

Musical bonus for LSO fans

Thanks to trust fund grants from the recording industries and the Detroit Federation of Musicians, the Livonia Symphony Orchestra will present two unscheduled concerts — one on Friday, April 21, and the second on Thursday, April 24 — the latter primarily for high school students.

The concerts — "bonus" events — will feature some of the metropolitan area's finest musicians as soloists, according to Francesco Di Silvestri, who will conduct as well as narrate the programs. Both are open to the public. There is no admission charge.

The first program will be at 8 p.m. in the Livonia Civic Center Library auditorium. The second will be at 12:30 p.m. in Churchill High School auditorium.

Featured soloists will be violinists Edward Lim and Evan Price, concertmasters of the Detroit Symphony Civic Orchestra and the Metropolitan Youth Orchestra, respectively; bassoonist David Becker of the Livonia Symphony and band director at Stevenson High School; soprano P. K. Fields and Ruth Senter; and pianist Tomoko Mack, Livonia Symphony's competition winner in 1987.

The works to be performed will feature Fields and Senter in Rossini's comic song about two cats.

There is no admission charge for either concert. For more information, call Connie Maglin, 453-9124.

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Chiming clock becomes 'family'

I LOVE to hear the sound of a clock with chiming bells. A standing grandfather clock or a contemporary wall mount clock. One chiming alone with the friendly sound of the clock in the background. The clock becomes a member of the family and you can hear it when you want to or you find you can subconsciously tune it out when you retire for the night.

One of the finest clock manufacturers in the United States is located in Michigan, the Howard Miller Clock Co. of Zeeland. The history of the company dates to 1926.

THE FOUNDING FAMILY began a tradition of quality and design innovation that has been uncompromised through three generations. Through the years, the willingness to innovate has kept the Howard Miller name in the public eye as a trendsetter in clock design.

Howard Miller floor clock movements and most wall clock movements come from the Black Forest of Western Germany. German craftsmen have been making the clock movements there since the 17th century. Every movement is assembled by hand.

Each movement is tested and calibrated before it is approved for use. This fine company personalizes each floor clock. Inside the door of each grandfather clock are two permanent solid brass plates.

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THE HOWARD MILLER Clock Co. has received innumerable design awards. It has been selected twice as an international award winner by the American Institute of Interior Designers.

Its products are counted among the classics in modern design and have been part of the permanent design collection of the Museum of Modern Art of New York City.

Perimeter Suite One in the Michigan Design Center of Troy is a local representative for this company. The Time Shop is also a major distributor for these clocks as well as the local service center. The Time Shop is at 6411 Orchard Lake, Sugar Tree Center, West Bloomfield.

Gift of time helps 'kid' artists blossom

KIDS — WHO can figure 'em? By the time my third son, Adam, came along, it was pretty obvious that Scott and Kevin, my two older sons, were going to be very good artists. So in naming Adam, I gave him two middle names, Adam Eren Aaron Messing so that when he grew up, he could sign his work ADAM. That would look so neat.

By the time Adam was eight years old, he still showed little interest in art. I told my wife that I must have jinxed him by thinking that far ahead in his art life. "He'll probably grow up to be a welder," I moaned. Finally when he got to be around nine years old, Adam started to bloom and at 10, I marvel at his ability in sculpture.

Over the years many of the questions we are asked are from the parents of our students. So I thought it might be interesting to print some of the questions most often asked:

Q: Is my five-year-old too young for art lessons?

A: Most of the time I would say yes. With very few exceptions 4- or 5-year-olds are too young for lessons. That doesn't mean too young to draw. Let them just have fun for a couple years and draw what and however they want to draw.

You should see the shocked look on a little 6-year-old's face when we ask, "How come this foot you have drawn is so big and this other one is so little, shouldn't they be the same size?" Usually mom, dad and family members are so bowled over by their "gifted" baby that no one ever critiques their little drawings.

One proud grandparent saw me while I was shopping and stopped to brag, I mean, tell me about his grandson. His grandson was, by any standards, exceptional for his age. After only six months of art classes, grandpa asked me, "My

grandson is so good, do you really think he needs to take any more lessons?" Trying not to laugh, I said, "Well, let him take lessons at least until he breaks into his teens." But to answer the question, 6-year-olds are usually the youngest we take.

Q: How come my 11-year-old only draws monsters?

A: Because that is where his interests are right now. Over the last 12 years, I have seen it all. Parents, wondering if their child was possessed, would ask, "Why does he only draw Dungeons and Dragons figures?" Then Masters of the Universe, then Voltron and Transformers. Currently, we are in the Ghostbusters, E.T. and Madball era.

Often I say to the students, "Oh, I'm sure your mom would love to hang this monster picture right over the fireplace." Seriously we do urge the students to do at least three or four "mom pleasers" a year.

Twenty-seven years ago, all I drew was figures out of Mad Magazine. And, of course, my

subjects changed as my interest changed. Interest is the primary goal. If the interest dies, the lessons cease.

Besides we can do pen and ink monsters, pastel monsters, graphite, charcoal and colored pencil monsters, scratch board gouache and watercolor monsters etc. Maintaining interest is of the greatest importance, all the while introducing new technique and media.

Q: When will my child not need to look and draw from references?

A: Never. Artists must always draw from something. Of course copying from other artists work should be, in time, avoided. I believe that when learning a media one should draw from an artist's work competent in that media.

In other words, if you are doing your first pen and ink, draw from a pen and ink drawing. Get the feel of the media, notice what lines, shapes and values the artist chose to represent his or her drawing. Then pick your own reference and render it making your own decisions of lines, shapes and values.



artifacts
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Messing



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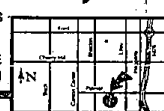
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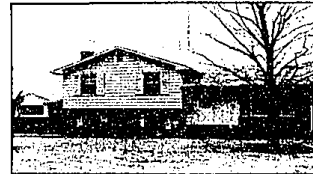


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