Children's games party part of Ford celebration

The Benry Ford Extate-Fair Lane is making it easier to visit the auto magnato's bome this fall during the irribid management of the University of Michigan-Dearborn, the extate will offer guided, interpretive fours daily along with a once-amonth series of children's programs. The 1869s Party is a 90-minute program of gamea, activities, snaets and party favors for children. The party will be held at the miniature armhouse on the Extate grounds beginning at 10 am., 12 and 230 pm. on Saturdays, Oct. 15 and Nov. 19. Reservations are required, and the activity is open only to groups of five-10 children. The cost is 36 per child with a \$12-per-group deposit required.

In addition to the 1890s Party, dai-

ly tours of the estate will be offered during the fall months for the first time. Tours begin on the bour from 10 a.m. to 3 p.m., except the noon hour, Mooday through Saturday. On Sunday, tours begin continuously be-tween 1 and 4:30 p.m. The tour fee is \$5 for adults and \$4 for seniors and students. Children under 5 are ad-mitted free.

students. Children under 3 are admitted free.
The Pool restaurant in the nowillied swinning pool designed by
Henry Ford for his grandchildren, is
open weekdays for lunch from 11
am until 2 he only National Historic Landmark Home in Michigan
open to the public. The Estate and
UM-D are on Evergreen Road, opposite the Fairlane Town Center. For
Gurther Information on any of the Estate's activities, call 593-5590.



From \$95,990



Saturday & Sunday 12-6 INFORMATION CENTER: Main Office 851-8940

Colotex Extraction

Trying to achieve the right look

VERY YEAR at this time I have to fight my body; what I mean apple cider, doughouts rolled in sugar, carmel apples and tec. Then as winter approaches, I go heavily into my clothes. But then there are bulky knit sweaters. And, oh what gluttony can be hidden under bulky knit sweaters.

bully kint sweaters.

But now I'm getting older. My birthday cake used be on a slow-moving platter that seemed to take 400 days to come around. Now it seems like it is attached to an Amrak train that, to my surprise, comes much too soon. I just can't lose weight like I did when I was younger. Of course, I do have the added blessing of having been overweight when I got married. So now after 25 years of marriage, I can bonestly say "I am only five pounds heavier than the day I get married." How many people can say that?

I JUST ANNOUNCED to Gary, Norm and the other guys at the health spa (who harass me constanily), "If this diet doesn't work at my see, I am going to give up on my body and just start working on my personality." I do have a look or weight which I am trying to achieve

and whichever comes first is fine with me.

Many times when I judge an art show or even view art work, I ask myself, "What is the look he/she is trying to achiever." You see, any medium in the right hands can be pushed to realism. And I am totally in favor of that "push," at least until realism is achieved. Once an artist can achieve realism, then and only then does be/she have the credentials to abstract.

A realistic artist should never be satisfied with his or her realism. Photo realism can indeed become a hinderance toward the proper goal, which is expression.

Now I am, by any standards, a realistic artist and sculptor. But I try not to limit myself to faithful realism. In other words, if I want the legs of a coyote long, I make them long for the effect. If I want to drop his bead low, perhaps lower than is physically possible, if of it for the expression.

Many of my students can be photographic and those who are not, we push towards that goal. But those who can be, must reach for a high goal and a more ventilating expression. After all, how many times can one be thrilled with the viewers' comments of "It looks just like a photograph."



If it's a watercolor, let it look like a watercolor.

can't imagine anyone ever looking at one of my works of art and asting. "What is it?" To me, if a piece of art loses its viewers' cognition, then the artist's expression is lost and the art hovers between design and abstract.

I guess what I am trying to say is let the medium look like the medium. If it's a watercolor, let it look like a watercolor. Let there be some long washes, some tight areas and some loose. Why push a pastel drawing so much that it looks like a eclor photo? Let the tooth of the paper show, tighten up and render some areas and let other areas remain sketchy. I wish I had a dollar for every super-tight watercolor that won a first place.

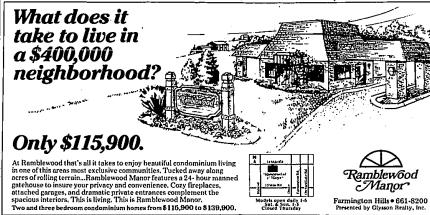
I, as a Judge, have even planad the

BUT ON THE OTHER band, I blue ribbon on super-tight watercol-

ors. Perhaps as a roward for technical skills and done so in the absence of a more corpressive piece. How beautiful to me is a risky splash ôf colors tempered with some tightness and good structure.

But that is just one opinion in a world of critics. I guess I will end this with the phrase I use most often, which is "never be limited by the model." And, by the way, If you see me at the Whole Earth Vitamin Bareating brown rice out of handthrown jar, stop and tell me I look thinner. Lie, if you need to. But I need to hear it.

David Messing has been an art teacher for more than 10 years He is the owner of the Art Store's More in Livonia.



















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