



Elizabeth Lurie stamps a design on the interior of a freshly made bowl.

## New spray gives marbled effect

**T**HIS IS great stuff," I exclaimed, as my aunt heaped a second helping of meat onto my rye bread. We were at my aunt's summer cottage. I, a mere teen, had just come in from swimming. I was so hungry, I was ready to eat anything.

"This is great stuff," I again proclaimed, hoping a compliment would offset the quantity of meat I was stuffing down. With my mouth full, I modified off the question, "What is this stuff? Is it roast beef?"

"Well, sort of," my aunt replied. After some hesitation, she said, "It's really tongue." "Tongue?" I blurted out. Lifting the bread, I then noticed the outside of each slice of meat had little taste buds, bumps — and somehow, all of a sudden, I felt full. Really full.

Well, here are a few relatively new products that could honestly be called great stuff — with no surprises.

**I** HAPPEN TO love the look of marbled paper. It is a little difficult to marble fabric, though. There is a new product called spray webbing, which was primarily developed for spraying on material. I think spray webbing looks great on anything. It sprays out kind of stringy and seems to float towards whatever you aim it at.

If you use several colors, you can create a beautiful marbled effect. Spray webbing is available in about 10 different colors. My favorites are



artifacts  
**David Messing**

gold, sprayed on black. It looks really neat. White and pink on gray look really neat too. Now, if you get paint stopped on your favorite shirt, you can just web it and it will look great. It can be used on lamp shades, pottery, tennis shoes, shirts, workout clothes, mail boards, etc.

Spray webbing is very uncontrollable, so if you want to spray a triangle shape on your shirt, here is what to do: Get some oak tag paper, drawing paper or just any heavy paper. Then cut out the triangle shape with an exacto knife. Take the paper from which you cut the triangle and spray the back with spray glue. Let it set a minute or two until the sprayed glue gets tacky. Then place the shape where you want it on the shirt. Run your finger around the shape so that the paper sticks tightly to the shirt. Then mask off the rest of the shirt. Simply spray whatever color you desire, then lift off all your masking paper. You will have a job that looks very professional. Try it, it's very easy.

SEVERAL MONTHS AGO I wrote about how Super Sculpey was great

stuff. Some people stopped in the store to tell me that it was too crumbly and they couldn't work with it. After talking to them a minute or two, I realized that they were talking about Sculpey, which is something different.

Super Sculpey is nothing like Sculpey. Now, there is also a Sculpey III (sounds like a sequel movie). Sculpey III is the colored version of Super Sculpey. It comes in a wide spectrum of colors. Brilliants, metallics and regular colors. Customers brought in various pieces of jewelry, which to my amazement, were made of Super Sculpey III. In case you have never of Super Sculpey, it is a plastic type of modeling clay that does not shrink and does not dry out. It is hardened by heat.

About 15 minutes in the oven at 300 degrees turns Super Sculpey into a permanent chip-proof ceramic surface. It can, at this point, be drilled, carved, sanded, etc. If, for some reason, you wish to add something to an already hardened piece, you simply mold it, stick it on, reheat the whole piece and let harden into one total piece.

Everyone is having fun with this product and the word seems to be spreading because we are having trouble keeping it on our shelves.

Dave Messing has been an art teacher in the area for more than 10 years. He is also the owner of the Art Store & More in Livonia.

## Subtle beauty

### Understated elegance is potter's trademark

By Norreen Flack  
special writer

Detroit artists would display their work in the streets on hot summer days wearing cut-off jeans and tank tops. To display their wares, they used orange crates with flimsy boards holding their pieces which sold for whatever they could get.

At least that's how Farmington Hills artist Elizabeth Lurie remembers the first art fair she was ever in 18 years ago as a fledgling potter.

Today, art shows are totally different, she said. People are much more interested in art. But shows have become much more commercialized.

"Artists are feeling the pressures of the marketplace," Lurie said. "Galleries call and say, 'I need two dozen more of such and such and I need it by . . .'" You can do that with a factory, but artists can't produce like that. When someone makes things by hand, each piece is different and cannot be duplicated."

**LURIE BEGAN** folding her hands in clay in 1969 at Pewabic Pottery in Detroit. Her first studio was set up in the laundry room in the basement of

her home where she worked at the potter's wheel while she raised two children.

"In my work, I strive for a kind of simplicity and understated elegance, a subtle beauty that wears well over time," Lurie said.

Lurie graduated from Trinity College in Washington, D.C., with a bachelor's degree in English literature and went on to the University of Michigan and graduated with a master's in English in 1965.

Most of Lurie's work is functional art, sculptural objects which can be used, such as teapots and butter dishes, or they can stand alone as art pieces. She begins a piece by designing "form first" and then working with colors and glazes.

Jeff Guido, Pewabic Pottery gallery director, calls Lurie the "consummate craftsman."

"Everything she does is very, very finished," he said. "Everything is impeccably done. Her pieces are very beautiful, simplistic, approachable and appealing which makes her different from many potters."

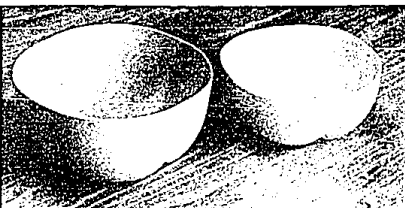
**LURIE'S WORK** IS displayed at Pewabic Pottery in Detroit, the Detroit Artist's Market, the Troy Gal-

*'Everything she does is very, very finished. Everything is impeccably done. Her pieces are very beautiful, simplistic, approachable.'*

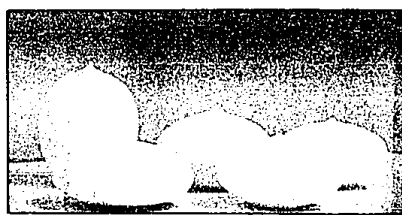
Jeff Guido  
Pewabic Pottery director

lery and the Swindler Gallery in Royal Oak. Her work can also be purchased directly at her studio in Farmington Hills, but an appointment is necessary. That can be arranged by calling 851-1732.

Some of her work, including a porcelain teapot, a turquoise bowl and a wall sculpture, were exhibited in the 18th Annual Invitational Art Fair at Somerset Mall last month. "I don't have a lot to say about my work," Lurie said. "What I have said is in the pieces. I feel satisfied when people respond to my work. That tells me I have communicated. I've done it without the words."



The white matte glaze on these "pumpkin bowls" (above) emphasizes their subtle contours. At the right, porcelain bottle forms await glazing.



Staff photos by  
**Randy Bost**

Some of Elizabeth Lurie's cups will be part of an exhibit, "Drinking Vessels," opening next week at Pewabic Pottery where other examples of her work are also on display.

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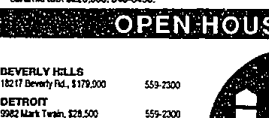
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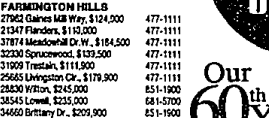
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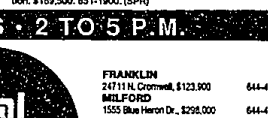
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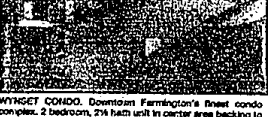
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**GRACIOUS 1 1/2-LEVEL.** Birmingham schools. Large family room. Living room doesn't open to patio and yard. Lower level has unfinished room for library or fourth bedroom. Lovely family home. \$115,000. 644-4700.



**SPACIOUS 3-BEDROOM.** Birmingham schools. Large family room. Living room doesn't open to patio and yard. Lower level has unfinished room for library or fourth bedroom. Lovely family home. \$115,000. 644-4700.



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