

Creative Living

Marie McGee editor/591-2300



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Classy copies please buyers

By Corinne Abelt
staff writer

Beautifully crafted reproductions of antique furniture in the National Trust Collection are now in the marketplace.

The 21 pieces in the line were introduced a year ago at the High Point, N.C., furniture market.

Margaret Byrne Heimbold, who is responsible for marketing and licensing of the National Trust Collection, said they are doing very well.

"We have sold the entire first cutting of Kindel (the company licensed to make the reproductions). Not everything is pure reproduction, some are adaptations and modifications," she said.

The National Trust for Historic Preservation, created by a congressional charter in 1949, is a non-profit organization that provides technical and financial assistance to preservation groups across the country, organizes educational events and owns and operates more than 16 historic sites, many of which are historic house museums.

"Woodrow Wilson's house (museum) in Washington D.C., has been preserved almost as if the Wilsons are living there," Heimbold said.

This is the home of the revolving

bookcase, which is now being reproduced. The design focuses on function rather than ornamentation, and dates to 1900 and the Arts and Crafts Movement. The original is in Wilson's library and holds some of his favorite books. It comes in a rich mahogany finish.

In contrast to this is a tall, impressive 1770s Philadelphia Chippendale desk/bookcase with solid brass escutcheons, knobs and drawer pulls. The original is at Cliveden, a home built between 1763-1767 in Philadelphia for Benjamin Chew, a lawyer, statesman and jurist. Cliveden, a house museum, contains many examples of 18th and 19th century Philadelphia decorative arts.

The National Trust is supported by a yearly grant from the government (\$4.5 million) and corporate and individual donations and memberships.

Heimbold is also in charge of the publications Preservation Press and Historic Preservation Magazine. The magazine, Heimbold said, is doing very well.

And where does this woman, so involved in the care and preservation of American history live? In a federal style home built in 1869, where else?



Nancy and Russell Thayer met at Rubiner Gallery, between teaching assignments, to watch as their show was being put together for the opening. Both say the compatibility of their art, as illustrated behind them, is unplanned, but enjoyable.

Together, yet separate

By Corinne Abelt
staff writer

Both Nancy Thayer and Russell Thayer, who are showing their work at Rubiner Gallery through Dec. 12, are strong, secure artists. He is a sculptor working mostly, but not exclusively, in brass and she is a painter working on her own handcast paper and constructed canvas. Each has a career as a teacher, he at Delta College and she at Center for Creative Studies and Detroit Institute of Arts.

Because they are married and wanted to be considered as separate, artistic entities, they have spent a good many years trying to establish themselves as that.

"We haven't shown together in 12 years," she said. "We almost made a point of not showing together. We started in different galleries in Chicago and Detroit."

Yet, by pure chance, they ended up being represented by the same dealers in both areas. They have always had a lot of respect for each other's work. He is quick to say he likes almost everything she does and she obviously admires his skills.

WHAT IS fascinating is that although they work in different media with different tools, his sculpture and her painted, constructed pieces and drawings are very compatible, so much so, in fact, that each often adds to the other.

Now, moving beyond compatibility — she paints a lot on a surface of pulp over board that has been treated and made very substantial. So careful is she in her construction that she said, "I want them to last for generations and generations."

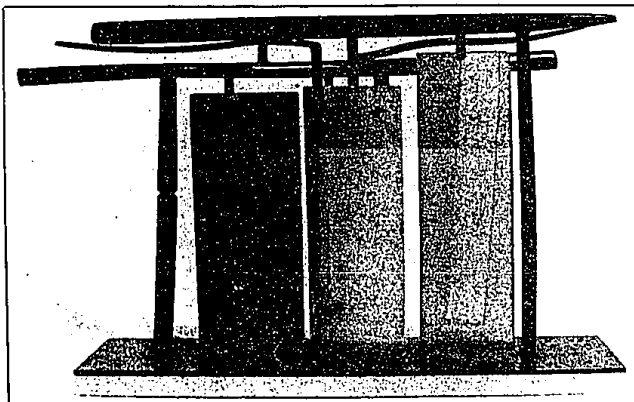
The theme of my work (in this show) is celebration. These are not message-oriented. There's a sense of party, of opening presents, of being able to experience joy," she said.

The five work artist-in-residency that she had a year ago at Southampton, N.Y., through the University of Long Island had a decided effect on her art.

"I went down with the idea of just making drawings and while there I got the urge to paint."

In a way that's her celebration, the feeling of elation that paint and painting can produce, the total enjoyment of color in an abstract form — color purely for the sake of color — she handles it with greater freedom and more sophistication than ever before.

THE CHANGES in his work from his last show at Rubiner are more subtle, but they are there. He still is



The three panels in Russell Thayer's pedestal sculpture can be adjusted to appear more or less open. The middle one is alone, the left one is brass with a rich brown patina and the right one has a strip of gold leaf.

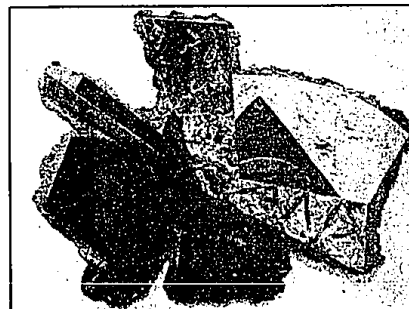
concerned with portals and doors, many embellished with lines that are reminiscent of the Far East. He has two floor pieces, eight pedestal pieces and one relief in the show. He is beginning to add touches of color to his work, sometimes in the form of a fine blue edge on a plane of brass with a soft patina or gold leaf on one side of a moving brass panel. The fluid quality he achieves with metal is at times awesome.

The way his lines and curves occupy space makes his works seem as much like three-dimensional drawings as worked metal with a soft patina. In fact, the way both Nancy and Russell Thayer cut through and use space to such good advantage is essentially why their work is so compatible.

She offers the viewer paintings within paintings cutting across geometric boundaries and levels. He builds his works so parts may be moved and interior lines may be changed.

Both have had many commissions. His, quite often, are for very large works and he welcomes the challenge. Most of the pedestal works in the show could easily be models for large sculptures.

Rubiner Gallery, 7001 Orchard Lake, West Bloomfield, is open 10 a.m. to 5:30 p.m. Tuesday-Friday and until 5 p.m. Saturday.



Nancy Thayer's painting, on handmade paper over an armature, has all of the elements of a painting on a flat canvas plus subtle dimensions, highly innovative forms and edges and surprising optical properties.



The revolving bookcase, which is in President Woodrow Wilson's home, was first produced during the Arts and Crafts Movement at the turn of the century. The Philadelphia Chippendale desk and bookcase, circa 1770, is mahogany veneer with brass escutcheons and pulls. The original is at Cliveden, a Philadelphia home built in the 1760s, which is a museum. Both pieces are available at Baker, Knapp & Tubbs, Michigan Design Center, Troy.



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