

# Marine, wildlife artists exhibit at Somerset

Somerset Mall will host an exhibit of marine and wildlife prints and paintings, July 12-22.

James Clary, Guy Cohleach, Charles Frace, Ray Harn, Charles Harper, Manabu Saito, John Stobart, and Wellington Ward, Jr., are the artists.

Personal appearances have been arranged for Ward, at the mall July 13, 14, and 15, to be followed by a week-long visit by James Clary of St. Clair. The works are priced from \$10 to \$50 range.

Ward captures scenes of the vanishing America — old boats, shorelines, and waterways. His subjects range from the rich farmlands of the Midwest and Southwest to the New England seacoast.

Ward said, "I try to paint things that make you feel as if you've been there, that you've seen it, if only in your dreams."

Clary, who will make a personal appearance throughout the week of July 13-22, is said to be one of the foremost American marine painters of the 20th century. Though born in Iowa, he has resided in Michigan for the past 36 years.

The family settled near the Detroit River upon arriving in Michigan and as a youngster Clary spent most of his free time fishing, chasing gulls, and recording the scheduled passing of the freighters.

Clary is self-taught. With full red beard and Greek fisherman's cap, he looks as though he could have captained any one of the ships he has painted through storm and battle. His meticulous attention to details meets the approval of most critical connoisseurs of naval history.

His "Great Lakes" series is based on those vessels whose legends are the history of the Great Lakes. The "Feared Lost" series portrays the unusual and compelling mysteries of the sea. The sinkings, shipwrecks, and uncanny disasters come alive through historical sketches written by the artist which contain mysteriously true anecdotes that he has uncovered during his studies.

Two of the more famous from this series are the "Edmund Fitzgerald" and the "Carl D. Bradley." When Clary completed the painting of the Bradley, he sent the first print to the lone survivor of the disaster. The sailor was so touched that, in return, he sent Clary the watch he had carried throughout his sailing years and had with him the day of the sinking.

This will be the first major Michigan showing of Stobart's work. His love of the sea came from vacationing at his grandmother's home in Liverpool, England. Stobart received his formal education at the Royal Academy of Art in England. His paintings are of the harbor and river ports during the heyday of the merchant sailing ships. The historic panorama of old sailing vessels brings back to life what the great centers of ocean-going commerce were like in the clipper era.

Cohleach's gift for painting character, motion, and life into his birds and animals is as deep as his thirst for adventure. He has been chased by elephants, climbed mountains, tracked eagles, lions, and rhinos, and caught poisonous snakes all over the world. His big game portraits capture the thundering fury of a charging elephant; the fear of a gazelle being chased by a cheetah; the beauty of an egret; and the comical, quizzical expressions of a panda.

Frace began his career as an illustrator of paperbacks, children's portraits, and small nature studies. Between assignments, he traveled America sketching plains, mountains, forests, and shores. During this time, he met John Hamlet, naturalist and falconer. With Hamlet, he learned to train these birds of prey and had the opportunity to sketch a variety of birds at the sanctuary.

Harn was brought up in the backwoods of West Virginia where his father made his living as an herbalist. The artist left home in his early teens to work on a horse ranch in Nebraska and rode in the local rodeos.

A three-year hitch in the Navy made an art education possible through the

GI Bill. Armed with a portfolio of sketches of wildlife, cowboys, and the range, he found university doors closed because of his lack of basic education. He later attended Cooper School of Art in Cleveland. Upon graduation, he attended classes at the Cleveland Institute of Art.

After a few years of attempting to make his living at painting (without much success), he was about ready to sell out and head back west when he received a commission for 20 paintings of eastern birds and was appointed artist-in-residence at a Florida university. Asked how he duplicates such pure color in his wildflower paintings, he said, "I sit right there observing the flowers until it is perfectly matched."

## From the Wine Press



## Taste the oak? It alters the flavor

The Pareduci Wine Cellars is located in Ukiah, the northernmost wine region of California in beautiful Mendocino County. Until the late '60s it was a bulk producing winery, servicing locals with rather standard fare.

About a decade ago they turned it all around and began producing a fairly wide range of high quality, moderately priced wines. They are now among the more dependable vintners of California and we are fortunate in Michigan to get a fair representation of their releases.

While one does not generally look to wineries such as this to engage in unusual merchandizing, several months ago they surprised us by releasing two different issues of their 1973 Cabernet Sauvignon, one aged properly in oak and one that had received no oak-aging. The second is clearly identifiable by a strip on the label.

It is, of course, standard practice in the wine industry to age most wines in some kind of oak barrels to impart some desirable flavors and complexity. One of the continuing issues centers around the relative quality of the various types of oak used — American, Yugoslavian and various French. Another centers around the amount of this flavor that's desirable in both reds and whites.

Thus, it's now possible, at least to some extent, to answer the question frequently asked in beginning wine classes. What does oak taste like? Unaccustomed as we are to chewing acorns, bark or other such substances,

this has always been a toughie.

Now we can know directly the impact of wood on wine. One need only buy the two releases, each in the \$7 range, and drink them side by side. The two taste noticeably different. Because of our experience in drinking Cabernet Sauvignon only after it has received oak-aging, the one without wood contact tastes less like "true" Cabernet than the affected wine does.

Additionally, one can do a bit of additional marrying by adding slight amounts of the one to the other, thereby studying the impact of a lesser quantity of the oak flavor.

Space permits some additional Pareduci comments. One tends to associate Italian heritage wineries with red wines — and properly so. Pareduci consistently produces one of the better Gamay Beaujolais, a smooth Petite Sirah, a serviceable Pinot Noir and an excellent jug vintage Burgundy. But their white wines are also surprisingly as good.

They consistently produce an excellent French Chardonnay, not an easy task in itself, a very crisp and fruity Chenin Blanc, a bone dry Sylvaner Riesling (called "Mendocino Riesling") and a very representative Chardonnay.

I have found only their vintage dated jug Chablis to be wanting, a bit weak and acidic. Their Tawny Port is also above average for a widely distributed California product. At 16 percent alcohol, it is more than the sweet mouth wish we have come to expect from most California vintners.

## Student carillonneur to give Sunday concert

Those who enjoy musical variety can hear violin, piano and organ selections translated for carillon by Ann Arbor carillonneur John Gouwens at Christ Church Cranbrook at 4 p.m. July 7. The concert will be followed by a 5 p.m. organ recital by Scott Nelson inside Christ Church. Both programs are free.

In his second performance at Christ Church Cranbrook, Gouwens will play a "Partita in E-Major" for solo violin by J.S. Bach, "Danza Denta" for piano by Enrique Granados and his own improvisation of the organ piece "Saint Columba" (The King of Love my Shepherd is).

Also on the program will be "Five Short Pieces" by Daniel Robins and two compositions by Gouwens, "An-

dante in G-Minor" and "Dance Triste."

Gouwens, a native of Indiana who attended Indiana University, is now a senior at the University of Michigan, where he majors in organ. In addition to an intensive organ curriculum, he studies under Linda Walker and Hudson Ladd and is a member of the Guild of Carillonners in North America.

Nelson, organist at Holy Trinity Lutheran Church in Akron, Ohio, will play a variety of sacred hymns on the organ. Programs for both events are at the front door of the church or across Lone Pine in the Cranbrook Gardens booth. Carillon audiences may listen from the church lawn or their cars.

Christ Church Cranbrook, at Cranbrook and Lone Pine is an Episcopal Church noted for its gothic architecture. It is affiliated with Cranbrook Educational Community, which includes Cranbrook Academy of Art and Museum, Cranbrook Institute of Science and Cranbrook Schools.

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