

The beginning of happiness to a baby

By LORRAINE McCLISH

Two young mothers who have happily nursed their own babies are now enjoying helping other mothers bring happiness and security to their babies through breastfeeding as leaders in La Leche League of Farmington.

Cheryl Corr, of 3264 Breton, Livonia, and Joy Parker, of 2007 Peters Lane, Farmington, each have children who are long passed the nursing stage.

Each give additional amounts of their time to speak to pregnant women who are enrolled in childbirth without pain classes just to let them know we are here and what we have to offer.

And both are on call 24 hours a day to help the young nursing mother with any problems she might encounter because of screaming baby in the middle of the night can't wait until 9 a.m. when an office opens.

Mrs. Corr enjoys her role and the satisfaction she gets from her volunteer work so much she is a co-leader for both the Farmington and the Livonia group.

LA LECHE (pronounced lay lay chay) is derived from an old Spanish phrase dedicated to "Our Lady of Happy Delivery and Painless Milk." La Leche means, literally, "the milk" and symbolically, life, love and the beginning of happiness to a baby.

La Leche Leagues in both Farmington and Livonia begin their new series of meetings in September gathered in members' homes once a month for four sessions.

The meetings bring together pregnant women nursing mothers, maybe high school girls who are there to make a report maybe a grandmother-to-be who is there to see what her daughter is doing, and maybe a nurse or two.

The nurse is there because "she probably didn't get too much information in her training on breastfeeding," said Diane Sands, a Farmington mother of twins.

"When I asked about nursing my babies I got one small pamphlet from my doctor. Some mothers are simply laid, not everybody can do it," and that is that.

The leaders freely admit that though there is a specific outline for topics to be covered at each meeting, they spend a lot of time dispelling old wives' tales.

"WE ARE A BOTTLE-FED culture," Mrs. Parker says, believing that we (nursing mothers) are supposed to drink a lot of milk, not chocolate. If you're flat chested you can't breastfeed—it just isn't.

Mrs. Sands had two physical problems to overcome, yet successfully nursed her twin sons for three months through support from La Leche League members, because she believed that her food was the

'Breastfed babies are happy little babies. Certainly the ones we see are.'

—Joy Parker, La Leche League Leader in Farmington

best food for her babies and breastfeeding is the best start in living.

"There is a close feeling here, a feeling of security that leads to happiness," she says, "beyond the health factor."

Mrs. Parker echoed this by saying "Breastfed babies and happy little babies, certainly the ones we see are."

Mrs. Sands said she will keep contact with the league "just to give back what was given to me."

THE GROUP'S SERIES of meetings starts out with the advantages of breastfeeding. Among these the leaders point to prolactin, a pituitary hormone that stimulates the secretion of milk that in turn makes the mother more maternal, more loving and more patient. I wish I had a bottle of it now," Mrs. Parker said.

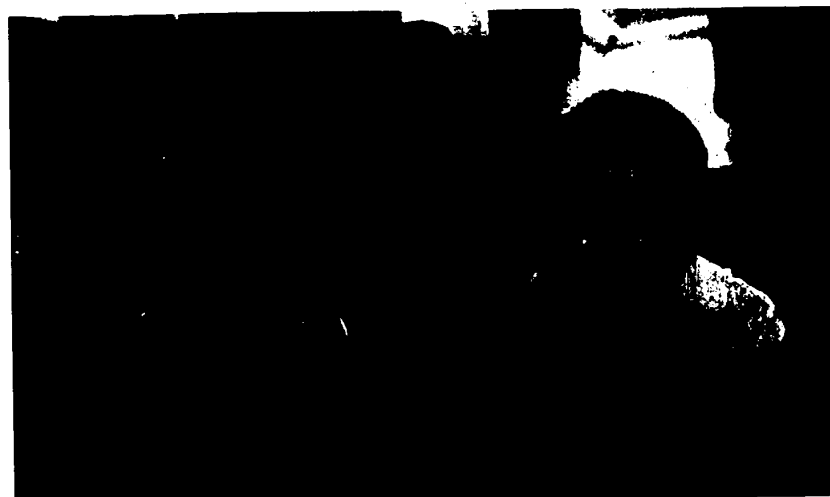
Second is the art of breastfeeding, because "there is a right and wrong way of doing it," Mrs. Corr said. The league's philosophy is feeding on demand, because "generally a breastfed baby takes just what he needs, mother and baby become attuned to one another."

Health-wise, the infant is also developing a normal fat tissue as opposed to cellulose tissue, heat and storage of milk can destroy nutrients, breastfed babies do not get constipated, they are less likely to get allergies or respiratory infections or serious digestive disorders, the leaders say.

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Diane Sands of 31577 Marbelhead, Farmington, is a La Leche League supporter. Her living testimonials are 8-month-old twins, Michael (left) and David. (Staff photo by Harry Mauthe)

The third session has to do with the new baby and the family. "This concerns how the baby is going to affect the father and other children and how you can make things as smooth as possible for everyone," Mrs. Parker said. "We want to meet the baby's needs and still keep a happy home."

The closing session is on nutrition and weaning where neither mother or baby experience any discomfort. Here again, Mrs. Parker said, "Mother and baby are in tune. There is no fullness for the mother and the baby lets you know this is the beginning of solids for him."

HUSBANDS ARE discouraged from coming to a meeting because, in turn they might discourage a mother from being free in asking questions. If enough husbands show interest, however, the leaders will call a special meeting and announce it specifically as a couples' meeting.

La Leche League is a national organization headquartered in Franklin Park, Ill. Each group is staffed with a leading librarian with books loaned on request without charge. Information sheets and reprints are available at meetings.

All meetings are open to all women who are interested in breastfeeding.

The Farmington group meets the second Wednesday of each month, in the evening, and will begin its fall series Sept. 8. Invitations will be given by calling Mrs. Parker at 478-2310.

The Livonia group has two sessions. The morning group meets the third Tuesday of every month and begins its series Sept. 21. The evening group meets the last Tuesday of the month and will start its series Sept. 28. Invitations will be given by calling Mrs. Corr at 478-2310.

IN SIGHT IN SIGHT IN SIGHT IN SIGHT

BY MARY LENISON

"American Artists: A New Decade" is an incredible show. It's all about art and human needs and experiences. The artists' work in this show at the Detroit Institute of Arts through Sept. 19 is subtle.

It requires time of the viewer. Time to experience the situation and time to see the subtle means the artists have employed to make statements and give information about the art of the 70s.

This is an important show of works by 14 artists, chosen by Barbara Haskell, guest curator from the Whitney Museum of Art in New York City. The show will travel to Fort Worth, Texas' museum after it leaves Detroit.

Exhibiting are Mel Bochner, Sol LeWitt, John Mason, Keith Sonnier, Richard Tuttle, Jo Baer, John Baldessari, Dorothea Rickburne, Vija Celmins, Chuck Close, Bruce Martin, Bruce Nauman, Robert Rysan and Cy Twombly.

This exhibition is a visual report on modern art and a challenge to all the senses in an array of painting, sculpture, drawings, environmental and information pieces.

Dr. John H. Neff, curator of Modern Art at the DIA, is also responsible for bringing a traveling show of drawings to the north coast by the late Robert Smithson. His Spiral Jetty earth art in the great Salt Lake is one of the important art works of this century. The drawings become an important record and opportunity to see the thinking, planning and idea of this art work and art.

Is modern art only for the artist or art historian? Whether art should be for all or whether "American Artists: A New Decade" speaks mostly to artists, is a question which arises as one experiences this exhibit.

Art is about art just as music is about music so we are forced to deal with the coolness and intellectual control of the number systems using pebbles and chalk of Mel Bochner placed directly on the museum floor.

Made for Detroit, its title "Principles of Detachment (Detroit Reading)" is systematic. His painting reaching further than they can see at one time combines a band of color with small white spaces dividing the band in threes. At the division, a form seems to repeat a folded back shape and color does not help in orienting to the space.

The biographical parallels using hand-drawn and photo images of John Baldessari are placed on the museum walls. The directness of the materials and overlapping of found natural materials, such as stones and written words show us that the traditional materials of

paint and steel manipulated by hand or tool are only a fraction of what the art of today is about.

If one can accept that any material may be used by the artist to create an experience, the viewer may see more clearly the creative expressions of this period of the 20th century which is concerned in part with the systematic organization of more information than all of history before the 20th century has known.

Moving from a period of abstract expressionism in the gallery by this New Decade exhibit seem more intrigued in the idea of the piece, the thought, the concept and ways of testing or showing a part of this.

This idea becomes more dominant than image, line, color, shape, composition and texture, yet all are in some way present and seeing the art is still important to transmitting the real experience.

The process of making the piece or thinking through the concepts, organization through mathematical system of simple form, the idea of impermanence, and using new materials all appeared in the 60s and are now finding full expression.

Keith Sonnier has placed four CB radio scanners in the gallery by the South entrance to the museum. "Quad Scan For Detroit" is concerned with communication transformation through modern technology from the outside to the inside. Each scanner operates on a different frequency by using differently-shaped crystals and submit to the gallery ever-changing bits of information.

His work has used a variety of artistic media since the late 1960s. Questioning the implications of the CB radio beyond its normal use, the artist has chosen the materials, arranged the possibilities for this space and time, and the sound from the voices coming over the radio channels, is an ever-changing possibility of new information for the viewer.

Waiting for something to happen in this darkened space, while seeing four small lights blipping across the air, to pick up sounds, is the viewing excitement.

When two frequencies are used simultaneously they become inseparable, they jam each other and form one sound. One could record on tape the sounds and replay them, but the first-hand experience of being there and not knowing what will come out and knowing it will never be experienced the same way again, says something about the art experience.

The artist has just presented the elements of radio. The hardware is sta-

ture sculpture in the space; the content or information is ever-changing.

"Pencil Story," a work of art by John Baldessari is a document of a pencil that lay unsharpened on the dashboard of his car which one day got sharpened. The media is listed as two photographs and lead pencil. French and German Hair are two photographs from his "Embedded" series. The image is two partial heads of blonde hair with the words French and German printed in the hair, barely visible to the viewer. The Embedded series deals with Baldessari's concern with subliminal perception. The writer views the puns as serious humor.

Bruce Nauman's poetic drawing hangs in the gallery space with 8-15" and 8-14" limestone cubes, placed in a 30'x30' room. The title of the piece, "Consummate Mask of Rock," appears in words at the top to explain the artist's intent.

The personal expression of separation, described in words, illustrates its painful psychological and physical effect on the artist.

The 16 limestone cubes of the work are placed in pairs around the outside perimeter of the room creating a silent space inviting contemplation. Each pair consists of one 15" cube and one 14" cube placed diagonally with a 1" gap between them.

Sol LeWitt's minimal geometric sculpture has produced drawings with white chalk on black walls that fill one gallery. His concern with the square and cube as sculpture of a permanent nature, has moved into permanent site drawings.

The three independent drawings are synthesized to create the fourth and final drawing.

The piece could be recreated resulting in different patterns with different visual shapes using the same principles and directions. Seeing the piece makes one realize it is difficult to bungle a good idea.

LeWitt does not come to see the finished drawings yet even with description one is never clear what will be seen until entering the gallery space. This writer's reaction was like being in a room filled with pictorial lines like after trails of sounds of music completely filling the space.

The line between sculpture and ceramics is hard to see in the piece by John Mason, "Irrin Firebrick Sculpture" (15"x22"x26") which fills the North court of the museum. Mason who has created ceramic materials using his hands first, now chooses the firebrick which comes in the 8" size to be used as a unit.

He manipulates this formal unit to

build up various dimensions to fit the space. These standard units remove traces of the artist's hand, yet small in size each combined unit creates the monumental size which sculpture of the 60s has been. The warm colors of the firebricks are various shades of tan, green, and brown which give the surface a painterly quality.

(C) Twombly's work is very direct,

spontaneous lines expressing freely unsystematic organization of feeling and color.

Spaces are ordered and the pale shades of blue and red color denote restfulness. The structure is lines which support color.

The gallery viewer will have to bring more of himself to this New Decade of artists than previous eras which forced (Continued on page 18)

GOING SPORTING IN MY LOWLAND KILTIES

When it comes right down to football, tennis, polo, and shooting, The Kilties Hat, in fur or camel hair, I'm stepping lively all the way to Stone Collection.

We are now featuring **Camel Hair Kilties**

Troy, Somerset Mall, Big Beaver at Coolidge