

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN
January 24, 1963 Sec. D

Outlines How to Buy Art for Profit's Sake

By EVELINE OEN
Arts Editor



CHATTING BACKSTAGE about their respective art collections before last Thursday's Birmingham Town Hall are lecturer Marshall Fredericks, Fredericks introduced Richard H. Rush (left) and local sculptor artist Robert Thom did so on Friday.

Persons interested in art as a "get rich quick" scheme received a few pointers from Richard H. Rush, Birmingham Town Hall lecturer last Thursday and Friday.

Rush, speaking on "Art as an Investment" (also the title of a book which he has written), related several tales of spectacular "doles" which he had made and laid down a few guidelines for persons interested in purchasing "objets d'art."

RUSH, an investment banker who has an art collection estimated to be worth a half million dollars, said:

Don't lay out more money than you should. Pay only the going market price.

You can bargain.

You must know paintings and get opinions of experts on them before buying.

Discoveries are possible and are made all the time.

Buy quality. Only by looking at works will you be able to tell what is by a "master" and what is a "school painting." You must visit museums and study the "schools" and artists which you are interested in.

The "art trade" followed the normal rules of economics, Rush answered succinctly, "it follows it to a 'T.'"

"The market depends upon what's in demand," he said, noting, "The price of a particular painting will not vary appreciably no matter where it is sold."

FACTORS UPON which the price of a work of art depends, according to Rush, are the artist, whether it is typical of the artist, the subject matter, its size and its condition. (Promotion by a gallery of a young, unknown artist is an exception to this, he said.)

Rush said he had noticed that prices for various "schools" tended to move in unison over the years and that prices of "the schools" for the better known artists tended to increase more rapidly than for

the lesser known artists as the popularity of a particular "school" increased.

DURING HIS lecture he showed graphs on which he had plotted the increase in market value on various "schools" of art in the period from 1955 to 1961. ("The 'Moderns' gained most as a 'school.' Picasso as an individual.) He also had plotted the "art market" against the stock market showing a close relationship between their ups and downs.

Asked if he anticipated any changes in the present distribution system in the "art trade," he said he felt there would probably be an increase in the importance of the auction as an outlet for domestically-produced work, but did not see it depend on what it is.

(See OUTLINES, 3-D)

Couple to Seek Out Art During Tour Around Globe

Gathering materials for his art classes at Bloomfield Hills High School will be a prime objective for Donald Dennis as he and his wife leave Tuesday for a seven-month, round-the-world trip.

Mrs. Dennis is also a teacher at Bloomfield Hills.

They will send weekly dispatches about their travels to The Eccentric, which will be printed in the Arts of Living section.

The two are looking forward in particular to seeing the ruins of Angkor Wat in Cambodia and the Aswan Valley in Egypt.

Spain, where they will stay for about six weeks.

During their stay in Spain, Dennis plans to sketch and paint—and teach his wife to do the same—besides practicing his Spanish. (Prior to coming to the Bloomfield Hills school system eight years ago, Dennis taught high school Spanish and art in Traverse City.)

FROM SPAIN, they will head north through France to Paris, thence to Belgium, Scandinavia and back to northern Germany. From there they will fly to London and back to the U. S.

Mrs. Dennis is especially looking

forward to traveling within the continent, meeting the people, visiting as many homes as possible and seeking out the local color.

Dennis hopes to record this—the customs, the feelings of the people—on film and by means of sketches.

THE COUPLE met when they both went on an Oakland County Teachers' tour of Europe during the summer of 1960. They had previously taught in the same school system for two years but had never known each other. They were married in December, 1961.

"WE HAVE plane reservations scheduled both in and out of Saigon, but sometimes the plane must fly on," said Dennis. "They are having a little stir of an internal nature over there."

In Angkor Wat and nearby areas are the visible remains of the Khmer civilization which flourished from about 800 A.D. until it abruptly and mysteriously ended in 1432. The ruins were discovered in 1861, but excavating in earnest did not begin until 1907.

In its heyday, the splendor of the civilization is supposed to have rivaled that of Babylon, according to Dennis.

THE COUPLE is also looking forward to viewing and recording on film the remains of ancient Egyptian civilization in the Aswan Valley soon to be covered by backwater from the Aswan Dam.

"The ruins should be covered with water by 1965," said Dennis, "even though the whole project is not scheduled for completion until 1970."

THEIR ANTICIPATED itinerary is Hawaii for two weeks; Japan, two weeks; Formosa, 75 days; Manila, the Philippines, four to five days; Singapore, four to five days; Bangkok, Saigon and Angkor Wat, one week.

India, 12 to 14 days; Pakistan, four to five days; Egypt (Cairo and the Aswan Valley), 10 days; Beirut, one day, Istanbul, 10 days; Athens, one week; Rome, one week; Venice, one week, and Berlin, three days.

THERE THEY will pick up a car and then drive through Switzerland and Northern Italy to

EXPLAINING TO his wife Margaret how to use a motion picture camera is Donald Dennis, Bloomfield Hills High School art instructor. The Dennises have already packed nearly 30 pounds of black and white as well as color 16, 35 and 120 millimeter film on which they hope to record what they see on their trip around the world.

He will also write occasional dispatches to The Eccentric.

MOST MEMBERS of the project will teach English mainly by means of pictures and notes of the country, 80 per cent of whose population is illiterate.

A few others will work with refugees from Mozambique who are now living in Tanganyika.

Louis Beer, a 1962 graduate of Cranbrook, went to Germany under the American Field Service program between his junior and senior years.

Beer is the son of Mr. and Mrs. Howard L. Beer, 4740 Burnley Drive, Bloomfield Township.

Harvard Freshman To Teach English

A 17-year-old Harvard freshman from Bloomfield Township will spurn the traditional concept of where Eastern seaboard students are supposed to spend their summer vacations, and will, instead, visit Tanganyika.

There he will teach English, along with 19 fellow Harvard-Bardcliffe students on "Project Tanganyika."

He will also write occasional dis-

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"THERE ARE 120 tribes in Tanganyika, all of which have their own languages," said Beer.

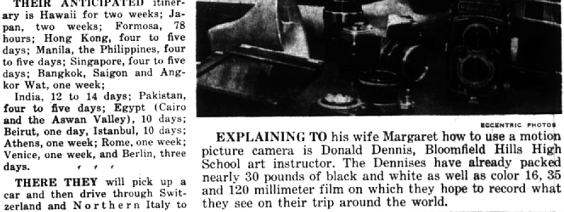
"The group will speak in their second tongue—"Swahili," he said.

"Swahili" is spoken all up and down the African coast. It was invented and introduced by traders about 1890," he explained.

Beer felt his greatest personal satisfaction from the project would come in seeing the people learning English.

"It's difficult to imagine people unable to communicate outside their own little area," he said.

STUDYING "SWAHILI" so that he will be able to teach English in Tanganyika next summer is Louis Beer, son of Mr. and Mrs. Howard L. Beer, 4740 Burnley Drive, Bloomfield Township. The 17-year-old Harvard freshman, with 19 of his classmates, will head for Africa June 18.



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Religious Leaders Discuss the UN at Community House

A Catholic priest, a Jewish rabbi and a Protestant minister will all take part in a program entitled "Religion Talks—Look at the United Nations" at the Birmingham Community House at 8 p.m., Jan. 31.

The affair, which is open to the public, is being sponsored by the Oakland County chapter of the American Association for the United Nations.

Guests will be Father William J. Murphy of Shrine of the Holy Flower, Rabbi Leon Fram of Detroit's Temple Israel and Rev. McKay Taylor of Birmingham's Northwestern Presbyterian Church.

Show Landscapes Artist's World

Reviewed by MARY MESHERRY MARKER

In a world in which modern painting all too often means four jagged black lines detouring across an otherwise naked canvas titled "Landscape of the Soul," Milton

Kennitt's one-man show at Jacobson's gallery is a delight.

Running until Feb. 2, the show offers for view and for sale oils and watercolors, drawings and woodcuts. And in all these categories Kennitt portrays the recognizable landscape of the world in which he lives.

It is, for the most part, a happy world, and the artist views it with imagination and humor and applaudably varied techniques. He uses clean, fresh colors which aim as much at evoking emotion as depicting subject matter, and his brush work ranges from delicate points of color to flat, blocky masses.

of Kennitt to capture the flavor of a moment is "The Secret," a study of two small girls—heads, hands, and arms—which distill the excitement of shared, whispered, forbidden knowledge. The teller of the secret, hand to mouth, is luminous blue-gray, a color with more

String Ensemble To Give Concert At MSUO Friday

The Detroit Arts String and Percussion Ensemble, made up of the Detroit Symphony Orchestra, will give a concert at 8:15 p.m., Friday at MSUO.

The concert, of works by Beethoven, Bartok and Coltrane, is part of the Oakland-Community Arts Council Lecture Concert Series.

The ensemble is composed of Clark St. and James Waring, violins; David Ireland, viola; William Horvath, cello; Frank Sincio, bass; and Salvatore Rabbinio, percussion.

Gallery Announces Show for February

The Balogh Gallery will feature in its February exhibit the works of faculty members of MSUO and Wayne State University art departments. The show will open with a reception from 1 to 6 p.m., Feb. 3.

Representing the MSUO fine arts department are John C. Galoway, Sonia Chasit and John L. Beard; from the MSUO continuing education art department are Renee Kaupit Radell, Lloyd Radell, Mary Hentony and Charles E. Balogh; from Wayne State are Frank E. Pitney and George Zambrycki.

THE STUDIES of nature, principally landscapes around Georgian Bay and portraits of birds, are probably the least compelling part of the show, although one small canvas, "Misty Island," has a delicate nostalgia that tugs at the viewer, and an even smaller canvas of a savvy, laughing-at-the-world kingfisher is witty without slipping into caricature.

The studies of Detroit—the river line, the old court house, the first art institute, an old street car, the original David Whitney Building—were lovingly done and ought to win Kennitt his own key to the city.

BUT IT is the scenes of Ann Arbor that—for me—carry the greatest emotional impact. Undoubtedly this is because in each

(See SHOW, 3-D)

4th Graders See Van Gogh

By IRMA DAVIS
Staff Writer

Van Gogh painted people most of all and he painted other lively things.

No critic ever said it better than this nine-year-old, Franklin School, fourth grader who last week attended the Van Gogh exhibit at the Detroit Art Institute with 27 classmates, 6 mothers and 1 teacher, Miss Dolores Maylone.

The lines of people waiting to see the painter's work were long and we eyed our diggy charges with some apprehension.

We needn't have worried.

Van Gogh's magic brush captured them and their restless, restless melted away. While adults spoke of composition and quality, the children confined their critiques to "that's neat" and "that Van Gogh was some painter."

BEER PLANS to major in government, with a possible concentration in African affairs, and may try to enter the state department after he is graduated.

Composer's Talk Delights Hearers

Reviewed by ISABEL HIMELHOCH

Henry Cowell wrapped himself up in a delightful concert on Jan. 16 and presented it to the Cranbrook Music Guild. It was one of the most stimulating evenings that

the membership and their guests have ever spent.

Cowell's marvelous sense of humor brought gales of laughter ringing through the rooms of Cranbrook House, and his enlightening comments on himself and his music were as invigorating as the zero degree temperature that his audience braved to hear him.

COWELL, who is internationally renowned as a composer, pianist, and lecturer, glibly informed his captivated gathering of his favorite subject, namely himself, in an "Autobiography of a Composer."

He was born in 1897 in San Francisco of Celtic and American heritage, and at the age of five—started violin lessons with a teacher 70 years his senior.

His basic foundation was started mainly with such classical composers as Haydn and Mozart, and was daily exposed to Tennessee mountain folk music from his mother, and Irish songs of the past from his father.

ALONG WITH this background, he was introduced to Oriental music, for his playmates consisted of youngsters from various parts of China and Japan, and it was an everyday occurrence to sing little songs in native tongues for amusement.

After the San Francisco earthquakes, the Cowell family crossed the country, and with the change of terrain also came a change in Cowell's interests in the music field. Composing, the great urge to create, became his foremost drive, and 1963 marks his 60th year as a composer.

BECAUSE OF his great feeling for Oriental music, he insists that it is equally as interesting as the music from the Western world. Therefore, during his early work he liked "to go there because it was scientific."

Several students commented that the artist's paintings were "at first very dark and later on they were light."

Said one little girl, "he painted still life and people more than anything else" and appended a "no" to the thing that interested me was that he cut off his ear for his girlfriend."

"I think Van Gogh did a good job," and "was a very amazing man in paintings," agreed

(See GRADERS, 2-D)

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AND TO TOP IT off, they produced some masterful art reviews.

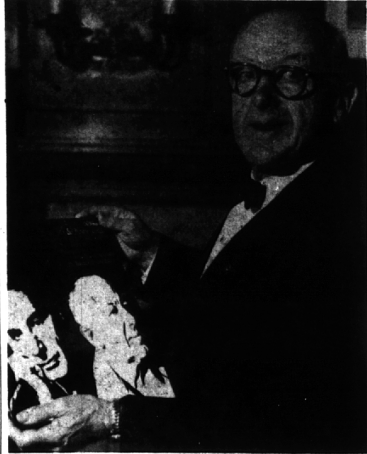
One and all, they were impressed most by the bright color and by the lavish use of paint in bold strokes.

"The pitches were so pretty that I mostly bright colors. Not dull but bright," said one boy while a little girl remarked that she liked "the Sunflowers. He put in the colors to make it look like real flowers in the sun."

Several of the students listed all the colors in specific paintings.

THE BRUSHWORK was variously described as "like little strokes or bumps," "proprio straight," "even and wiggly," or, as one small miss put it, "they were up and down, sideways and corner to corner—uses thick and thin paints but it depends on what it is."

The paintings are pretty



SHOWING OFF his copy of a soon-to-be released recording of "String Quartet No. 5" which he wrote last year is composer Henry Cowell. Also a pianist and lecturer, Cowell was "guest artist" for the most recent Cranbrook Music Guild concert.

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