

Plan Rosy Weekend

The 1963 Autumn Rose Show, sponsored by the Detroit Rose Society in affiliation with the American Rose Society, will be held this

weekend at the Detroit Historical Museum. The hours will be from 8 to 6 p.m. Saturday and from 9 a.m. to 6 p.m. Sunday. Entries from Detroit area amateur rose gardeners will be accepted from 8 a.m. to 11:30 a.m. at the museum.

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Teacher

(Continued from 1-D)

the fundamentals of art and thus increase his creative power and awareness . . .

"Learning technical skills is only secondary to the more important goals of developing individuality and sensitivity to aesthetic values in works of art, in human relations and in one's environment."

D'AMICO IS an inspired teacher. His results are impressive and far-reaching. His mark appears in several places in our community: at Cranbrook where he advised on the founding of the Young People's Art Center, in advice to Bloomfield Art Association members in his art books and with two area art teachers who studied with him this summer.

People come away from D'Amico with respect and fondness for him, personal inspiration and an energetic dedication to promote the cause of art.

Howard Machette of the Birmingham Public schools and Alicia Mackie, City and Country school, are the two art teachers who participated in the Museum of Modern Art creative art education workshop.

"HE TAUGHT US to develop ourselves in order to develop the children," Howard Machette says of his workshop experiences.

"We did the projects just as the children would. D'Amico encouraged us to try to see the process in the child's terms. Once, when we were analyzing some paintings we did in technical terms of line, form and color, he said 'Is that the way your school kids talk?' He wants us to 'feel things' the way our students do to understand them better."

(Machette has been invited by Victor D'Amico to accompany the Museum of Modern Art's Children's Carnival Art Exhibition to India as a teacher-demonstrator.)

ALICIA MACKIE described the sessions with D'Amico as exciting and stimulating.

"He believes in motivating the students. He is against just giving the child materials and hoping he will discover something by himself. D'Amico feels that they should be encouraged and guided by creative and talented teachers. But he doesn't see overloading them with technique either."

"He says that technical learning should be an integrated part of the program. When a child realizes he wants to know how to gain certain effects involving perspective—that's the time to teach it. Mixing colors should be related to the need to know what color can do, not 'let's make a color wheel today'."

"In fact," Mrs. Mackie continued, "He made me realize that teaching is an art form itself."

These are the marks of a fine teacher.

HOW DO YOU assess your own child's experiences? Or judge his progress in art class? Here are some typical parent's questions and some necessarily abbreviated answers.

• Does my child have talent? There is no reliable means of determining the exact amount of talent per child.

Nor is there great correlation between having talent and deriving satisfaction from the art experience. It has been established that art is necessary to the emotional and cultural growth of all children.

• WHAT SHOULD my child be learning? Evidences of learning are growing satisfaction, greater independence or sensitive expression.

A parent who recognizes these values is a greater asset to

TICKET THICKET

Lions Organize, the Chase Is On

Soon all your neighbors and friends will have tickets to the Peter Nero concert . . . soon you will, too, unless a Birmingham Lion (a member of the Birmingham Lions Club) hasn't tracked you down.

Just to make a fair chase, we'll tell you who to look out for—the committee members (they're especially aggressive, eager to sell tickets, that is).

The contest will end at the Birmingham Theatre, at 8:30 p.m., Oct. 9.

"(Music hath charms to soothe the savage beast," you focus—small comfort for losing.)

OKAY. On your mark, get set, go! because here come Russ Berger, Dick Young, Ed Kurth, Don Upward, Eugene Moore, Frank Fisher, Jack Wood, Tenney McGraw, Jack McBride, Herb Brown.

Jim Couzens, Ernie Belding, Robert Dikeman, Dick Thomas, Gene Parmenter, Jim Kelly, Tom Mills, Jim Edwards, Chuck Conrad, Vince Scentine, Rudy Rankie, Walter Moreland Bill Spence, Russ McBride.

Walter Denison, Charlie Leach, Hal Kahlbeisch, Jim Butler, Brad Springer, Dom Caputo, Paul

Hal Kahlbeisch, Jim Butler, Brad Springer, Dom Caputo, Paul

Soil

(Continued from 5-D)

Bacteria which exists in the soil in astronomical numbers act as major agents in breaking down organic matter into the simple compounds which higher plants can use. Those which function in a symbiotic partnership with leguminous plants to store nitrogen in the soil are of greatest value.

IN OUR MORE acid soils various fungi replace bacterial action as beneficial agents of decay.

Self sufficient in food assimilation and waste elimination, they are most numerous and useful around plant roots. One group (Mycorrhizae) live in a symbiotic arrangement with other plants helping them to make and absorb high protein foods so necessary for disease resistance and growth.

IF WE COULD see the soil magnified we would find that what we think of as solid earth is more than "half-space" between soil particles. This may be filled with air, water, gases and roots. It is here within these small spaces that the above microscopic life-forms live.

WHEN NATURE is allowed to function undisturbed she maintains a balance which is dynamic in its importance.

Man's unwise and selfish exploits have disturbed this equilibrium to the point where understanding people realize that we must all begin to practice intelligent usage together with wise conservation of our natural resources if we are to continue to live. And in these considerations our care and use of the soil is of first importance.

If education is to develop the child's personality it must nourish every kind of expression. The child should work in a way natural to him. The real problem is to free the child from his clichés or imitated mannerisms and to help him discover his own way of seeing and expressing.

As you can see these goals are hard to assess. But a sensitivity to life and appreciation of aesthetic values enrich any human, artist or not.

Averill, Bob Bender, Carson Bingham, Joe Moore, Ray Peck, John Taylor, George Couzens, Harry Smart, Herbert Fleming, Otto Corsaut, Bob Gougeon, Boots Smith, Al Strom, Dick Thomas, Harris Machin and Ralph Alexander.

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