. The rejectors formed their own exhibition which they called the "Salon des Refusés" after the historic 1862 showing in Paris by the Impressionists.

I did not see the Salon des Refusés show. So I am unable to assess the validity of the judges' decision to exclude these paintings, but the 52nd exhibition of Michigan Artists is on the whole the poorest I have ever seen.

THE JUDGES, Adja Vinkler, a New York painter, a not Gabriel Kohn, a Sarasota sculptor, have selected primarily abstract expressionist paintings. This is by far the most prominent trend in American art today and has been well represented in the exhibit for the past five years.

I felt that, as a group, the paintings were... (See EXHIBITS, 4-D)

# Musicians in Franklin Band Blow up 'Storms of Music'

By NITA HARD Staff Writer

"They don't ask, 'Mama, do I have to practice?' Not in Franklin. The question is more apt to be, 'Dad, do you have to practice—again?'"

The reason? Dear ole Dad—or in some cases, Mom, herself—bustles out the door practically every Monday night for band practice. Toting pre-war instruments, many of which hadn't been used since high school days, they join fellow musicians at the Franklin Community Church.

There, in a large, low-ceilinged room, the aggregation blows up a storm of music each Monday night.

SITTING IN the hard, straight-backed chairs for two or three hours at a time, enveloped in harmony, they huff and they puff.

Music is the common denominator that brings engineer, salesman, housewife, surgeon, dentist, sexton, preacher and student together. There are about 14 members but the number doubles when word gets around that the band is scheduled to play for some public function.

SPONSORED BY the Franklin Community Association, the Franklin Band, under the direction of Dr. Conrad Lam, made its debut about five years ago.

They appeared then in the annual Roundup parade in September. It was the first time the villagers had heard such music for over a generation.

The somewhat unexpected appearance of the band delighted the crowds that lined Franklin Road that day. Since then, the band has become an integral part of every important community function.

IT HAS PLAYED at opening ceremonies, dedications and strawberry festivals and marched in the annual Roundup. It was a smash hit in the Franklin Village Players' original production "Please Don't Drink the Cider."

Through the years, many talented members of the group have left the community but new talent has come along to fill the vacant chairs. The group's distinguished director, Clarinetist Bill Ellison is largely responsible for the organization of the group and for its "bookings."

Ellison not only found George Gross, sexton at Kirkwood-Hills who once played for Germany's 17th Cavalry, but Bill also induced former Michigan State University and Air Force cornet artists to join the band.

The slim, attractive mother of four children, Mrs. Lam has been playing the drum ever since she was a girl in North Dakota. A "Monday night" regular, she rejoined in the recent addition to the band of new member, Mrs. Mary do Bickhart, who plays the saxophone, the band.

The percussion section has been enhanced recently by the Rev. Hugh White, pastor of the Franklin Community Church. He handles a mean snare drum—and comes to the band after a 26-year long recess from the skins.

THOUGH SEVERAL of the band members live outside the Franklin area, most of its strength comes from village residents. And when a mainstay like tuba player Jack Skoels is out of town, youngsters like James Mitchell pitch in. Young and old alike—student, salesman and housewife—all pitch in to add a new note to Franklin community life.



Warming up for another practice session of the Franklin Village Band is the Rev. Hugh White on snare drums and Jim Mitchell with the tuba. They are joined by Ron Nightingale on trumpet and Bill Ellison with the clarinet.

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## Assemblages Show Emotional Experience

By MALCOLM MORAN

The art of assemblage is a consistent, valid and growing art technique. Nevertheless it is not necessarily more profound than the systematic selection of related items through the use of the seventh overhead sense.

Good. The consistent application of Michaels' universal visual statement over on his highly automatic, unconscious and emotional aesthetic

decisions and luckily for us all, they are uniquely beautiful.

HIS FIRST GROUP of North-west impressionistic paintings had this same consistent expanding quality, up through his assemblage of today, and into his really great paintings that show indication of coming tomorrow.

As I was having a private tour

of Michaels Birmingham studio, we chanced upon a "fanny". I might add that Glen also has a highly developed sense of humor. He remarked to me that his visual consistency is recorded on canvas like the evolution of the "Dugney Fly"—with every painting he should be precisely having been done at the right time.

OFTEN IT IS so much easier for an artist to go back after he has arrived and maturated and paint these little gems. It makes easier walking for the critics and makes for a fine retrospective at the Whitney during the sunset years.

A fellow Northwest, Eileen Auvil, joins Michaels at the Little Gallery for this show.

Eileen is a sculptor and weaver. Like Michaels, she uses basic materials and colors with a visual freshness, and constant eye for new methods and materials.

MRS. AUVIL is constantly trapping accents of milkweed, wood or straw texture, spinning around them as a spider entangles a fly in its gossamer web.

Every strand seems to have a function and all are traced and retraced through each delicate hanging construction. Eileen is an authority on the gathering and preparing of primitive vegetable dyes. Her colors are not harsh and alkaline but warm, earth colors.

They all fall into harmony like the colors around an old farm.

EILEEN'S wonderful little bronze bird on a plain egg is just right in humor and form and brings one back to the early Morris Graves, before the mechanization of the country drove him to Ireland.

The show which began Sunday with an invitational preview. The exhibit will continue through July 14. It is open to the public from 9 a.m. until 6 p.m., on Tuesdays through Saturdays.



How do you like this work of art? Glen Michaels might be asking Eileen Auvil as he shows her one of the exhibits now being displayed at their art show at the Little Gallery on West Maple Street. The show opened Sunday and will continue to run through July 14.