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Miller, Cinfield, Paddock & Stone, Attys.

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STATE OF MICHIGAN — The Probate
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ART FOR ART'S SAKE

By CAROLYN HALL

Where, Oh Where Do You Put the Off-Beat Crafts?

The common stone that beds a path, weather-aged shingles that thatch a house, course burlap made for bagging grain and wool for mittens and caps—these homely things some artists choose to state their singular vision.

Such round, worn rocks or bright-dyed yarns are latent with warmth and beauty. Traditional use stored unaware in his memory guides the artist in using them.

SOME ARTISTS achieve an envied goal. They respond tally in knowledge and sensitivity to their chosen

SOME ARTISTS achieve an envise year they response totally in knowledge and sensitivity to their chosen medium.

Glen Michael's assemblages, Quinn Tyler's stitcheries, Svea Kline's glass, Dorothy del Gaudio's rugs—all of these "feel" the physical and traditional properties of their medium. In each resulting art work there is an inevitability, as if this is just the way it should look.

ALL OF THESE artists would be termed "modern" (if they need be termed) since they live and work now, and their work is not copied or derivative of a past era. The artists sensitivity to their materials gives their works a timelessness above fashion, fad or phase. Each art work bears the instantly recognizable style of the individual artist.

All artists strive for the fortuitous blending of harmonious medium, individual vision and creative skill. It's as rare as the phenomenon of gentle rain and shaft of sun that burst unhidden into a shimmering rainbow.

IT IS NEITHER the material nor the artist alone that makes a work of art but the right combination of the two. Fortunate is the artist (in terms of acceptance and sales) who works best in a traditional medium like paint or received.

Assemblages and stitcheries are a thorn in the side of Assemblages and stitcheries are a norm in the sate of the art world categorizers. These art forms are not quite craft although they use the materials of the craftsman. They aren't quite paintings even if they are designed on

the same concepts.

But this really only matters insofar as a place to show is concerned. Assemblages are not included in painting shows and stitcheries are often juried out of craftsman shows.

THEY CAN BE seen two places locally. The Little Gallery is just concluding a show of Glen Michael's assemblages. (The de Salles, like great collectors of the past, have always valued crafts equally with

tors of the past, have always valued craits equany with paintings.)
Showing at the Bloomfield Art Association next Friday evening (Nov. 22) will be slides of stitcheries—including a delightful, inimitable batch by Quinn Tyler. Doris Ann Smith, well-known water color painter, will lecture on the group of slides. The program is open to the public.

NOW WE'VE TRAVELED almost "full circle" with

NOW WE'VE TRAVELED almost "full circle" with crafts.

Long ago, people had decorative patterns of stones and glass-enriched floors and walls. Tapestries hung on drafty eastle walls or separated the rooms of nomad's tents. They served dual needs—they were functionally practical and they were aesthetically pleasing.

Many environmental, economic and philosophic changes shifted the artistic focus to paint. Artists began to experiment in paint for various visual effects. Now painters have painted practically every way they can imagine. All the rules have been tossed out the window; some painters innovate by sticking miscellaneous things on the canvas.

SCULPTORS, IN a concurrent move, have employed every kind of material—including paint—and have often flattened their work like a wall relie.

It seems that the logical result of the converging directions of these developments will be (or is) an intensified interest in texture and creations made of textured materials for our modern "mosaics" are assemblages and our modern "tapestries" stitcheries.



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Lebeaux Named Professor at WSU

A scientist-member of the American expedition to Mt. Ever-sett, Dr. Maynard M. Miller, of Michigan State University, will give an illustrated lecture at 8:15 p.m., Nov. 22, in the Rackham Auditorium, Farnsworth at Wood-ward, Detroit. Goodwrist on Mt.

Auditorium, Farnsworth at Wood-ward, Detroit,
Titled "A Geologist on Mt.
Everest," the talk is a-sponsored by
Cranbrook Institute of Science as
grams, and is open to the public
free of charge.
Dr. Miller was in charge of
geological studies for the expedition last May. A foot injury kept
him at the advance camp at the
22,500 foot level where he conducttent of salt, oxygen, isotopes and
pollen and where he measured the
rate of ice movement.



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Dr. Charles N. Lebeaux, 476 S.
Cranbrook Road, Birmingham, has been promoted to professor in the School of Social Work, the beard of governors of Wayne State University has announced.
Lebeaux Joined the Wayne State University of Arizona. He is a graduate of Darmouth College and the University of Arizona. He is a graduate of Darmouth College and the University of Michigan.
He belongs to the National Association of Social Workers, the American Public Welfare Association and the Michigan Welfare League.

Geologist Lectures On His Expedition
Up Mt. Everest
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