

Exhibit

(Continued from 1-D)
is also strongly designed and textured.

The geometric design of a hand woven cotton apparel from the Yoruba tribe in Nigeria employs stitched and woven elements seen into an elegant fabric of restrained color. The Nigerian Batik, Indio blue on cotton sheeting for apparel use has a stunning sense of scale, varying from small textural

dots to watermelon size central designs.
OTHER FABRICS from the less industrialized nations are a bright colored primarily apparel fabric of silk, indigenous to India and a cotton from India combining clustered intricate designs opposed by a vast open space of a single color. They display a personal feeling for weaving as an art form.
A fabric from Bhutan is a heavy wool apparel felted and dyed to give warmth and bulk. The range of color and design shows that it is intended to give more than body comfort.

mons, to a more modern anonymity, such as "Staff Design" and company names.
Pabbling weaving to an extreme, Kimberley-Stevens (U. S.) displays disposable artists, or rather, disposable fabrics of cellulose laminate reinforced with non-woven nylon serim.
TAKING A different viewpoint, both David R. Campbell, director of the Museum of Contemporary Crafts, and Jack Lenor Larson, a weaver and selector of this show, emphasize the importance of an alliance between the hand craftsman and industry.
Campbell states that the designer-craftsman who accepts the marriage "contributes greatly to the needs of many without losing his identity as an individual artist."
Some of the acknowledged hand weavers in the show have fine pieces on display: a linen easement fabric by Anni Albers, a decorative grill by Kay Skimachi, a sisal rug by Ruben Eskonjan and Jack Larson, a striped double cloth with a great range of color by Ted Hallman and a jacquard figured damask by the painter-designer William Scott of England.

BRIDGE in BIRMINGHAM

By RUD MAYBAUM
Southern Michigan
Bridge Association

As president of Southern Michigan Bridge Association, I would like to invite Birmingham residents to attend our Section Bridge Tournament tonight, tomorrow night, Saturday and Sunday. The games of tonight and tomorrow will be at the Elks Temple in Pontiac. The games on Saturday and Sunday will be at the Air Way Lanes on M-59.

One of the features will be Al Sobel, the director of all games, who is internationally known as "the greatest."
If you are interested in bridge but feel that you do not care to play I can arrange for you to be a "kibitzer" at no charge and set your chair so that you may observe the play of life Masters; if you desire to play but are afraid of playing against these top players, we will arrange for you to play against others who have had the same background as yourself.
If you were at Ed Clarke's recent Master Point game at the Birmingham Y.M.C.A. you will remember today's interesting hand played by his son, George.
North and south vulnerable.

NORTH			
▲ 8 5 3 3			
♦ 8			
♣ A 10 7 5 4			
♠ K Q 7			
WEST			
▲ K 9 4			
♦ 10 5 2			
♣ K Q 3			
♠ 8 5 2			
EAST			
▲ 9 7 2			
♦ J 4 3			
♣ 8 6 2			
♠ 9 6 3			
SOUTH			
(dealer)			
▲ A J 10			
♦ A K Q 9 7 6			
♣ 7 6 4 3			
♠ A J 10 4			
The bidding:			
SOUTH	WEST	NORTH	EAST
2	pass	3	NT
3	pass	3	NT
4	NT	pass	5
5	NT	pass	6
6	pass	pass	pass
Opening lead: K			
It was George's opening bid of two hearts that gave him this top board. Many didn't see it that way, but we must approve of this bid. North's positive response of three diamonds, places this hand at slam and his subsequent rebid of game at no-trump cannot be passed. It is true that this hand will make six no-trump as well, but it is not recommended.			

Recent winners in Birmingham tournaments include Bill Axler and Jim Crab; Norma Keller and Mary Melchie; S. Berger

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ASIDE FROM these and many other hand loomed materials the contemporary machine woven fabrics from India are shown as well as mass produced examples from Japan, Italy, France, Finland, and the U. S.
The labeling categories identifying each object seem to tell us something more about the contemporary direction of weaving. They range from Indigenous-Nigeria of India, to Traditional-Thailand, to individual artist's names, to Anonymous.

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THE INTRODUCTION to the exhibition (which is well hung throughout) states: "Fabric is construction. It provides insulation and comfort as well as personal and environmental privacy. Sometimes it is art, sometimes it is ritual and symbol. Fabrics are one of the world's largest industries, approximately as old and almost as universally practiced as agriculture and housing."
This is Glen Kaufman's first year as head of the weaving department of the Cranbrook Academy of Art. His one-man show of rugs and carpets includes work done this past year.
Kaufman is strongly aware of the illusionist tradition of tapestries.
"We can still create tapestries," Kaufman says, "but my technique is the traditional one of reproducing a painting. I work mostly with two colors and slight variations on them. While my tapestries are double-woven and one of them here is meant to be reversible. That's why I have it free hanging in the middle of the room."
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HIS FREE hanging tapestry, 18 inches wide by 72 inches high, uses a design of four circles of various colors and weaves on contrasting squares. (The circle or ellipse figures in most of Kaufman's tapestries.)
The design is brought out by small white dots, building tones of gradations through their concentration or scattering. Grey or black and brown backgrounds are the foil for his swirling designs of white or dark gold dots.
Two of the larger rugs by Kaufman are striped flossa wool, in dark but bright colors. A smaller rug of a smoother texture uses the deep siled black flossa wool across one side.
Kaufman's yarns come from many places. The black flossa is from Canada, the handspun comes from Mexico, other yarns used in the rectangular designs of the rug are from the U. S. In a small white rug, with an angular orange design, Kaufman mixed a small amount of natural linen yarn in with the white wool and the orange, to give a subtle variation of color.

and B. Wilder; Yale Kerby and Tom Batton; Olive Swartzwelder and Mae Esch; Dr. and Mrs. G. Walper; H. R. Moore and V. H. Rigotti; Dorothea Berst and Elz Metcalf; Keith Kelly and Keith Anderson; Ann Osborne and Nancy Keene; Mr. and Mrs. Burt Mann; Tuckie Stinson and Hugh Stevenson; Joan Distler and Grace Miller.

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