



PLANNING A costume are two members of the "Children's Theatre," Mrs. Michael Remondino (left) and Mrs. Stewart L. Knowlton. This group meets to learn the techniques of play production, acting, directing and makeup. One play a season is put on by the members themselves—the other two by visiting troupes.



MRS. ARTHUR McWood (left), with 350 published pieces of light verse to her credit; Mrs. Henry J. Gilmartin (center), novelist and short story writer, and Mrs. John E. Lane (right), former newspaperwoman who has also seen her light verse in print, are among the members of the "Writer's Group." Others have written plays for local production and have seen their work published in "McCalls," "Wall Street Journal," "Town Hall," "The Diplomat" and "Catholic Mission Magazine." The group meets to read their current works for criticism before submitting them for publication.



BEGINNING THE giant task of marking books for this fall's AAUW used book sale are (from left) Mrs. William H. Jackson and Mrs. Arthur Thornbury. Mrs. G. Knight Houghton, chairman of the 36th AAUW book sale has just delivered a load of books, which are being collected at this time in grocery stores. The "Bibliomaniacs," a new study group, have been meeting all year to learn about books, publishing, printing and libraries—in preparation for marking books for this fall's sale.

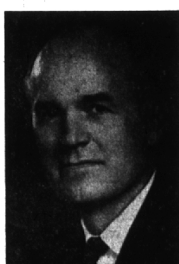


THE HOBBY PAINTERS enjoy working together regularly, giving themselves the incentive to keep painting and providing each other with helpful criticism of technique. Mrs. Walter G. Patton (right) at the easel and Mrs. Henry L. Setz are discussing a landscape.

TAP DUNLAP S. Oakland Symphony Names New Conductor

The appointment of Wayne Dunlap as conductor of the South Oakland Symphony Orchestra for the 1963-1964 season has been announced by Lester S. Burton, board chairman of the South Oakland Symphony Society.

After a season of employing different guest conductors for a each concert, Dunlap—who conducted the South Oakland Symphony's fourth concert last April—was selected to guide the orchestra musical activities for the entire new season beginning in the fall.



WAYNE DUNLAP

DUNLAP is a graduate of the Eastman School of Music with a Master of Music degree, and was conductor of an Air Force Band from 1942 to 1945. He served on the faculty of the American Army University Centers in Shreveport, England, and Biarritz, France.

He was conductor of the University Orchestra and director of the Opera Workshop at the University of Michigan from 1946 to 1953. He received a Fulbright award for study in Vienna and Paris, while there, conducted the Musikalische Jugend Orchestra.

Bells to Ring Out At Christ Church

Fred Fahrner, organist and director at Christ Episcopal Church, Dearborn, will present a carillon recital at 4 p.m., July 7 in Christ Church, Cranbrook. Fahrner received his bachelor and master of music degrees from the University of Michigan where he studied carillon with Percival Price.

Concert-goers may sit on the lawn of the church or in their cars to hear the music from the church's 62-bell tower, one of the largest carillons in this area.

AAUW Has Wide Program Of Activities for Women

With a goal in mind of making the contribution of educated women more effective in building better communities, the American Association of University Women is active in Birmingham.

Having just unpacked her bags here, after a tour of Europe, Mrs. Howard B. Green, newly elected president of Michigan division AAUW, had to pack them quickly and unpack them again in Denver, where she attended the National Convention of the organization last week.

Accompanying her were Mrs. H. S. McFarland, newly installed president of Birmingham branch, and Mrs. Preston R. Weir, retiring president and secretary elect of the Michigan division. Mrs. James G. Germanson, Mrs. George R. Mosher, and Mrs. Marvin R. Marsh also made the trip.

AAUW NUMBERS 14,000 college graduates, in 1509 branches in 50 states, the District of Columbia and Guam. AAUW is also a member of the International Federation of University Women which unites such associations in 51 lands.

AAUW was formed in 1882. The Birmingham branch began in 1919 as the Association of Collegiate Alumnae when 16 women met to promote interests of education and civic service.

In 1920, the group became a branch of the AAUW with Mrs. Charles J. Shain as its first president. At the same time as the formation of the branch, Mrs. Shain began teaching a class in international relations; she just ended her 43rd year as leader of the class.

There are about 500 members in the Birmingham branch.

Quartet Offers Tasty Entree

Reviewed by Max H. Fruhauf

The terrace garden of Cranbrook House was the setting of the Cranbrook Music Guild's first Summer concert on Sunday afternoon.

The participating musicians were Jack Boesen, first violin, Nick Zenas, second violin, Eugenia Staszewski, viola, and Italo Babini, cello, constituting the quartet of the Detroit Chamber Orchestra.

Boesen announced that the program would be a "meat and potatoes" one.

The meat consisted of the Haydn "Quartet of Fifths" and the Beethoven Quartet in F, op. 18, no. 1, the first of his published works in this form.

IN BOTH of these compositions, the quartet disclosed the attack, precision and finesse demanded by the classical tradition, particularly in the Beethoven, the gentle pastos of the second movement was read with devotion and restraint, and the fugal passages in the finale were notable for clear articulation.

Ideas Become a Reality — But Largely by Chance

By EVELINE OEN Arts Editor

What if Henry Scripps Booth and his father George G. Booth had never met Eliel Saarinen—first president of Cranbrook Academy of Art and architect for four of Cranbrook's six institutions?

What would Cranbrook be like today? Would it ever have come about at all?

AN INTEGRAL link in Cranbrook's story is a man named Emil Lorch, dean of the school of architecture of the University of Michigan, who died about two weeks ago in Ann Arbor.

It was he who invited Saarinen to the University of Michigan as a visiting lecturer back in the 1920's when Saarinen left his native Finland to enter his designs in the competition for what is now the Chicago Tribune Tower.

Henry Scripps Booth, an architect student at U-M in the time and later a student in Saarinen's classes, recalled that the 60-year-old Saarinen who'd staff a lone Ranger. My favorite international reputation as an architect-designer—arrived late with his entry.



HENRY S. BOOTH

"The judges wrote their own ideas and opened up the contest. However, they didn't give Saarinen first prize, only honorable mention," said Booth, who is head of the Cranbrook Foundation which encompasses all Cranbrook institutions.

"Lorch felt here is a distinguished foreign architect, whom perhaps the University of Michigan could get as a visiting lecturer." He sold the regents on the idea," said Booth.

SARINEN ARRIVED in Ann Arbor in November, 1923.

"We had to have some kind of ceremony," said Booth, "so I went ahead and wrote a whole program."

"It was put on in the Union in the afternoon. A large proportion of the Michigan Institute of Architects as well as everyone from the School of Architecture were there to greet Saarinen," he remembered. "It was at the dinner and the reception afterwards that father met him."

"Godness knows what would have happened to Cranbrook if this chance event hadn't come along," said Booth.

GEORGE BOOTH and Saarinen discussed two projects: Detroit's civic center-waterfront development and Cranbrook.

"I think it was Lorch's idea to have Saarinen work out designs for the civic center-waterfront project, with father behind the scenes financing it. Saarinen drew up a beautiful plan," said Booth.

(See IDEAS, 2-D)

Potpourri Goes to Korea On Fulbright

by JULIE CANDLER Special Writer

Excusing it, please, if I get horsey, but a beautiful palomino danced before my eyes Sunday at the Detroit Horse Show. It was the sterling recognition of a mention in "Potpourri."

Sitting in the saddle of the equine ballerina is a man labeled as "The King of the Silent Command," Chuck Grant.

The king communicated with his graceful palomino only through hand and body movements. There was no verbal communication, saying, "I've bought more than I've sold!"

He's a high-stepping palomino got the "go" signal without a word being spoken.

Makes Silver look pretty stupid. Grant's stallion, Shining Gold, went through a dozen difficult paces on commands so subtle the crowd couldn't see them. It was better than "Swan Lake."

The Grant home and horses are at 1219 E. Square Lake Road, Birmingham, and he's one of the nation's best known professional horsemen. When he puts on that crimson coat and silk top hat and performs, it's a work of art.

INSIDE at the Hunt Fair, an estimated 2,689 women hours and half a man hour spent at the fine art of browsing. (The figures quoted are a Potpourri fiction.)

Deedee Miller of St. Dunstan's Guild clerked at the "Trinkets and Treasures" booth sponsored by the Oakland University Scholarship committee.

Afterwards, she headed home to Birmingham with several packages, saying, "I've bought more than I've sold!"

Then she found two cents left in her purse and said, "That will never do."

She spent it for a plastic spoon.

What would fund-raisers do without people like Deedee?

ONE CLERK at the Hunt Fair told me more about the new Kalah game than Time magazine reported on it recently.

Ned Grant, the clerk, learned about the game through the man who rediscovered it in 1893, William Champion. The Lloyd Wright shop in see Ned's boss, Robert Martin, 495 Tilbury, Bloomfield Village, recently.

Champion is a retired financial counselor and a member of THE spark plug family. He came to Michigan from his home in Holbrook, Mass., for a family reunion. On the way home he told Martin, who owns Birmingham's Games Imported shop, some interesting facts about the 7,000-year-old game that was once played on the Parthenon steps.

Three for the Show

The work of three Birmingham artists will be exhibited as part of a group show at the Wheaton Gallery, Detroit, beginning July 2. They are Bert Fish, Jane Lorne and Dorothy Siddall.

Gallery hours are 11 a.m. to 4:30 p.m. Tuesday through Saturday.

ART FOR ART'S SAKE How Do Artists Pick Media?

By CAROLYN HALL

Some artists use oil paint, others watercolor; some do sculpture, some weave; some make jewelry, some ceramics.

You can't imagine how many different media and techniques are available to the artist.

Why are there so many?

What the art world will be used for plus the artist's preference of materials makes for endless variety. The media must be suited to the use. Watercolor, suggested the colorful and durable. Portrait paint must be fluid enough for meticulous detail.

TECHNICAL improvements in durability, workability and color of the materials often make for new techniques rather than simply improvements in older methods. The artists begin to use the new media in a way the materials suggest.

Francis Lloyd Wright showed his architecture. "Form follows function," applies also to the visual arts. The most successful art works are those that are true to the materials, or done in a way consistent with the nature of the media.

THE SURVIVING media prove this:

• Up to the 18th century most easel painting (and thus wall painting) was done by "egg white." Color, mixed with egg white, was applied in broad and cross-hatching (hundreds of little lines) to obtain a mottled effect. Although durable, the media dries too fast for large area washes.

• OIL PAINTING, derived from the layers of glazes used to finish off the egg tempera, became a dominant media in its own right. Oils, "invented" (improved enough for popular use) in the 15th century, dry the same color as applied, using tempera and fresco. Oils also allow a brilliant range of color and texture (from smooth to rough) to be achieved. Artists may "work into" a painting much longer due to the slower drying speed of oils.

Oils are done on canvas which is sized with a white ground, on (See MEDIA, 2-D)