



BEFORE



DURING



AFTER

Linda gets an English cut

By LORAIN McCLISH

There were no appointments taken by Carnaby Street hair stylists one day this week, but four regular patrons showed up to have their hair cut into a new design with no idea of what was coming. The occasion was a seminar for the 12 hairdressers at the shop with Dwight Miller taking on the patron-turned-models to bring new trends into Farmington. Sherry Glesler, a part owner of Carnaby Street said, "We do this every so often because we don't want our customers walking around with 1975 clothes and 1965 hair dos."

She said the aim was to educate women away from "teasing and that big balloon look that was originally meant for evening but just got out of hand. All those updos and curly tops just look awful with today's clothes."

LINDA STAPLETON, a Garden City resident and one of the models, was quite blasé about her transformation, which was not a surprise to Ms. Glesler.

Of this she said, "Very few people know what they want when they come in here, so it's up to the hairdresser to help them and set a style for them that they can take care of themselves."

Miller cut hair for four women that day, all designed for the texture of the individual's hair, her

personality and her lifestyle. And he stressed in great measure the hairdresser's responsibility for teaching the client how to take care of her own coiffure in between visits to the salon.

He went through the gamut of geometric cuts, layered and one length, which appear to an uninformed observer to be quite severe, but the ultimate in all cases was accent on the casual or natural.

Ms. Stapleton's hair, since her cut, can be worn very severe-sophisticate, or softened with a curling iron, or tied up in a chignon knot at the back. For his demonstration, he hand-dried her cut with a blower, then curled only one side for a softer effect.

LONDON IS the pacesetter now for hairstyles, said Miller, who boasts a battery of trophies for hair artistry, won both here and abroad. He is back in the United States after serving as top stylist, innovator and manager of hairdressing departments in some of the most famous of haircutting organizations in Great Britain.

He called Ms. Stapleton's new hair-do an "English Cut" and said it would last her from six to eight weeks. With a good hand dry, "she will be able to handle it herself until it gets wet."

As a final touch, Miller suggested she put "maybe a little sunburn or a little gold highlight" into her dark brunette bob.



LINDA UNDERGOES TRANSFORMATION

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DWIGHT MILLER AT WORK

Crafts factory a-humming

By CAROL HASKIN

Have you heard the one about the captain of a Mediterranean charterboat and the rock band sound engineer who found success and happiness in a former dry cleaning factory in Franklin, Mich?

The punchline, as improbable as the set-up, is that the two have staffed the factory with an impressive cadre of artisans who turn out customized craft works where once there were only starched shirts.

With months of wiring, plumbing and woodworking, Gary Saulter and David Rybicki, Andover graduates who studied art at Oakland University, transformed the dry cleaning factory into the Franklin Country Workshop and Gallery. There clients can order custom furniture, quilts and stained glass windows as well as view works by talented area artists.

"We'd like to turn Franklin into an arts and crafts center on the order of Greenfield Village," Rybicki said, and already the workshops offer for public consumption what Greenfield Village can only exhibit.

RYBICKI AND Saulter, trained in furniture making and woodworking, established the wood shop first and now have eight permanent artisans there. Besides furniture construction, the shop does refinishing, chair caning, sculpture mounting and there is even a custom guitar builder.

Work in the shop is done strictly on commission and the artisans work closely with their clients in designing the pieces and choosing the wood. Because the artisans are young and still building reputations, Rybicki said, the client is likely to get more for his money.

"When we make a piece, we take it a little bit farther than they expect," he said. "Because our business is based on referrals it's worth the effort to put a little care into a piece."

Referrals come often. A replica of a cobbler's bench circa 1765 that Saulter made for an area household brought in several orders for duplicates.

Rybicki said that often customers come in to get a piece refinished and end up ordering a new piece of furniture before they leave.

"RATHER THAN going to a furniture store and getting something close to what they want, here they can get exactly what they want," he explained.

Word spreads quickly in the crafts community, and by the time the woodshop was in full swing, Saulter and Rybicki had received requests for studio space from about 30 artisans.

One successful contestant was Judith Wright who plies her antique Singer to make a colorful variety of custom-designed quilts.

Although Ms. Wright has been a quilt-maker for less than a year, her reputation for fine spreads is growing among clients and designers in the Detroit area, particularly since she was chosen by Hudson's to sew the quilt that will be its 1975 Christmas motif.

A theater major at Michigan State, Ms. Wright was trained in costume and scene design and only got into quilts as a hobby.

"I JUST started making a quilt one day and I really liked it so I made more and more," she said. "I thought maybe I could make a living out of it. The investment was not that much that I couldn't get out of it if I had to."

She gets orders for quilts of all designs, ranging from traditional to contemporary, although she said she prefers working with large graphic designs. She also does applique, as in the Hudson's quilt, and is now working on a set of velvet applique chair seats.

Like Saulter and Rybicki, Ms. Wright thinks that customized work is a bargain.

"You can really get what you want. It costs a little more but not that much more than ready-made because I'm just starting out."

Perpetuating the only other studio in the workshop is Mike Cauder, an artist in leaded glass.

Cauder, the son of an area sculptor, entered the stained glass field by presenting himself at the Andrew Maglia stained glass studios when he was on unemployment several years ago.

"I OFFERED Maglia six weeks of free employment. They sent me to work on St. Scholastica, cementing windows — the lowest of the low in apprentice work."

After cutting his teeth on a series of church windows, both new and restorations, and proceeding from installation to actual construction, Cauder moved to his own studios.

At his new Franklin location, Cauder has so many orders that he finds himself juggling three or four windows at a time.

While Art Nouveau still seems to be the most popular stained glass window style, he gets quite a few orders for contemporary. Art Deco and is now working on a three-pane take-off on a Pieter Brueghel painting.

Sometimes the most difficult part of the job is getting the clients to decide what kind of window they want.

"On one order the couple were in disagreement. She liked Art Nouveau and he liked modern abstract. The Good Lord gave us inspiration and we came up with a combination of both. I have to please three people, you see, both of them and myself."

THE NEWEST portion of the Saulter-Rybicki enterprise is the gallery, the purpose of which, Rybicki said, is to promote the work of young area artists.

The owners try to make it easy for young artists to exhibit in the gallery, first by refusing to schedule shows years in advance and secondly by taking only a 30 per cent commission, probably the lowest in the area.

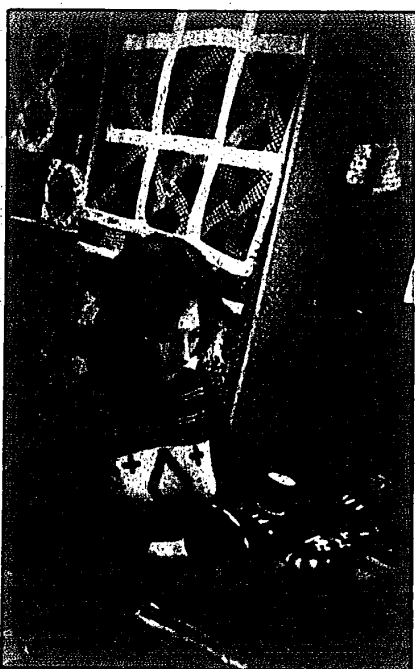
They have one rule however — no conceptual shows.

"We're not into high cerebral art," he said. "It's elitist and people do it to put down the middle class. A soup can that sells for \$500 only goes to someone who has more money than sense. Our work is pleasant to look at. It doesn't need a 45-minute lecture on the purpose of art and its relation to society. I don't like to see social problems put into a piece of pottery."

While the gallery and workshop have had an encouraging start, Saulter and Rybicki are planning for still better things to come.

They hope that they will be able to expand the workshop to include studios for a weaver, a potter and a jeweler. And, of course, they hope to be a financial success.

"Utility companies never forget," Rybicki said. "At the end of the month when we add up the receipts and we add up the debts, they still come real close."



Judith Wright and her Singer stitch squares