



Rodney Hill  
"Pied Piper" soloist

## Flutist to perform

Flutist Rodney Hill will be guest artist at the 8 p.m. concert Sunday of the Plymouth Symphony Orchestra in Plymouth-Salem High School auditorium.

Featured will be "Pied Piper Fantasy," by Corigliano and "Symphony No. 7" by Beethoven. Professor of music at Eastern Michigan University and concert performer, Hill holds degrees from the University of Kentucky, the University of Cincinnati, and a doctor of musical arts from the University of Michigan. He has taught at EMU for the past 20 years where he is professor of flute, performs in the Faculty Woodwind Quintet, and is chairman of the wind and percussion area of the department of music. He is also an active recitalist and clinician and has recorded on the Coronet and Orion labels.

Admission to the concert is \$8 for adults, \$7 for seniors, and \$2 for students K-12. Tickets will be available at the door the night of the performance. Plymouth-Salem is at 56181 Joy Road, Canton.

## Series spotlight on film directors

Alfred Hitchcock and Orson Welles, two of Hollywood's best-known movie directors, will be featured in a two-part discussion series, "Great Directors" at Borders Book Shop in Novi at 6:15 p.m. Sunday, Feb. 25 and March 4.

Scenes from Hitchcock films will be shown and discussed by Dr. William Vincent on Feb. 25. Orson Welles will be the subject of a discussion by Dr. James Morrison on March 4.

Hitchcock, who is best known for his suspenseful thrillers such as "Psycho," "Rear Window"

and "North by Northwest," was a leading Hollywood director in the 1940s and '50s. His career in films began much earlier though, writing title cards for silent movies in the 1920s. All of this background material will be discussed by Vincent, a professor in the film studies department at Michigan State University. He teaches a class on films of Hitchcock and has studied Hitchcock's work extensively.

Morrison, who teaches film studies at Wayne State University, will discuss the career of Hollywood's "boy wonder" Orson Welles. Welles, whose "Citizen Kane" is considered a masterpiece even today, first made headlines with his radio play, "The War of the Worlds." He went on to act in, write, produce and direct many films.

The discussion series is free, but those interested in attending are asked to register in advance by calling Borders at 347-0780.

## Awareness problem could mean color-blindness

Q. Since we were first married 20 years ago, my husband has refused to make decisions that in any way involve matters of taste. This especially includes apparel, decorating, and anything to do with color. Aside from this, our marriage has worked out quite well. However, many of my attitudes have changed over the years, and I'd really prefer if he got more involved sharing some of these decisions. Any comments?

A. Before you approach your husband on sharing these type of decisions, I would try to determine — with professional help — whether your husband has a color deficiency, commonly referred to as color blindness. People, especially those with a reduced capacity to discriminate among colors, often develop clever ways of disguising their deficiencies, sometimes without being aware of it themselves.

Aside from the fact that color deficiency is more prevalent among men than women, our mainstream culture also discourages men from expressing color aptitude or preferences. In some circles, it's seen as a strictly feminine concern, and something that might take away from a fully masculine image.

Once you're sure his aptitude is normal, I would still approach the matter with considerable sensitivity taking into account the underlying assumptions that have made your marriage work so far.

You cannot expect to change your style of relating too quickly without risking irreparable damage to the relationship. If you want to change some of the ground rules and roles, you have to do it gradually, starting with some of the smallest decisions. Also let him know how you feel and why you think the changes will benefit the marriage in the long run. When an opportunity arises for him to take part in a decision involving style or color, then I strongly suggest going along with the results even if they do not please you. Perhaps you could even set aside some area in the house where his contribution could be highlighted.

In time, and with more experience, he will feel freer in making decisions and be better at it. Let me remind you that love ends where power plays begin. Don't try to do this indirectly or through any manipulation. With a direct approach your marriage will continue in a manner and style to both of your liking.

Q. I'm trying to work out a suitable color harmony that will harmonize with a floral chaise on my living room sofa. The colors of the chaise are a mix of soft reds, various shades of green, accented with yellow and white. The pattern's background color is a very pale green. Everywhere I turn, the advice I receive is to pick out colors from the pattern and use them throughout the living room.

What seems like a logical thing to do is not turning out very well. Instead of looking elegant, as I had hoped, the arrangement is beginning to look overly bright and disjointed. I don't want to proceed any further until I get a better handle on the situation. What do you suggest?



all about color

Helen Diane  
Vincent

A. What all of your well-intentioned advisers are not telling you is that the colors from the chaise have to be adjusted to give the appearance of a matching color when they are used for other furnishings in your living room. It all comes down to applying certain optical principles underlying good interior design. With the exception of certain dark shades, most colors become brighter and more dominant when they increase in size. This works up to sizes well beyond the dimension of your room. Further, the apparent brightness of a color is also influenced by its combination with other colors. Even contours and textures affect the perception of color. Lustre will make a color seem brighter than a textured weave of the same color.

Since the colors in your chaise are in an analogous and split complementary harmony it means that the yellows and greens are held in considerable tension by the coral reds, their complement, or opposite color. The pale green background helps to offset this tension and provide an atmospheric surround for the pattern. Because the pattern distributes these colors on a relatively small scale, the overall effect is lively but not distracting.

As you apply this dynamic principle to the rest of the room, you should consider the following adjustments for the increase in size and scale.

First, use the pale green from the textile as the wall color and lighten and gray the color slightly. Now that you've established your background color, you have two options in color styling the rest of the room. You can use the coral reds, also softened, for the other upholstery pieces, or in a rug, bordered in a dark maroon. If you choose the more dramatic floor treatment, then your upholstered pieces should be in a soft gold, green, and white strip or another pattern.

If you decide on a more blended effect, then use a slightly darker but grayed green in a broadloom carpet, bringing in the coral reds for the other upholstered pieces. For both approaches, use soft gold drapery over white curtains for the window treatment.

If you require more variations, continue using the same palette but in various combinations, such as coral with gold, coral and white, always keeping in mind the color should be softened to give the appearance of a match to the colors in the chaise.

Helen Diane Vincent will be teaching a class, "Know Yourself: Understand Your Color Responses" from 10-11:30 a.m. Thursday, March 1 at the Village Club in Bloomfield Hills. For registration, call Jeanne Hackett, 644-7202.

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