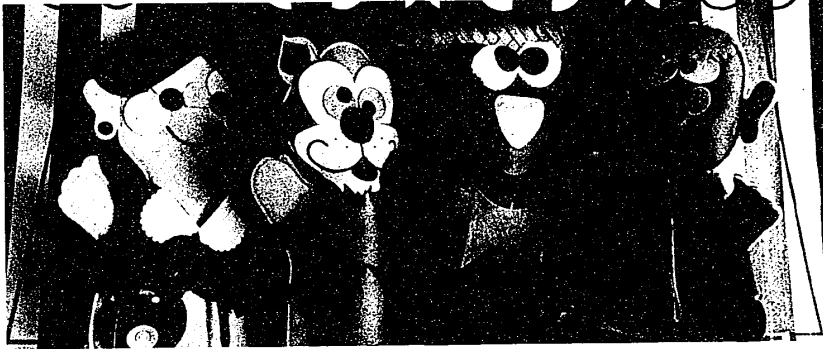


For those who enjoy working with their hands...

By LORRAINE MCCLISH

Arlene Murray does not think of herself as an artist, nor has she had any formal training in design. But the Farmington Hills woman who founded "Show Time Puppets" is chief artist and designer for the firm which caters "to people like me who

just enjoy working with their hands," she said. The puppets, once the mainstay of the firm, are now but a small part of the hobby craft kits that have continually become more elaborate and may one day take a back seat to Quilt-Craft, the newest in the line. "We have kits for the smallest of



Show Time Puppets are made to develop young children's coordination and self-expression. Some, called "Dress Me Puppets," teach children how to lace, tie, snap, dress and undress their puppet characters. (Staff photo by Randy Borst)

children that can be put together without sewing. Our quilts are of the finest materials in intricate designs that stem from the southern states," she said. "And we're always on the lookout for new ideas. I have 10 now in the developing stage."

PUTTING KITS together so children could make their own toy began after Mrs. Murray had set out to make a puppet for her son more than 10 years ago. "By the time I had purchased all the odds and ends I needed, I had enough buttons and sequins and felt left over to make a dozen more. It was an expensive item," she said.

"I'm sure many hobbyists have had that experience. I liked the idea of a kit, but I wanted the finished product to end up as a quality piece. One that could take some wear and tear, and that wasn't easy to come by."

For a long time, Mrs. Murray's puppet characters were sold as educational toys, along with a puppet theater, exclusively to teachers.

Now the entire line is sold exclusively at home parties with a running commentary of instruction from how to put together a piece of wall art to what kind of batting is recommended to fill a quilt.

"This is my studio," she says of her living room. "I've put every bean bag and pillow together here. I test all the fabrics out before we buy them in bulk. I've made every (quilt) block of every design we market to use as demonstrator samples. I write out all the directions and instructions."

THE WOMAN WHO said she likes to work with her hands gravitated to designing quilts for the seamstress "who is willing to put some time into something worthwhile that is going to last a long time, the woman who appreciates hand-made goods and takes pride in her work."

The first Quilt-Craft kits of the country quilts and pillows were sold by Mrs. Murray to women in this area less than a year ago and she is anxious to see the first one completed.

"The women in Kentucky and Ten-

nesse started their quilts with scraps, but as they became more advanced they designed patterns that were exclusive to those areas," Mrs. Murray said.

"We borrowed from their designs and had them put together the quilts you see here we use for demonstration. But the first completed quilt from one of our kits hasn't been finished yet."

"What makes this so great for the seamstress is that every thing she needs is in the kit, but she can elaborate as she will. One woman (in town) is finishing the quilt blocks with her own embroidery."

All of the kits contain old needlecrafts that are pre-cut and packaged,

which eliminates shopping and all hand cutting.

The quilt materials are all 100 percent cotton, in heirloom calicos and solids packaged in coordinated fabrics.

SHOW TIME parties work much the same as any other home party with the hostess offered discounts, merchandise or cash for the amount sold. But Mrs. Murray said many of her hostesses have become part-time salespersons for the company.

"It's an easy thing to do because there is no original investment. These women are also our advertisers, and we depend on word-of-mouth advertising."

Non-profit organizations are invited to call to inquire about special rates Mrs. Murray offers for those who are looking for fund-raisers.

The most recent party of its kind in this area was hosted by Women of St. Fabian who staged a "Crafters Evening" early in November for guests who created a Mr. and Mrs. Santa Claus which could be finished off as either dolls for Christmas decorations or hand puppets.

Mrs. Murray will pay for original ideas that can be worked into a new kit for the company.

She will take inquiries by calling her at her home, 553-2949.



Arlene Murray started designing simple puppets. Now her line includes a host of novelties, wall art, items for special holidays, and, most recently, very intricate quilts. (Staff photo by Randy Borst)



Pillows and quilts used only for demonstration purposes were sewn by expert quiltmakers in Kentucky and Tennessee. The Quilt-Craft kits offer 11 designs for pillows or quilts, from crib to king size. (Staff photo by Randy Borst)

Show at Yaw Gallery

A switch in styles for Glick

Story: CORINNE ABATT
Photos: STEPHEN CANTRELL

Potter John Glick has reached the pinnacle of success, yet he's not going to sit back and let it pour over him like glaze on clay.

As one of the state's first fulltime potters, working at his Plum Tree Studio in Farmington, Glick achieved national recognition when his dinnerware was used in Vice President Walter Mondale's home.

Long before that, Glick's kiln was firing fulltime to fill years of back orders. The emphasis was on the functional with fine aesthetic qualities. It worked well. He made a good living, won many awards, had regular shows, was invited to give workshops and seminars throughout the country and could teach whenever he chose.

Yet, as evidenced by his new show at Yaw Gallery in Birmingham, he wasn't totally content.

As a result of his involvement in the Clay Institute workshops at Syracuse University, organized and presided over by Margie Hughto, Glick has taken on a new direction, not to the exclusion of his other, but in addition to.

"I had so much fun at the workshop," said Glick, "one of the problems (of being a fulltime potter) is a false sense of urgency, a pledge of allegiance to an easily recognized set of goals."

THE JOY OF THESE workshops, or

ganized primarily for recognized artists in other disciplines of the visual arts to work in clay, was the lack of goals and deadlines — simply to experience the medium, enjoy the feel, experiment in any direction.

Ms. Hughto, Cranbrook Academy of Art graduate, and nationally recognized ceramicist as well as teacher, was on hand to offer technical advice when needed and her students took over many of the routine tasks.

It was a rare opportunity for these young people work with the likes of painters Kenneth Noland, Friedel Dzubas and Sheila Girling and sculptors Anthony Caro, Stephen De Staebler and Mary Frank along with Glick.

The demand for artists to work in the Syracuse Clay Institute, held in a huge, old factory building owned by Syracuse University, was overwhelming. Consequently the program is now an ongoing one.

At the Syracuse Clay Institute, Glick chooses to do non-functional clay forms. His series of clay slabs which can be hung on the wall or displayed on a pedestal as sculpture, cross the boundaries of painting, sculpture and ceramics.

His dinnerware, pots and plates have always had a painterly quality to them, so this new work is really an extension of what he has been doing.

THE BRUSH, TRANSPARENCY of colors, design, line and glaze are all an integral part of the great body of work

Glick has done. By adapting these to what amounts to a picture plane, he has simply moved a step beyond in the realm of fine art.

And what he has done in the process is give himself an open road with an unlimited amount of freedom. And Glick is ready, intellectually and technically, for that kind of freedom.

He remembers not being particularly interested in the drawing, and painting classes he took at Wayne State in his undergraduate days. He cared more about things like metal smithing. Yet, at the Syracuse workshops, he found himself using drawing and painting with gusto and he figures his former



JOHN GLICK

teachers, Mary Jane Bigler, for one, must be smiling.

In pushing out beyond the confines of one area of art, Glick has studied wood-working and blacksmithing.

"It feels like I'm continuing to equip myself for future needs," he said.

HE ADDED THAT he has "made the tiniest bit of handmade paper and I plan to somehow integrate paper into my next group of things. It feels like a rich prospect."

It is the searching, inquiry and investigation of new fields, the application of new art disciplines to what he already has mastered so successfully, that excites Glick.

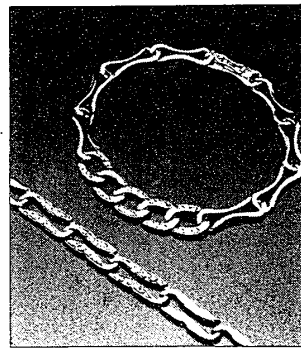
"I feel totally open about what happens next," he said, "I'm going to try the next group in my own studio."

While it was the atmosphere in the old factory at Syracuse that really opened up a new section of world for him, he is confident now that he can recapture some of that in his Farmington studio.

He will continue to explore and expand upon the complicated surfaces which often have porcelain segments in the stoneware. He works on them adding line, color and design until the moment they go into the fire.

The new effort and the satisfactions it is bringing him are summed up in a single statement, "I don't want to become a dinnerware factory."

His show at Yaw Gallery, 550 N. Woodward runs through Nov. 19



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