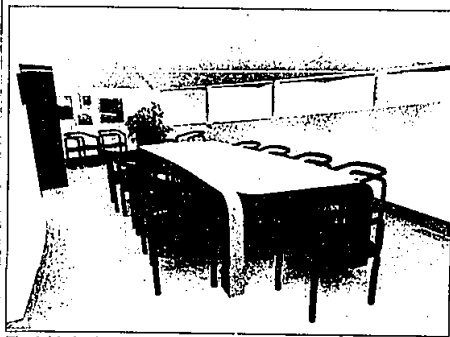
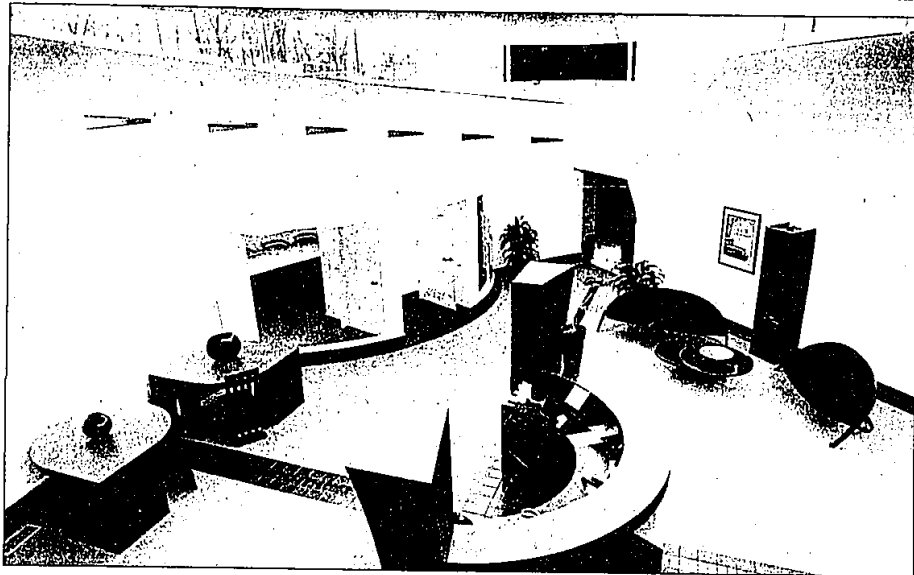




In simplest terms it is functional sculpture designed to provide optimum comfort and beauty in the work place.



The table in the meeting room, above, designed by architect Harvey Ferraro, incorporates the gray, black and red color scheme with red as the accent used in a Z pattern starting with the leg in the foreground. The sculptural lines of the deep gray chairs are repeated in other parts of the building. The red-topped tables against the wall in the lobby and the reception desk were also designed by the architect. The U's at the entrances to the offices is red. All carpeting is a soft gray.



Total merger — art and architecture

By Corinne Abatt
staff writer

BET ON IT: The Max Klein building on Twelve Mile, between Telegraph and Northwestern, Southfield, will eventually win the recognition it deserves as one of the fine architectural works of our time. A look at the inside reinforces the total involvement of art in the architecture strongly suggested by the outside. In simplest terms, it is a functional sculpture designed to provide optimum comfort and beauty in the work place. The black and red color scheme of the exterior tile is carried over to the interior against expanses of painted white plaster walls and smoky gray carpeting. It is architect Harvey Ferraro's meticulous attention to detail which makes the interior absolutely captivating.

IT MUST be a family trait, for his sister, Marian Ferraro, who has worked for Max Klein for some 20 years was as unrelenting in her attention to the details of the furnishings as her brother was to the architectural ones. In both color and sculptural line, her choices compliment Ferraro's tile designs for part of the lobby floor, in the bathrooms and for the many tables and cupboards he designed himself specifically for the building. Still, even with these carefully structured plans and the adherence to a relatively narrow palette of colors, the interior has all of the softness and gentleness of a friendly home. Where you might expect to find a harsh high-tech line, there is a gentle curve, instead of sterility there is humor, in place of rigidity there is compelling adaptation — it is a simple, wonderful merger of art, architecture and function. He often uses his accent colors on tile and furniture in mir-

ror images. Where there is an accent of black tile in the men's room, there is a red in the ladies' room. The same is true for the formica vanities. Like a checkerboard gone crazy, black and red tiles are scattered against the white ones in an attractive design in the shower stall in Klein's private bathroom. The colors and tiles are repeated in the baseboards of the bathrooms. Red tiles in the lobby floor mark the entries to offices and rows of tiles break up the monotony of the lobby rug, all leading to a single white tile in the center. It is Ferraro changing his colors and reversing his patterns that gives unity and continuity without monotony. IN KLEIN'S room is the only staircase to the private area on the second level. White pipe supports glass steps and Ferraro has continued the unusual pipe design into the room to form the base of a permanent desk with a frosted glass top.

Staff photos by Mindy Saunders

Since the interior dividing walls don't touch the sloping ceiling, from one end of the building to the other, in each office there is a long, angle view of the ceiling. But, it never rises so fast as to be intimidating or so slowly as to be claustrophobic. Klein, who gave Ferraro a free hand because he said he had faith in the architect's judgment is obviously delighted with the new world headquarters for his plastics business. His only problem is the constant stream of people who want to see the inside of the building. He said if he answered all requests, business would come to a halt.

Tables given custom touch

By Corinne Abatt
staff writer

When Mary Magdalene Roberts of Birmingham went East on her antique buying trips, her customers, it seemed, were always asking her to bring back country tables. Roberts, whose antiques and design studio in the Merrillwood Building in downtown Birmingham and accompanying business is named simply "Mary Magdalene," said, "I saw them making them (country tables) from parts and I decided to make one and satisfy this market."

She designed the basic table which can vary in size, type of wood and finish, has them built and then does the finishing herself in the back of her shop. "That's my touch. If you don't know antiques, you tend to refine too much. I'm sort of the Louise Nevelson of the table set," she said with a smile. An antique dealer for 12 years, she opened her shop in the Merrillwood Building last fall because she wanted more display space in a total business atmosphere. Now, her customers drop in to see the antiques or sit at a charming antique table and look through the books of fabrics for window treatment and upholstery. "I do contemporary interiors, too," she said adding, "a lot of people use my country tables in a contemporary setting." The one in her studio which she uses as a desk is maple, about 10 feet long. Like all of the tables, it has individually turned banister legs, planks (not the same width) for the top with a space between, dove-tailed drawers and many other details typical of country tables of the period. Even if the order is for a painted finish, Roberts makes sure the grain of the wood (pine, cherry, oak and

maple) shows through. Her household of children and adults has always been flexible through her years of business. She likes antiques, likes living with them, but doesn't ever hesitate to sell them when the opportunity arises. In her office in the Merrillwood Building, Mary Magdalene uses a small version of the country table in natural-finish maple for her desk. A much larger version, in an almost black finish, but with the grain of the cherry showing, serves as a dining table in a local residence.



Staff photos by Mindy Saunders

Undine surfaces with big splash

A neoclassical marble sculpture, "Undine Receiving Her Soul," is in the spotlight after languishing in a storage area for 28 years.

The art work by the well-known 19th American sculptor, Chauncey Bradley Ives, was given to the Drayton Avenue Presbyterian Church of Ferndale, from the estate of Mrs. Henry B. Joy of Grosse Pointe Farms in 1958.

But, beautiful and serene as she is, the thinly clad Undine coming out of the water, was never quite appropriate for display in the Presbyterian church. And besides, according to Frank Boos of the gallery that bears his name, for a long time neo-classical works such as this one, which Ives did in Rome around 1859, weren't popular.

Church representatives spoke to Boos about selling the work last year and after approval from the church governing body delivered the statue to the gallery at 1137 S. Adams, Birmingham in time for Boos to research the piece before it goes up for bids next Sunday. That's the final day of the auction which starts at 7 p.m. Friday and continues at 11 a.m. Saturday and Sunday.

How Mrs. Joy acquired the work isn't certain, but it definitely belonged to her rather than her husband.

Ives, Boos said, is the second most important American sculptor of the neoclassical period, Hiram Powers being the first.

From his personal papers, Ives is known to have done five "Undines" of approximately this size. Until this one was found, only three were known to still exist.

Background information on the sculpture was furnished by William Gerds, art historian and member of the graduate school faculty of the City University of New York and several publications.

The sculpture rests on its original brown, breccian marble pedestal which rotates from the bottom. The price es-

timate in the gallery's catalog is \$40,000-60,000.



MINDY SAUNDERS/staff photographer

"Undine Receiving Her Soul" is also receiving much deserved attention from an art world which has once again come to appreciate marble sculptures such as this one by Chauncey Bradley Ives from the Neo-Classical period.