

It's 'Home' for Activities

"Activities center for the Birmingham area" could describe only one thing, The Community House.

Taking over duties as executive director this week is Robert A. Bogan, Jr. He succeeds F. Ward Ouradnik, who has been director for the past two years.

What kind of set-up is it that Bogan must direct?

AN AVERAGE of about 600 people pass through the doors each day, according to Ouradnik, as about 1,300 different groups—from Scout organizations and service clubs to dancing classes—meet there during the course of a year.

The 10 meeting rooms (including the auditorium which has a seating capacity of 500) are each used an average of twice a day. About 50,000 meals are served there each year.

For the use of these rooms little or no charge is made. If the organization is local or has a membership 50 per cent or more of which are Birmingham or Bloomfield Hills residents.

The cost is covered almost entirely by contributions, most of which are made during the main part of The Community House Fund Drive each spring.

"However, we never refuse a dollar," said Ouradnik. "There are

about 4,100 contributors giving an average of about \$15 each."

THE COMMUNITY HOUSE sponsors several classes for both adults and children. Over 2000 students are enrolled; there are 22 "faculty members." Work they have done and skills they have learned are often demonstrated as part of Michigan Week and the Birmingham Arts Festival.

Nearly 400 people per night (800 per week end) attend the World Adventure Series traveltalks shown every other week end on Friday and Saturday nights during the winter.

IN A DAY chosen at random

from The Community House calendar the following activities were scheduled:

Rotary luncheon, Optimist Club board meeting, Oakland County Civil Defense luncheon, millinery class, Woman's Club board meeting, Girl Scouts, sewing class, Brownie troop, Pankaton ballet class, home accessories workshop, Hi-12 ballroom dancing class, Babe Ruth League meeting, beginner's bridge lesson, beginning French class, Junior Chamber of Commerce board meeting, duplicate bridge game and Coin Club.

WHAT ARE the main problems with which The Community House is faced?

Lack of space (Monday, Wednesday and Friday nights and on week ends, in particular), donations ("we would like to get more people involved") and updating equipment (replacing and replacing), said Ouradnik.

Plans for construction of a new auditorium with a 1,500 to 2,000 person seating capacity are already well underway, he said. Most of the land has been purchased, and the architects have been hired (Harley, Ellington, Cowin & Strin, Inc. of Detroit).

"WE WOULD like to see a concert-lecture series initiated," said Ouradnik. "We want to attract any cultural or educational activity that would be of benefit to the whole community."

Other changes he would like to see within "a more versatile physical plant" were music practice rooms, better arts and crafts facilities, more filing and storage facilities for groups using The Community House and an improvement in food services.

—ALL THIS TO fulfill the function of The Community House? "To encourage, engage in and carry on social, educational, philanthropic and civic activities among and for the residents of the Birmingham area." E.L.O.



WOMEN LEARN HOW TO DESIGN AND MAKE HATS IN MILLINERY CLASS.

Pre-Hispanic Mexico Exhibit Sets Art Within Its Culture

Reviewed by ROBERT BRONER

The exhibition, "Pre-Hispanic Mexico," at the Cranbrook Science Museum, until Sept. 8, is, to some degree, an art exhibition.

Before the turn of the century an archaeological museum was the only place to see an exhibit of primitive art. Art objects were shown along with tools, implements and other cultural remains.

Today, when we are used to seeing art in an art museum, it is interesting to find the art work reset into the midst of a culture.

THE MOST formal aspect of the show is to walk into a gallery and abruptly be standing in front of a giant stone head. The broad chin rests on the floor and the top of his roundish face is about nine feet high.

Despite the size, the carving brings to a fleshy humanity in the flattened nose, the wide-bridged eyes and the sensually parted lips. Realization of the probable weight of the giant boulder brought disbelief, and reaching out to touch the rough pocked surface, one does not feel granite but light-weight fiber glass.

THE GIANT Olmec head from the Gulf coast, and seven other sculptures, are excellent fiber glass reproductions of art works from ancient Mexico. There are also

large charts, photo-murals and enlarged color transparencies.

The aim of the exhibit is educational, not an aesthetic experience. The catalog and the charts promote a cultural anthropological interest with primary emphasis on architecture. "By means of it," reports the catalog, "we can broaden our knowledge of various aspects of culture, such as habitat, means of subsistence, technology, social organization, art, religion."

SOME OF the charts compare sculpture, architecture and the decoration of the illustrated books. Temples are diagramed and it is shown how they were rebuilt forward and down.

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calendar than Columbus had when he arrived, for there was no European leap year to compensate for inaccuracies. The Mayas had both religious and secular calendars which meshed every 52 years.

From the temple fire the fire was spread throughout the land. The need for beginning again with a fresh start may be seen through the many layers of rebuilding that the ancient temples went through.

ANOTHER chart demonstrates a theory of design which derives from natural surroundings. The temple at Cuicuilco has cone-like shapes which come from volcanic craters. The temple at Xochicalco is terraced like the surrounding land, and Tapacaya seems to slide forward as a mountain moved forward and down.

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'The Crucible' To Be Repeated At Will-O-Way

A repeat of their presentation of Arthur Miller's "The Crucible" is scheduled for this weekend by advanced students at Will-O-Way Apprentice Theatre, 775 W. Long Lake Road, Bloomfield Hills.

To be presented at 8:40 p.m. Friday, Saturday and Sunday, the play about the Salem witch trials will replace "He Who Gets Slapped," originally scheduled.

CELIA MERRILL Turner, director of the Apprentice Theatre, announced a revised schedule in the summer student repertory program.

Shakespeare's "The Tempest" will be presented the weekend of July 26, 27 and 28.

Climaxing the season will be "Finian's Rainbow," the weekend of Aug. 2 and 9.

Artists in Opening

Two Birmingham artists will be featured in Wheaton Gallery's opening show on July 9. Bert Fish and Jane Lorne of Birmingham will be among the ten artists with works on exhibit. Summer hours are Tuesday through Saturday from 11 a.m. to 4:30 p.m. at the Detroit gallery.

By CAROLYN HALL

been the status symbol of the elite. And it will continue to be so. Kings and princes of the past had the leisure, the money and the education to encourage and appreciate the arts. Our increased standard of living makes these privileges available to more people.

BUT IT ISN'T enough to have stacks of art books and a house full of paintings. You have to know them and feel them, respond with all your senses to the art form. Art lovers are pleased when their field of interest is shared with others.

But the frightening part of the art boom today is the wild promoting that is done so intensively in the name of art. Art was protected previously from commercial dilution by public opinion.

The rough and rugged early settlers of our country had little time for the "finer things in life." They were faced with constant facts of survival and succeeding. Only the women were able to keep alive that spark of human beauty that gives meaning to the struggle.

EVENTUALLY IT BECAME equated with "unmanly" or "sissy" to respond to cultural art forms. (Remember the old "Saturday Evening Post" covers showing a grubby boy sprawled over the piano yearning to shake hands with the boys and the baseball? Or the one showing the bored, yawning man stuffed into his dress suit at

(See CULTURE, S-D)



BRIDGE FANS

TELLS OF LIFE IN INDIA

State Dept. Officer Returns Home

By EVELINE OEN Arts Editor

Visiting his family here after spending two-and-one-half years with the U.S. State Department in India is former Birmingham resident James Carson.

Carson is the son of Mr. and Mrs. James K. Carson of 2112 Yorkshire. He, his wife Carol and their three children (Debbie, 8; Jim, 4; Annie, one-and-a-half) arrived in Birmingham July 2 and will remain until the end of August when they will return to India for another two-year tour of duty.

CARSON DISCUSSED both his work and the family's life abroad.

He is head U.S. aid officer to the National Productivity Council, a body established by the Indian government to promote efficiency in industries (materials, machinery, labor) which, he said, is being accomplished "primarily through the introduction of better methods and professional management techniques."

"WITHOUT CAPITAL, development could come only from the backs of the people. Since they are already so poor, this would be an arduous development—much like that in Communist China. Our aid encourages them to develop without this," he said.



THERE WERE GIFTS from India for Mrs. James K. Carson (center), 2112 Yorkshire, Birmingham, when her James, used by Indian metallurgists. The shawl is his wife (right) and three children returned for a six-week visit after a two-and-one-half year stay in India, where Carson served with

Visiting Publisher Views America's Cultural Image

By EVELINE OEN Arts Editor

How is the American image projected to the world in the area of design, of the arts, of architecture?

The editor and publisher of "a monthly magazine of the arts" in India was one of three persons from outside the U. S. asked to participate in the seven-day International Design Conference in Aspen, Colo. three weeks ago, during which this and other such questions were considered.

He was in Birmingham last week as a guest of Dr. and Mrs. Herman J. Linn of 1522 Kirkway, Bloomfield Township.

PATWANT SINGH, who lives in New Delhi, publishes two trade journals, "The Indian Builder" (construction and architecture) and "The Pharmacist" (drug industry), as well as "Design"—his "blue-eyed baby" of which he

is also editor. All three are published in English.

"The theme of the conference was 'Design and the American Image Abroad' as projected



PATWANT SINGH

through four media: publications, exhibits, documentaries and commercial movies—with special emphasis on the United States Information Agency's (USIA) activities and how effectively the agency employs the communication arts to convey that image," Singh explained.

"THERE IS not sufficient confrontation between those who oppose 'the American way of life' and those who adhere to other ideologies," he said of the USIA's efforts.

"My main criticism was that it is not the spirit of the system—the spirit of open debate and open discussion—that is projected in their publications," he said.

"It is where does the vitality of the system lie? That needs to be conveyed."

WITHIN the field of the arts, Singh thought that most people in (See PUBLISHER, S-D)

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CARSON explained that the particular job in which he is engaged is to advise the government of the country as to how it can make the best use of its limited resources (materials, machinery, labor) which, he said, is being accomplished "primarily through the introduction of better methods and professional management techniques."

"IT IS NOWHERE nearly so easy for India to raise the income of its people (as it is for a more developed country, like the U.S.) because after the necessities of food, shelter and clothing have been taken care of, there aren't many savings left over that can

be devoted to investment.

"It is for this reason that U.S. assistance is so important. . . . The main effort is being made by the Indians; our aid, we hope, will act as a catalyst," he said.

THE CARSONS have found their life in India interesting.

"We especially like the diversity—there are all kinds of people, 14 major languages, many religious groups and the remnants of several cultures," he said.

As for difficulties, . . . disease is probably the primary one. There are all kinds of intestinal diseases which are practically impossible to avoid. . . . The only sure way of avoiding disease is to boil everything," he said.

CARSON RELATED how impressed his wife (a native Detroit) was with the amount of prepared foods available and used in this country.

Just to fix lettuce, he explained, his wife had to boil water, wash the vegetable with it (when it cooled), soak it in an iodine solution and rinse it again with boiled water.

They also must butcher their own meat, he said.

OTHER DIFFICULTIES in living there were "being a rich man in a poor country" and "the oppressive heat in the summertime," he said.

Being surrounded by poor people all the time is hard to adjust to for most Americans," Carson said.

Where the family lives (in Delhi), there are six months of nice weather in the winter.

"The climate then is similar to Southern California, with a maximum temperature of 90 degrees. But in the summer, the temperature goes to 110 or 112 degrees and remains there," he said.

CARSON WAS graduated in 1947 from Baldwin High School and in 1961 from Albion College. He served with the Navy for about six years and with the International Cooperation Administration for about two years before going to India.

ART FOR ART'S SAKE

Will Art Survive 'Culture Boom'?

"The national 'culture explosion' is phony," claims Harold Schonberg, New York Times music critic, in the "Saturday Evening Post" "Speaking Out" column this past week.

"Culture is the new fad, the very latest status symbol," he goes on to say. "We Americans seem desperate to be told we are cultured. And so specialists are obliging us by leaping to the rostrums, assuring that the new Renaissance is at hand."

EXPERTS DO THIS by quoting impressive statistics on how much is spent for art, music and theater. Schonberg continues his well documented blast by objecting to big beautiful culture-center buildings with little featured inside but borrowed New York touring artists. Schonberg's loudest lament is for the struggling younger artists who go unrecognized in spite of the frantic interest in culture supposedly popping up everywhere. It would seem that only the big name, provenly acceptable artists are safe to applaud.

HE'S RIGHT, TOO.

Culture is the latest kick. This gives rise to grave concern among the true appreciators. They worry that such a white hot light of exposure on art will cause it to shrivel like all fads. After all, who buys hula hoops anymore?

Fortunately, art CAN survive all this. Art has always

Show Has Both Good, 'Slick Prints'

Reviewed by ROBERT BRONER

The outstanding printmaker of the group brought back by the Albert de Silles is Kiyoshi Saito (b. 1907). He is represented by a large group of prints and again shows himself to be one of the outstanding printmakers of Japan. His is a formal abstraction or patterning of reality.

Saito's work is shown all over the world. The demand for his work has led him to print large, numbered editions of up to 200. Some of his prints are unlimited and exist in still larger editions.

AMONG the unnumbered prints, but signed by the artist, are two of his magnificent Aizu snow scenes. These are priced at less than moderate prices.

The unnumbered series of Japanese ladies, emphasizing the design of their formal dress, rather than the faces, seem like a reversal of the Hanga principle and a return to Ukiyoe.

The Ukiyoe prints of the 19th century were turned out by workshops for popular consumption.

The artist only painted the design while woodcutters and printers carried out the fabulously intricate designs.

The 20th century Japanese artist attempted to regain complete control of the print by cutting his own block and printing it himself. This also led to a more severe design and often to a complete revolt against color.

SAITO'S PRETTY ladies are a bit too obviously for popular consumption. Here his simplification of design do not have the passion of his larger landscape scenes. His "Nara (A)" (1955), is one of his beautiful, deserted street scenes that utilizes the design of Japanese architecture and the pattern of their trees.

Saito's work is especially known in this area since he has made the University of Michigan Art Museum, a repository for a large collection of his most important prints.

SADAO WATANABE works in a more expressionistic manner and

mostly in black and white. The group of characters he deals with seem to be taking part in a theatrical production and appear on stage rather than in life.

Hideo Hagiwara prints his abstractions in unusual color gradations and mixtures to the point where they look like paintings. His print, "Stone," is dark but colorful and based on a simple design which emphasizes space.

YMCA Sponsors Local Hootenanny

A weekly hootenanny, a folk music get-together, will be held at the Birmingham YMCA, 400 E. Lincoln, Birmingham each Saturday at 7:30 p.m. beginning July 20.

All interested are encouraged to come, bring their own musical instrument (if desired) and join in the fun.

Ben Root Jr., 1741 Bradford, Birmingham, is chairman of the hootenanny. He is glad to furnish further information on the hootenanny.

rather than form. His "Composition, 2", has the opacity and texture of paint rather than woodblock.

Shinobu Nakanishi shows a rusted welded low relief in a picture frame that makes it look painted instead of weathered.

SHINGO KUSUDA shows several paintings of simple design, strong texture and impressed or incised configuration.

One especially strong painting has a sandy textured red ground. The upper part of the picture is grey cement and rectangular are impressed into it.

Another of Kusuda's works combines polished metal horizontal strips on a scratched and encrusted red surface.

The one-man show of paintings and woodblock prints by Chaloud (Chaloud) from Baldwin High School and in 1961 from Albion College. He served with the Navy for about six years and with the International Cooperation Administration for about two years before going to India.