

Change in art reflects the change in her life



photos by RANDY BORST/left photographer

Barbara Terry Roy is shown above with two of the pastel portraits she will have in her upcoming show. The portrait at left is of her daughter, Lisa Boucher. The portrait on the right is of Karen Bolen.

By Corinne Abett
staff writer

Barbara Terry Roy's one-artist exhibition at Birmingham Unitarian Church this month epitomizes a not-uncommon story among creative women.

Although a graduate of Center for Creative Studies, her art languished while she married and raised a family.

During the pain of a divorce, art became a way to express her feelings. Through intricately executed pen and ink drawings, she expressed a multitude of pent-up feelings — a valuable therapeutic experience which she can now put into perspective.

With a second, happy marriage, her work changed dramatically from dreamlike figures in tight situations to larger than life, pastel portraits full of color and freedom.

It was the late Earl Reckenbell, her former father-in-law, who came to her art studio in the old winery in Farmington on Grand River and posed for her who made the difference.

"I wanted to work only from life and he'd get up early and come and pose for me day after day."

In a sense, the many portraits she did of him are a story in themselves. From the first to the most recent, done in the fall just before he died, there is an obvious progression in size, amount of color and depth of perception.

"I am just now getting into what I want to do," Roy said with a smile. "I have all these colors in me. I just want to do people. I see the paintings in my head with all of the different colors I want to use. It's so wonderful. I feel very God-inspired. I want to glorify God in my work."

She said she had the studio in Farm-



Close up portrait is of the artist's daughter, Kristi Reckenbell. The colors are brilliant and the work is larger than life.

ington for a long time but was actually scared to use it. Now she revels in the space and the good light. She wants to build a platform where her subjects can sit for more and better perspectives, and she plans to move from pastels to oil and work even larger than she is now.

The one oil portrait in the show marks the direction she is taking. The portraits in the exhibit at Birmingham Unitarian Church are 30 by 40 inches and 20 by 24, but she doesn't feel comfortable with the smaller size any longer.

"I work fast," she said, "but sometimes, not fast enough. There is so much in me that wants to come out. I've kept so much in for so long."

Her husband, Tom Roy, whom she describes as a "talented graphics artist," owns a Birmingham-based company and shares her love of art.

Birmingham Unitarian Church, Lone Pine at Woodward, Bloomfield Hills, is open 1-5 p.m. each Sunday.



This is the last portrait she did of Earl Reckenbell before he died.

Musicaale announces January program

Continuing with the theme, "Excursions in Music," Birmingham Musicaale will present "88 Plus 6" at 1 p.m. Thursday, Jan. 10 at The Community House of Birmingham.

Featured will be three piano ensembles and the Musicaale Madrigal Singers.

Jean Elms and Alice Watch will play the allegro, andante and allegretto movements of the Concerto for Two Pianos in D Major by Mozart.

Janette Engelhardt and Sandra Drew will play Variations on a Theme by Haydn by Brahms and Martha Walton and Blodwyn Stephenson have chosen the Barcarolle from the First Suite by Rachmaninoff and the Polka from Schwanau from the "Bagpipers" by Weinberger for their selections.

The program by Birmingham Musicaale Madrigal Singers, directed by Hazel Lawrence, will include, "To Shorten Winter's Sadness" by Weelkes-Malin; "With Drooping Wings, Ye Cupids Come," Purcell-Geer; "As Fair as Morn," Wilbye Ebert; "Though My Carriage Be but Careless," by Weelkes-Hall; "Adieu, Sweet America," Wilbye-Davis; and "Let All Who Sing Be Merry," Vecchi-Malin.

Singers are Mary Irvine, Cheryl Krul, Gretchen Lyon, Marilyn Brown, Marilyn Schroeder, Ellie Whelan and Pat Mills with Mary Johnson, recorder.

Working on the program are Karen Mitchell, chairman, Mary Hoppel, Mary Jo Licero, Ruth Sharnberg and Lorena Fernandez.

Guests are welcome. Those interested in membership may call Charlotte Ruppel, membership chairman, 642-7940 or Pat Mills, president, 1-656-0668.

Dream comes true for Medieval era scholar

Pontiac resident, John Cameron, has achieved the dream of seeing his life's work go into the permanent collections of the National Gallery of Art in Washington, D.C., and the Getty Trust's Art History Foundation in Los Angeles, CA.

Cameron, chairman of the Oakland University department of art and art history, said both museums are purchasing jointly some 55,000 prints of his photographic archive of medieval architecture and architectural decoration.

Cameron, who has been collecting

the negatives since his early graduate school days in 1955, today has some 70,000 negatives. He has been told it is the largest private photographic collection of medieval material in the world.

BOTH MUSEUMS are making an 8-by-11 inch photograph from every decent negative, Cameron said, and that should total 55,000 prints. Some of his photographs have been damaged and others were taken "just to record history, not because they would be good photographs," he said.

Some 4,000 prints will be pulled from

the collection by October of 1988 under contract with a Pontiac photographic studio. To print the entire collection represents a decade or more of work, the Medieval expert says.

While he has concentrated on the Medieval monuments of France, his collection contains a few thousand negatives of Northern Italy and England as well.

Cameron said, "It is very rewarding to me and to OU to see this kind of endorsement of my research activities." He said he feels his collection was singled out not only because of its size, but

because of his approach, that of looking at each detail as an indicator of architectural history and not simply as sculpture, and then providing painstaking detail as to just where each photographed piece stood in relation to other details in the structure.

Cameron said he has been amazed that almost all photographic records concentrate on the artistic or sculptural quality of a base, capital, molding, rib, or bay, but never bother to provide much detail about the piece in relation to the structure itself.

CAMERON HAS a precise system that reads like a blueprint about the building and its architectural history. It is as simple as asking a current college student to recognize the difference in styling between a 1955 and 1985 model car, he says. He said he believes his collection is the first to be catalogued with such detail to function and location.

Cameron has been in contact with the International Centre of Medieval Art (ICMA) to establish a uniform system of topographical nomenclature and computer encoding and he hopes

the system will be used internationally. The question of uniform nomenclature will be discussed under Cameron's direction this May at the Kalamazoo Conference, the largest Medieval conference in the world.

From this meeting, Cameron hopes a recommendation will go to the board of directors of the ICMA and that the system will be published in the center's journal, *Gesta*.

Carl F. Barnes, Jr., OU professor of art and art history, is a past president of the ICMA, and currently on the board of directors of the ICMA.



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