

Creative Living

More in Sec. F

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Eye for beauty

Art-oriented office design suits surgeons

By Corinne Abatt
staff writer

Art sends few stronger messages than those in the offices of three doctors specializing in cosmetic surgery in Bingham Farms. It is reassuring to find that all three have eye for color, design, line and aesthetic values of all kinds of art.

Drs. E. Jan Beekhuis and Jeffrey J. Colton recently added a partner, Michael F. Milan, and doubled their office space. With the help of Susan Monroe architect and Vicki Beekhuis, interior designer, the offices were renovated and expanded from 2,600 to 5,200 square feet.

Architect and designer succeeded in balancing opposites — sophistica-

tion and warmth; and privacy (when necessary) with a feeling of openness and light.

The waiting room is luxurious and contemporary in style with polished marble floors and carpeting in a deep shade of raisin. The color theme throughout is black, white and raisin with touches of dark brown.

"There is a lot of very dark and

very light," said Vicki Beekhuis. The reception area in the elegant, softly lit, waiting room has been greatly expanded. From the new counter, there is a wide open view of the inner offices with sunlight filtered through the new glass brick wall panels and colorful works of art on white walls in the hall and offices beyond. The whole area sends a wel-

coming message of friendliness and good taste.

READILY VISIBLE from several vantage points are a framed Navaho piece which Colton smilingly referred to as a "physician's desk reference for Navaho people" a Margie Hughto painting. Colton said the medicine man carries these paintings on cloth with him when he goes to visit a patient. He unrolls them on the ground to refresh his memory, each has symbols and instructions in sign language on what to do about a particular malady. Hughto's painting on handmade paper, a trademark of this nationally known artist, author and teacher, is light, refreshing and definitely uplifting.

From a large empty area (to expand the offices), Beekhuis and Monroe created a hall with examining rooms and an office along the outside wall. The hallway wall is staggered glass brick panels which give the area an artistic dimension that a flat straight wall never could while providing privacy and lots of pleasant light for the small rooms.

The wall design, Beekhuis said, "Allows the light to move in and out." At the end of the hall is a large striking, abstract painting by Ray Frost Fleming of Birmingham and along the straight sided hall wall is a long, rectangular, framed work of art in brilliantly colored and sculpted handmade paper by New Mexico artist, David McCarthy. Colors and design lead the viewer's eye in a most appealing way.

The lighting in the long hall is small, low voltage, incandescent track lighting, similar to that used in

many art galleries. Beekhuis said it lights the art wall and provides drama.

Another Hughto work is around the corner in one of the smaller rooms. The art in the examining rooms is pleasant, undisturbing scenes — nothing about food, since many of the patients are there for liposuction.

EACH DOCTOR'S OFFICE, however, is highly individual and says a lot about the occupant. Dr. Beekhuis's office contains artifacts which he has brought back from his world travels. Colton's, done by interior designer Sheldon Scott a number of years ago and still holding up beautifully, has a wall display of masks from Indonesia, Bali and Africa.

"I have an interest in masks," Colton said, "I'm interested in the features and the way different cultures see themselves." He pointed out the broken nose on one of the African masks.

Beekhuis said Milan's office is going to be done in an Amish style with plain, handsome pieces with a handcrafted look to them. Colton and Dr. Beekhuis share an interest in art. Colton admires paintings by an artist which his partner found in Australia that have colorful, almost childlike quality.

"Both of us seem to like similar kinds of things," said Colton.

Architect and interior designer found the doctors receptive to their ideas to take out walls, create interesting spaces, lighten the drama, make the offices sophisticated and still keep the atmosphere pleasant, open and friendly.

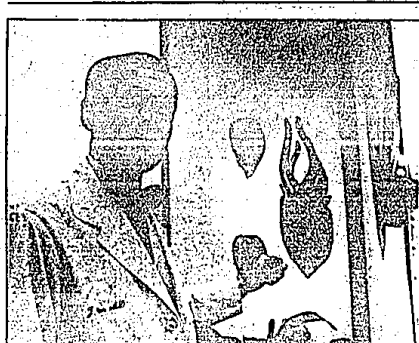
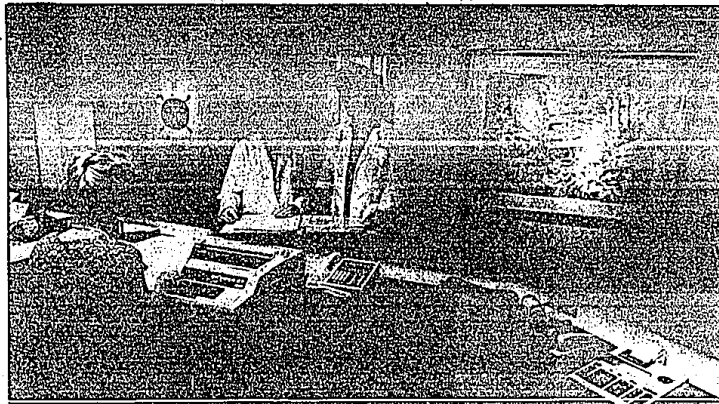


Susan Monroe, architect, and Vicki Beekhuis, interior designer, pause by the new glass brick paneled wall which separates private offices from the reception area. The wall is both functional

and aesthetically appealing. At the end of the hall is a painting by Ray Frost Fleming of Birmingham.

Staff photos by Jerry Zolynsky

Staff members Carole Higley, left, and Nanette Ross, stop by the new, larger reception desk to talk over a schedule. Behind is a Navaho art work, originally meant to be a medicine man's helper, left, and a painting by Margie Hughto.



Dr. Jeffrey Colton has a collection of masks on the wall of his office. Not only does he like them as an art form, he also appreciates what they show about the development of bone structure and features from one culture to another.

Auto art sets record

The art which was on display and for sale as part of the Concours d'Elegance at Meadow Brook last weekend, set new records in interest as well as prices realized.

Tom Hale, chairman of the invitational art exhibition, said he was delighted with the response from the public.

At the Saturday evening auction, the original painting by Pete Mader of Buck Hill Falls, Pa. for this year's poster brought a record \$31,000. This is \$4,000 more than was paid for the original painting for the 1988 Concours. Mader's finely detailed, egg tempera painting of the 1929 Packard convertible parked at the front entrance of Meadow Brook Hall is 48 by 64 inches. In the handsome frame which Mader made and painted, it weighs 75 pounds. The car pictured belongs to metro area car collector Dick Kuhn and, as of Saturday evening, the painting does too.

Works by the other artists participating in the invitational brought the evening's total to \$82,500 in about 40 minutes of fast bidding. A portion of the proceeds will be donated to Meadow Brook Hall.

Hale noted there were presidents of four major automotive companies present at the Saturday evening event as well as widely recognized art collectors. He said gross proceeds from the entire art show and sale were \$130,000.

Hale said he was as happy about the recognition which this kind of art is receiving as he was about the record prices, probably more so. Participating artists, considered among the best in this field, came from many parts of the United States and Canada as well as West Germany.

Benton — all-American as apple pie

By Corinne Abatt
staff writer

How could Thomas Hart Benton be labeled regionalist? He's so all-American — so in love with the cities, the rural landscape, the history, the customs — most of all the people, the kids, the old men, the gangsters and hoodlums, the movie crowd and the pretty young women.

Yet that's the label he continues to have — he's a regionalist artist. He may have been born and raised in Neosho, Mo., but he studied in Paris and lived on the east coast a good part of his life.

The exhibition of his work at the Detroit Institute of Arts through Oct. 15 is a colorful, stimulating walk through Benton's development as an artist as well as through American history. He planned to do a series of 75 large paintings, "The Explorers and Adventurers of Early America," but grew tired of it after 18 paintings deciding he would rather paint real life scenes.

One large gallery in the exhibition is filled with these strong, aggressive works. Yet the paintings that seem most alive are those filled with colorful characters, busily engaged in the tasks and pleasures that make up their daily lives. It wouldn't be a bit surprising to hear strains of "Ameri-



Thomas Hart Benton's painting at left is titled "Engineer's Dream," but maybe should have been "Engineer's Nightmare." It is oil and tempera on canvas, 1931.