



Furniture flourishes as functional art

By Corinne Abell
staff writer

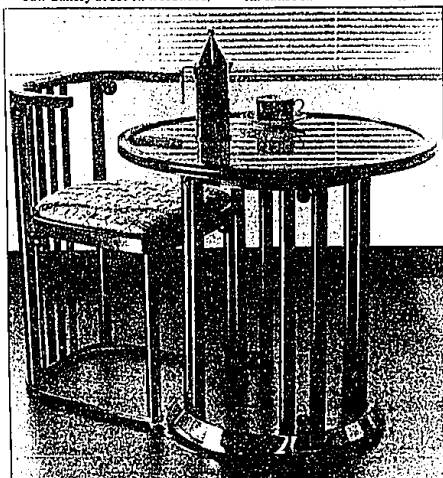
Furniture has joined the quality fine arts now available in this area. Arkitektura recently opened a showroom of designer furniture and accessories at 800 North Woodward, Birmingham. It isn't the first to carry fine art quality furniture, but certainly the collection is one of the most comprehensive.

Yaw Gallery at 530 N. Woodward,

Birmingham, frequently shows handmade furniture by outstanding, contemporary designer/craftsmen. Donald Morris Gallery often has choice original pieces of furniture by Josef Hoffmann, Bugatti or other outstanding Bauhaus artists.

Arkitektura founder Kenneth F. Smith Jr., along with Ronald Saarinen Swanson, have a 2,000-square-foot showroom on the second floor of a new building.

An entire showroom of designs by



Reproductions of the table and chairs which Josef Hoffmann designed for the Fledermaus coffee house in Vienna just after the turn of the century are true to the originals in all details.

the likes of Saarinen, Hoffmann, Mies van der Rohe and others is new for this area.

THE SAARINEN pieces in the new showroom are being reproduced from the original designs with exacting care. Smith is the Cranbrook Academy of Art graduate who received exclusive rights to manufacture and distribute Saarinen furniture about two years ago. His output has been well received both nationally and internationally.

Swanson's entry into the business is a natural. As a businessman, he brings a special expertise and balance. As a direct link (Ellel Saarinen was his grandfather) to the talented Saarinens, he is an invaluable resource. Plus, he has a deep appreciation for his heritage.

Smith and Swanson plan to open similar showrooms in other parts of the country. New England, for one, and are working on licensing firms to reproduce Saarinen fabric and metal designs.

Smith, a furniture designer, said, "My biggest push is to present furniture formerly seen only in trade showrooms," adding that consumer buying habits have changed considerably in recent years.

"The discriminating buyer and the desire for quality goods are so refreshing for me," he said recalling what a treat it was for him at Cranbrook to be surrounded by wonderful design.

In addition to originals such as the two chairs, designed by Otto Wagner of Austria in 1902 for the Postal Savings Bank and the Saarinen and Josef Hoffmann reproductions, there are many signature pieces by contemporary designers.

SOME of these latter are tableware designed by internationally known architects. These aren't sets



Kenneth Smith (left), a Cranbrook-educated furniture designer and founder of Arkitektura, sits at the reproduction Saarinen House dining room table with Ronald Saarinen Swanson. The two

bring varied skills and backgrounds to the business, which already is receiving international attention.

of china, but rather individually priced cups, saucers and plates.

There is, for instance, a beautiful espresso pot, designed by Aldo Rossi, architect, a pewter sugar and creamer, from an Ellel Saarinen design and an elegant candelabrum by J. Robert Swanson.

Smith said, "We're trying to show sort of singular decorative objects that I think are noteworthy."

Smith said he is going to fairs in Milan and the Scandinavian countries regularly "looking for the latest classic furniture."

They will also be adding to their inventory of Saarinen furniture. They have all of Saarinen House, Cranbrook and Kingswood furniture to work from.

Smith has already had good success with his beautiful reproductions

Staff photos by
Jerry Zolynsky

tions of dining room furniture from Saarinen House, as well as several of the arm chairs. So far, the timing seems to be perfect.

Foreign correspondent finds exciting art for Mom's gallery

By Benita Bornstein
special writer

When Charles Krause arrived from Washington, D.C., to visit his mother's new business, Phyllis Krause Gallery Ltd., he had a particular interest in mind.

For not only is Krause a foreign correspondent and head of the Latin American Bureau for the MacNeil-Lehrer News Hour, he is an avid collector of unique art objects as well.

Because he has inherited his family's love of art and developed a good eye over many years of travel, and because his work takes him to remote areas of the world, Krause will expand his personal collecting and add to the Krause Gallery collection.

How Krause arrived at this unusual and exciting juncture is interesting.

Krause, 38, graduated from Cranbrook Schools and went on to the University of Pennsylvania where he was editor of the Daily Pennsylvanian.

After receiving his bachelor's degree in 1965, he attended the Woodrow Wilson School at Princeton where he graduated in 1972 with an master's in Public Affairs and International Relations.

IN HIS first job with the Washington Post he covered local politics and observed first hand the Watergate drama and the journalistic skills of Woodward and Bernstein.

In 1975, Krause became the Post's South American correspondent and was sent to Buenos Aires to cover the political appearances and human rights violations during a period known as the "Dirty War."

Although he was often called to task and warned about articles he was writing, and was made fully aware of potential danger, Krause was soon to experience a bizarre and life-threatening situation that was completely unexpected and historically unprecedented.

In November 1978, Krause was asked by the Post, along with 15-16 other journalists to accompany U.S. Rep. Leo J. Ryan of California to Guyana.

Not only did Krause witness what is now known as the Jonestown Massacre where 914 followers of the Rev. Jim Jones died in a mass suicide, but he was involved in the ambush at Port Kaituma Alstrop that left a congressman and several journalists dead and many others, including himself, wounded. Convinced he was going to die, won-

doring where the next bullet would strike, he played dead, hoping he wouldn't be further targeted. Because at the time, he was a "print" correspondent, more observer than confrontational, Krause felt that he wasn't as visible as perhaps the NBC television correspondent.

Krause said, "Television people concentrate on images more than information but the images can be as revealing or informative in their own as written information."

THE ASSASSINS knew their victims and were clearly after the more drama oriented television people. After the gunfire ceased and President Carter sent in the hospital plane, Krause, who was grazed in the hip, but didn't require hospitalization, went back to assess and report the ravages and devastation of Jonestown.

The full account of his experience is documented in his paperback, "Guyana Massacre," published by The Washington Post, Berkeley Books.

The term "Jonestown" Krause said, has become almost generic, a part of the vocabulary that references a kind of craziness. And although while covering news in El Salvador he has been shot at in military helicopters, or involved in complications with guerrillas and the army on the road, Jonestown remains bizarrely unique.

In 1980, Krause became the CBS correspondent for Latin America and on his first trip to El Salvador in December 1980 was on the same plane as the two men who were subsequently killed. Krause was there also when the other two bodies were found. He said he feels this incident, almost more than any other, has given the American public a sense of reality concerning the political crisis in El Salvador.

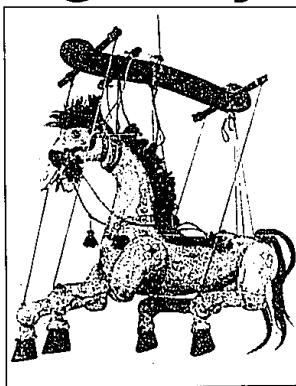
In 1983, Krause, whose home is Washington, became the Latin American correspondent for the MacNeil-Lehrer News Hour, the five-day, hour-long news program that aims at serious in-depth journalism.

He has conducted live interviews with the president of Nicaragua and the president of Columbia. He travels with a video crew and spends two to three weeks in a country and then returns home for a week to 10 days to edit the material.

Krause discussed his role as objective reporter and the influence the news has on public opinion.

"Our job is not to comment but to

Wooden horse puppet from Thailand is one of many from Burma and Thailand which Phyllis Krause has in her gallery. This one is about two feet across.



report what's going on as best we can. One always tends to make judgments because information, particularly in Latin America, is mixed with opinion and we're also dealing with sophisticated propaganda which would try to direct us and we have to evaluate what we are told with what we see."

ACCORDING to Krause, the importance of good reporting cannot be overestimated since that is what stands between the executive branch of government and its policies.

However, oftentimes the individuals are forgotten within a seemingly hopeless political situation. Yet Krause's interest extends to the people and the villages.

He goes into the remote areas to seek out artisans and objects that reflect the people, history and culture of the country. He looks for pieces that are not made for the tourist trade or for export, but those increasingly hard to find objects that are indigenous to a way of life.

Recently, while on assignment in Mexico to cover the drug situation and bring a story to the aid of American living and retiring in Ajijic, Mexico, Krause bought a 50-60 year old wood-carved ceremonial mask.

INTERESTINGLY, the study re-

vealed that most Americans feel perfectly safe in Mexico and consider the claims of danger highly exaggerated.

While in Quito, Ecuador, Krause met the remarkable Olga Fisch who is recognized worldwide for her "grave painting" design rug. She has been reviewed in the National Geographic and a Fisch rug hangs in the United Nations Building as well as the Krause home. Krause has purchased some rugs for the gallery collection.

The pieces currently on display in the gallery were personally collected by the Krauses over many years of travel and express a kind of eclectic travelpiece. The unique pieces were formerly in the Krause home which contributes to the gallery's bright open homelike atmosphere.

Colorful tapestries by Helen Frankenthaler, Al Held, and Robert Goodenough line three walls. Gloria F. Ross has put the concepts of tapestry together in such a way that each reflects the work of the artist, both in color and texture.

Exquisite old colorful, handmade beads from Nagaland, India, are art items that can be displayed as well as worn. These fashionable beads were not only part of a show at the Los Angeles County Museum, but were pictured in the trendy fashion publication, Women's Wear Daily. The gallery



Foreign correspondent Charles Krause has found his travels to remote corners of the world often lead to the discovery of rarely seen works of art.

boasts several of these striking necklaces.

Thai puppets, one of a kind, reflect the intricate handwork of a lost art as well as its cultural entertainment. Saddle bags from Morocco, a Hopi Kachina Doll, paper cuts from China, a food book from New Guinea, a vest from Pakistan decorated with buttons, beads and even a zipper are just a few of the unique objects that attest to the Krause's expansive vision of the world, its culture and its art.

The remarkable Charles Krause reflects this attitude in his work in Central America and in his obvious desire to seek a country's cultural heritage and beauty.

Phyllis Krause Gallery, Ltd. is at 29 West Lawrence, Pontiac. Gallery hours are 11 a.m. to 5 p.m., Tuesday-Saturday.

Staff photos by Jerry Zolynsky