

# The Raven Gallery Moves to B'ham

By EVELINE OEN  
Arts Editor

The Raven Gallery is moving to Birmingham. The gallery will continue to have programs of folk music, jazz and drama here—as it did at its previous location on James Couzens Highway near Outer Drive in Detroit. Food will be served. The opening date will be Aug. 1 or soon thereafter, according to Herb Cohen, owner and director.

The Raven will be located in the "Showcase Building" at 136 Brownell, where the Balogh Gallery previously was.

AT THE PRESENT time remodeling is going on at a rapid pace.

Walls and ceiling are being painted white; about 25 wrought iron-glass-top and regular bridge tables and chairs will be installed. Paintings will be hung along the walls and on "expandable metal screens" centered just behind the windows. There will be no panels

or screens on the floor. Other features will be a reception area and "sculpture court" as well as a stage, which will be built later. In one corner there will be a fountain.

FIVE THEATRICAL "spots" will light the stage (when it is built) and 28 "spots" will light art along the walls. "We don't want anything to detract from the paintings. Our art works are of first importance and it is our prime concern that they should be displayed properly," said Cohen.

Outside a marquee will advertise current and upcoming exhibitions and entertainment. The gallery will also have a framing department.

"Gourmet luncheons" will be served from 11 a.m. to 2 p.m. and a gallery tea hour will be held from 2 to 4:30 p.m.—both new departures for The Raven. They will continue with their "after theatre" and "espresso" menu in the evening.

Gallery hours will be from 11 a.m. to 1 a.m. six days a week.

"WE PLAN to have one man

and group shows on a continual basis," said Cohen. "We intend to bring in art from the four corners of the world."

"Our entertainment will be the finest available in folk, jazz and classical music, dramatic performances and films. We are going to try to have something going on every night," he said.

"We are bringing to Birmingham what we feel is probably America's most unique gallery, and we are coming here through the interest, encouragement and cooperation of citizens of this area."



LOOKING OVER a scrapbook recounting the Birmingham Musicales's history are group presidents (from left) Mrs. Roland E. King, Mrs. Norman Lyle, Mrs. Delbert L. Tate and Mrs. Gerald J. McMechan. Mrs. King—the organization's new president—hopes to gain

some wisdom from the experiences of the three who guided the group in its early years. Another member who has been especially active is Mrs. Herbert Gardner; she is currently yearbook chairman.

## Musicales's History Filled With Performances, Benefits

It was past mid-March in 1926 that three young women met for luncheon one day. All musicians, they decided that day that they would meet regularly and play and sing for each other so that they would "stay in practice" and not lose proficiency in their art.

Thus the three became founders of what was later to be known as "The Birmingham Musicales."

Of the three, only one is still actively a member of the club they founded. Mrs. Leslie Lamborn is deceased and Mrs. Helen Shaw Stauch now lives in California. Mrs. W. Whiting Raymond of Birmingham still carries the torch of that luncheon inspiration and is active with the club.

IN SEPTEMBER of that same year, the three young women invited about 25 of their friends to join them in forming a music club. The club was patterned after the "Tuesday Musicales of Detroit" (formed in 1855) and the name of "Monday Musicales" was chosen, a limit of 75 was set on the membership, and friends of the 25 or so charter members signing and attending that September day were invited to join to expand the membership to 75.

MRS. HENRY R. Fuller was a elected president, but actually presided at only two meetings before becoming ill and the Vice-President Mrs. Ward Gavitt took over for her.

At the end of that year, Mrs. Norman Lyle was elected President and thus became the first President of the Club to serve a full club term.

Mrs. Lyle, still active in the Club, remained at the helm from 1927 to 1929. During her regime with the help of Birmingham, the base of the club was widened and the limitation of 75 members dropped. Monday, being "wash day," proved very popular as a meeting day, so Thursday was chosen and the name changed to "Thursday Musicales."

THE MEETINGS in those early days were scheduled at the Masonic Temple, the Birmingham Presby-



"PRACTICE MAKES PERFECT" rings in the ears of three Merry Music Makers (from left) Lynn Diamond, Julia Killen and Steve Doan. The three are being coached by their Birmingham Musicales senior advisors Mrs. Wendell Holmes and Mrs. Walter Ruffer. Other advisors for the junior groups are Mrs. William H. Hohmeyer and Mrs. Robert L. Livesay (Birmingham Junior Musicales) and Mrs. John A. Mitchell (Moment Musicales), with Mrs. Delbert L. Tate serving as coordinator for all three clubs.

## Little Gallery Has Exhibit of Japanese Art

An exhibition of contemporary Japanese paintings and prints will open at the Little Gallery, 915 E. Maple, Birmingham Sunday. The show will run through August 10.

"This exhibition is not intended as a survey of contemporary art in Japan," according to Albert deSalle, who with his wife Peggy made a "buying trip" to the Far East this spring.

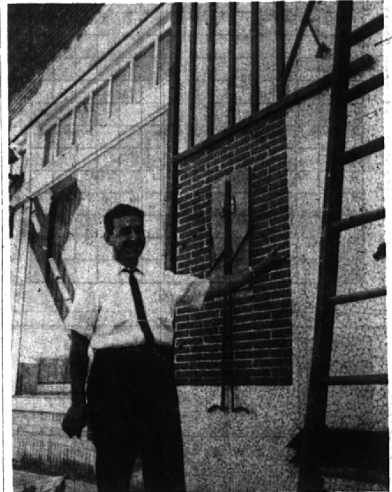
"THESE WORKS were chosen because we liked them and because we felt that they illustrated what is to us a salutary and growing trend in present-day Japan," he said.

"The blind love affair with the West is decreasing or at least becoming more rational. The explosive Westernization of everything Japanese is changing to assessment and absorption."

"THIS IS ESPECIALLY noticeable amongst the younger painters of Kyoto, as it has been for some time amongst the best of the print-makers," said deSalle.

"These are examples of modern art but most importantly of Japanese modern art. They are evidences of the vitality and independence of present day Japanese art and culture."

PAINTERS WHOSE works will be shown are Michio Iriwawa, Shin-



POINTING OUT CHANGES to be made on the old Showcase Building at 136 Brownell, Birmingham, before the opening of the Raven Gallery there, is Herb Cohen, owner and director. The gallery is moving to Birmingham from its present location on James Couzens Highway near Outer Drive in Detroit.

## Japanese Painter Views Native Art

By EVELINE OEN  
Arts Editor

When considering the influence of Oriental art in modern painting and architecture—and the current interest in Japanese brush painting—how often is the influence of Western painting in the Oriental art realized?

Visiting the area last week was Japanese artist Mie Matsu Tanabee. Tanabee described Japanese artists as being divided more or less into two schools—the "traditional" and the "Western."

TANABEE AND his wife Kumi were here as guests of the Rodney Lockwood of Haverhill Road, Bloomfield Hills, who had befriended their son, Yogi, a student at the University of Michigan. The

mother and father came to bring Yogi's fiancée, Kumiko, to this country for the young couple's wedding, which took place Wednesday in Baltimore, Md.

Lockwood's next door neighbor, the Ralph D. Williamses, had called on the Tanabees in their home in Tokyo when there in the spring of 1962, and were also on hand to greet the family.

Because his father does not speak English, Yogi acted as translator.

"ALMOST ALL Japanese traditional painters are influenced by Western art, too," the elder Tanabee said. "They are becoming more abstract."

"Originally, Japanese paintings were sort of abstract because they used wide space and simple lines

or just black dots. You can find some very good examples in 'Sumi' (Japanese brush painting)," he explained.

"The American people are the people most interested in this Sumi in the world," he noted.

"ALTHOUGH now the word applies to the technique, originally it referred only to the abstractness. 'They didn't know Sumi was abstract, but after the influence of Western painting, they found something newly abstract in it—they found the composition to be 'abstract,' he said.

"You know the idea," he explained further, "people thought it was old, but after the influence, they found something new in the old."

IN TRYING to hit upon the dif-

ference between Western and Oriental painting he said that probably the basic difference is that Japanese painters of Japanese paintings are trying to show an intuition about what they are looking at whereas Western painters want to show something real.

He added by observing, "Japanese painters wanted to learn from the Western and ended up learning from and finding something Western in the traditional."

"The simplicity that the Sumi has—this is the real value of the painting," he said.

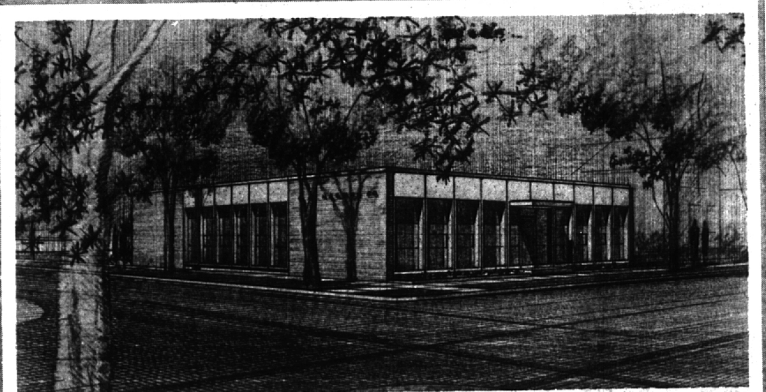
TANABEE, his son said, does mostly landscapes and still lifes, to some degree representative, although he uses abstract techniques. His "specialty" is color.

Mr. and Mrs. Tanabee will leave (See ARTIST, 7-D)



IT WAS "HELLO" to old friends and new at the Rodney Lockwood home on Haverhill Road, Bloomfield Hills, July 2. Yogi Tanabee (right), a student at the University of Michigan who through Operation Friendship had become friends with the Lockwoods brought his father (left), mother (third from left) and fiancée (center) to meet the Lockwoods. Greet-

ing the guests along with Mrs. Lockwood (second from left) was next door neighbor Mrs. Ralph Williams (second from right) who with her husband had visited the Tanabees at their home in Tokyo last year. The elder Tanabee is a Japanese artist of the "Western" style.



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