

# Creative Living

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classified real estate and homes



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## Wildwood

### It lives like a ranch but is ready for kids

By Corinne Abatt  
staff writer

When two builders, Robertson Brothers and Gilbert and Vennettilli, combined forces to develop Charnwood Forest in the Park in Troy, they came up with a house neither had used before.

Fortunately this joint venture has already proved its worth. Half of the planned 34 homes on the 19 acres north of Square Lake Road and just east of Beach, are already sold. And that constitutes a highly favorable response.

Paul Robertson Jr. said they didn't want to do a traditional four-bedroom, 2½ bath colonial "because there are already enough of those around."

The house they are building puts special emphasis on the great room and the first floor master bedroom suite.

**THE MODEL**, "The Wildwood," in a French Norman style, has the master bedroom suite, great room, dining room, library, kitchen and denette on the first floor and two bedrooms and bath up.

"The reason it appeals to most people," said William G. Gilbert, one of the principals, "why our buyers identify with it is that with the first floor master suite, day by day, it lives like a ranch. But, when the kids come home from college, the upstairs is ready for them to use."

Yet, William J. Demetriou, general manager of sales pointed out, the plan, so far, has had equal appeal for empty nesters and families with small children.

However, one of the strongest attributes of these homes is the exterior architectural detailing — the leaded glass bay windows in the great room and dining room, the leaded glass windows over and flanking the front door, the pan ceiling in the master bedroom, the rich natural oak trim and floors and the frosted and beveled glass windows in the master bath.

Such luxury details are seldom found in similarly priced homes.

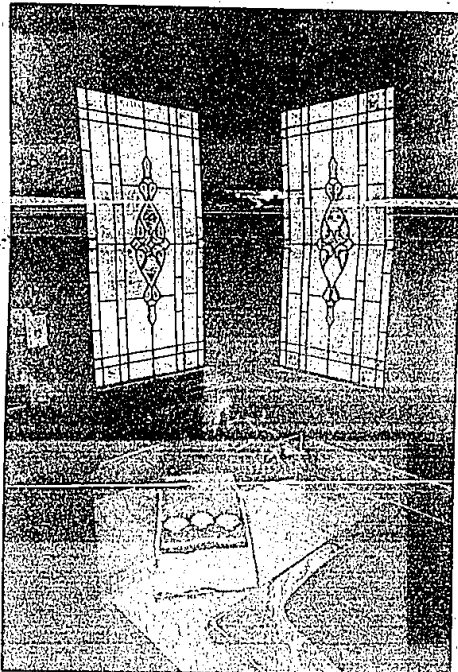
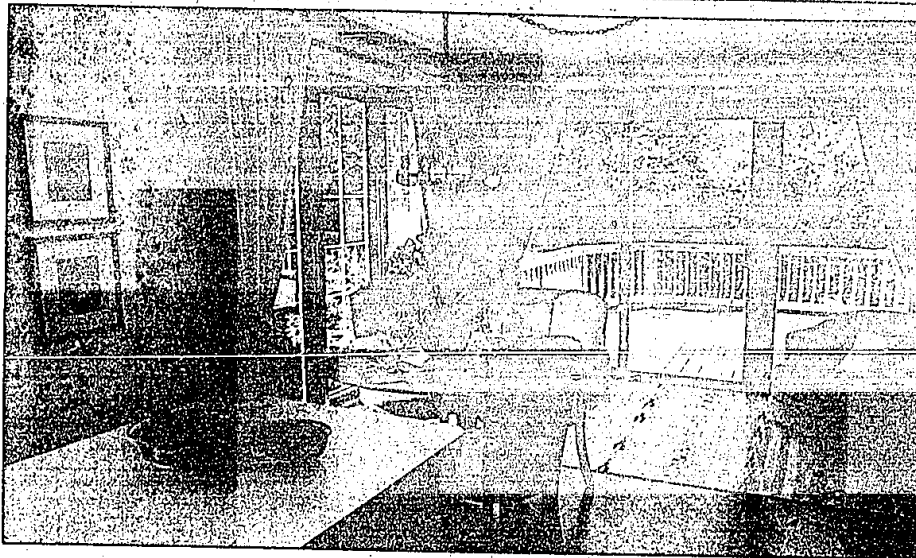
Standing in the great room where the ceiling, with natural wood beams, reaches to 15 feet in the center, Demetriou said, "We seem to have captured the volume space right in this house."

**AND INDEED**, the height of the great room ceiling and the open feeling that exists between living room, adjacent dining room and the deck beyond produces an appealing spatial balance. The price range for this model is \$173,900-189,900. Third bedroom up optional.

The 34 lots are bordered on the north and south by wooded park, one owned by the city of Troy, the other by a Charnwood Association.

Robertson Brothers, based in Bloomfield Hills, has been building single family and condominium developments extensively in Birmingham, Troy, Bingham Farms and Bloomfield Township for almost four decades.

Gilbert and Vennettilli developed Winchester Village in Rochester and in 1982 won the Professional Builder Magazine Citation of Merit for one of the Winchester models.



Photos  
by  
Mindy  
Saunders

The view from the living room into the dining room and to the deck beyond (above) offers a good look at the bay windows in the Wildwood, a Charnwood Forest in the Park model home designed in French Norman style. Leaded glass with frosted panes and beveled edge jewels (center) gives the master bath a soft light and timeless elegance. Just beyond the kitchen counter is the denette (bottom), which is large enough to include space for relaxing while enjoying the view of the lawn and woods. Note the diagonal hardwood flooring.



## Polish art, 1890-1914, due at DIA

The Detroit Institute of Arts is the exclusive U.S. site for "Symbolism in Polish Painting 1890-1914," which opens Wednesday, Aug. 1, and continues through Sunday, Sept. 23.

The exhibition introduces Polish Symbolism to the American public. It was organized by Dr. Agnieszka Morawinska of the National Museum in Warsaw. All 105 works by 20 Polish artists are from public and private collections in Poland.

The 184-page exhibition catalog, the only book on the subject in English, illustrates and discusses all works. Published by the Detroit Institute of Arts, it will be available from the Museum Shop.

A separate volume of scholarly essays on historic, literary, philosophical and aesthetic aspects of Polish Symbolism will be published before the close of the exhibition.

"Symbolism in Polish Painting 1890-1914" presents in depth for the first time that nation's contribution to the Symbolist movement which swept Europe in the last years of the 19th century.

Morawinska feels examination of these paintings should establish a broader understanding of 19th century art and contribute to the scholarly process of revisionism as it continues the reassessment of neglected aspects of this period.

"AT A TIME when Poland had no political autonomy, many of her artists focused on images which — at a highly poetic level — reflect the aspirations and melancholy of a suppressed nation," said J. Patrice Maravanda, curator of European Paintings at the Detroit Institute of Arts, who has worked on the exhibition during several years of preparation.

Even a casual viewer will see the relationship of the exhibition's artists to better-known European Symbolists such as Edward Munch, James Ensor, Ferdinand Hodler, Odilon Redon and Paul Gauguin.

Polish artists altered the Symbolist atmosphere of decadence and escapism with images evoking a sense of national identity during a continuing struggle for independence.

The struggle took place throughout the turbulent 18th and 19th centuries which saw Poland — once the largest state in Europe — politically dissected by three successive partitions between Russia, Prussia and Austria.

Estates were confiscated, individuals deported, Polish universities in Warsaw and Vilno were closed, use of the Polish language was discouraged.

Great numbers of Poles went into exile in France, among them composer Frederic Chopin and poets Adam Mickiewicz and Julian Slowacki. Further efforts to regain independence in 1914 resulted in execution, deportation to Siberia and

other measures to weaken the rebellious Polish people. Only the charismatic Jan Matejko was an independent state.

Through the long period of foreign domination, the residents of Warsaw and Cracow, as well as Poles in exile, clung to their common language, cultural traditions and the dream of a reunited motherland which provided the subject of many paintings in the exhibition.

The artists' message of yearning for a unified nation adds poignancy to this haunting array of portraits, landscapes and scenes combining bizarre with familiar images.

**POETIC THEMES** shown in their paintings, which combine allusions to current events with comic vision. The artists adopted a variety of styles — from the graphic yet visionary descriptions of Jacek Malczewski (1854-1929) to the elegant compositions of Wladyslaw Slawinski (1854-1918) and the powerful inventions of Wojciech Weiss (1875-1950).

"Symbolism in Polish Painting 1890-1914" also presents works by Olga Bonamska, Josef Chelmonski, Adam Chmielewski, Stanislaw Czajkowski, Konrad Krzyzanowski, Jozef Mehoffer, Edward Okun, Jozef Pankiewicz, Wladyslaw Podziemski, Witold Pruski, Ferdynand Ruszczyk, Karol Stanislawski, Jan Stanislawski, Wladyslaw Wankle, Leon Wyczolowski, Witold Wojtkiewicz and Stanislaw Wypialanski.

During the same Aug. 1 to Sept. 23 period, a companion exhibition, "A Polish Heritage," will feature silver, paintings and miniatures of the 17th and 18th centuries which were created in Poland or pertain to figures of Polish history.

These works are on permanent loan to the Detroit Institute of Arts from a private collection and were made available through the Friends of Polish Art.

Both exhibitions will be open to the public without charge from 8:30 a.m. to 5:30 p.m. Tuesday through Sunday. A free printed gallery guide will be available.

There will be free talks at 1:15 p.m. in exhibition gallery on Wednesday and Friday, Aug. 1 and 3, by Agnieszka Morawinska, exhibition organizer, and on Aug. 22 and 24, "Feminist, Freeway and Detroit: Victims of Women in Polish Symbolist Art," by Julie Steinhilber of the publications department.

A lecture on Tuesday, Sept. 10, "The Symbolist Movement in Poland and Its European Context," by J. Patrice Maravanda, curator of European Paintings, will be held in the International Hall. Admission to the tour is \$5, students \$2.50 and with ID \$2, and students with ID \$2, and students with ID \$2.