

Creative Living

Marie McGee editor/591-2300



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(F16)

Fresh, new look Couple take to contemporary with no regrets

By Corinne Abatt
staff writer

When a well-known area builder and his wife moved from a family home with an eclectic decor to a roomy, gracious condo, they decided they wanted a contemporary environment.

Birmingham-based interior designer Ed Born was ready with lots of ideas, starting with the blueprints of the proposed construction. Although plans called for a cathedral ceiling, he advised a high flat one. "It's better with a contemporary look, especially with art," he says.

Half of the double guest closet in the foyer became an attractive bar area at the entrance to the great room. One of the more difficult designs to pull off, which was worth the effort, was the half columns with a depressed ring of red neon about two thirds up that flank of the great room window wall.

Born builds a sense of drama, but never lets it get out of hand. He also recommended that some of the doorways off the foyer be widened and angled.

HE WAS surprised when his client said she wanted a dining table to seat 16, but he obliged with a Saporiti glass top table on concrete and stainless steel triangles and black leather and chrome chairs.

The furniture in the seating area of the great room is taupe with a cluster of throw pillows in a textured aqua. The handsome coffee table, which Born designed for Brunon years ago, is glass mirror with steel with a black finish. With limed oak bare floors and neutral

walls, the setting is ideal to showcase an outstanding collection of paintings.

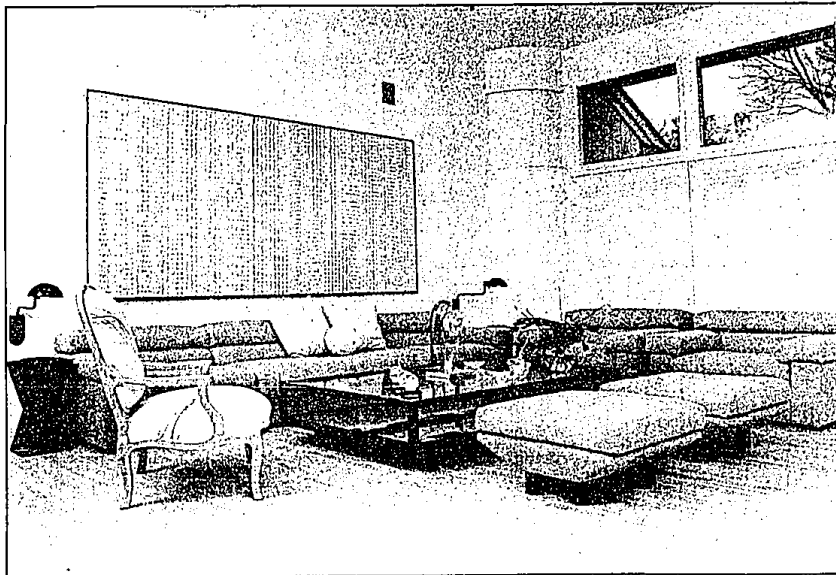
A myriad of color lines from a large Aris Koutroulla painting on the long wall by the dining room cable set up an exciting dialogue with a brilliant Lakemann work of a painter's cup and brushes across from it.

Caught between them, and completely unlimbited, hangs a delightful figure of a debonaire gentleman by Michigan artist Stephen Hanson. The figure brings a human and humorous quality to the otherwise cerebral art collection — a strong change of pace from the lovely, muted color painting at the other end of the room by Harold Linton, professor at Lawrence Technological University and talented artist.

While Born said his clients chose the paintings independently (and well), he provided an elegant atmosphere for them. Neither he nor his clients wanted obvious window coverings, but they did decide to install semi-transparent privacy blinds to use at night. When not in use, they form little more than an architectural line over the windows.

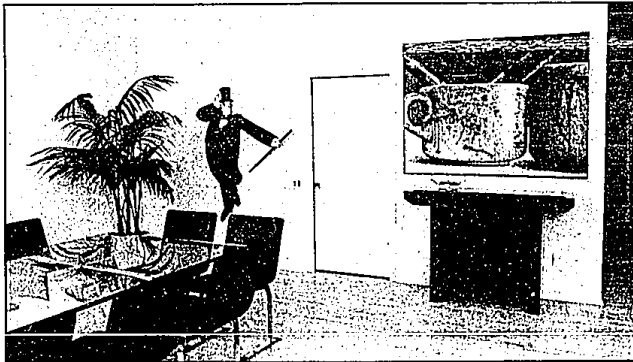
In addition to the bar and coffee table, Born designed the stainless steel wall server in the dining area, the black lacquer finish server with the black granite top, a large stainless steel and ash entertainment center in the den, and structural accessories such as a stairway banister and rail.

Born's client described her great room as "very livable." Would she want to go back to the former eclectic environment? No way.

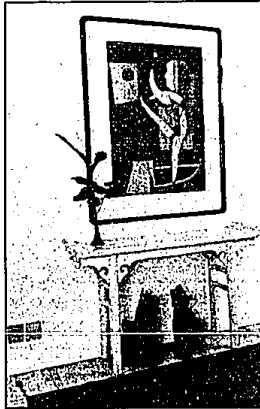


The great room has an atmosphere that is luxurious, upbeat and decidedly livable. The painting in soft colors is by Harold Linton, master colorist and professor at Lawrence Institute of Technology. Ed Born designed the coffee table and the pillars with a band of red neon.

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The dining area of the great room is presided over by a debonaire three-dimensional figure by Michigan sculptor Stephen Hanson. The server under the Lakemann painting was designed by Born. It is black lacquer finish with a granite top and looks like marble.



Colorful graphic by Max Papart and handwoven, reversible rug in light teal and burgundy from Carlton Designs of California bring warmth and excitement to the entry hall.

Staff photos by John Stormzand

Miniature makers create many little miracles

By Corinne Abatt
staff writer

While miniature makers and collectors will be ecstatic over "Masterpieces in Miniature" at Birmingham Bloomfield Art Association through January, less tightly connected people may find these works thoroughly enchanting.

It is almost impossible not to enjoy elegantly crafted reproductions of magnificent period furniture done on a one-inch to one-foot scale installed in a house completely equipped right down to the last working electric light.

One like this, a repro of the Deacon Bailey House of Portland, Maine, the oldest house in town and typically New England, is one of the major exhibits in a gallery of show stoppers.

Another certain to grab its share of admirers is a fully equipped working carousel made by Ronald A. Loe, complete with band organ, mirrors and animals on poles that go up and down to the music.

Most impressive of all is the extent and detail of the each piece. A hand-blown beautifully etched clear glass wine decanter with stopper by Frank Whittemore of Pennsylvania could easily be lost in the palm of a hand. His cranberry glass wine goblets, about as long as the tip of a little finger, are done in exacting detail.

Ohio miniature artist Lynda

They did this through attending the Guild school in Castine, Maine on Penobscot Bay.

Goad said that until this show she has had exhibits of the work of local artisans in her showroom, but this is her first full-scale exhibition of the miniature works of nationally recognized artists.

Miniature artist, Judy Shellhaas of Plymouth, said her carousel animals are an exact 1-inch-to-1-foot scale.

Since many full-size carousel animals are up to 7 feet long, her creatures run to as much as 7 inches. Each, she said, takes up to 400 hours to complete.

"The ostrich took 350 hours and I already have 400 hours in on the lion I'm working on and he isn't done

yet," she said. However, the lion as well as the ostrich made it into "Masterpieces in Miniature" at Birmingham Bloomfield Art Association through Jan. 28.

The animals started as a project with her students and she is determined to carry it through to the end. She teaches a class in carousel carving in Toledo and is just starting one at the Miniature Makers Workshop of Royal Oak.

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Artisan to teach carousel carving

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Criss Goad, left, of Miniature Maker's Workshop and her co-chairman for the exhibition, Duffy Weinstein, unpack a box of carousel animals and furniture made by Judy Shellhaas of Plymouth.

JERRY ZOLYNSKY/staff photographer