

# Creative Living

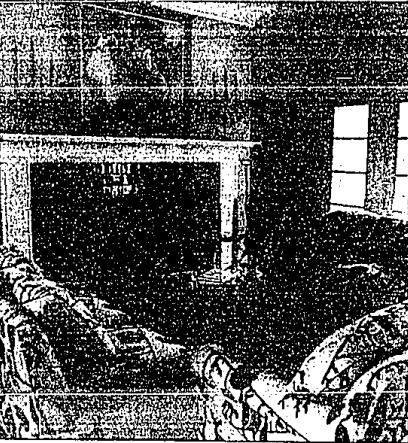
Mario McGee editor/591-2300.



(PME)

Thursday, May 4, 1989 O&amp;E

## Symphony Showhouse—a class act



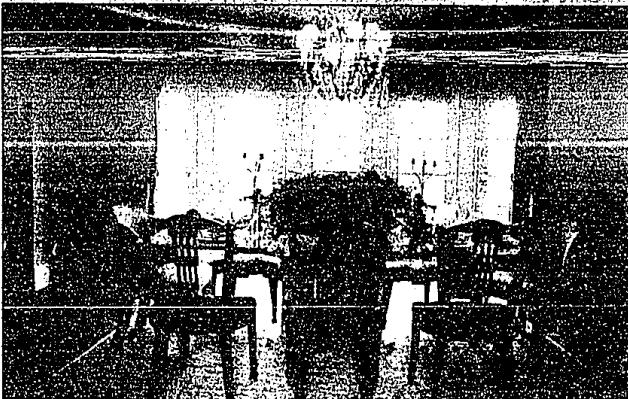
The first house completed in Woodlynne, a select community being developed by David Jensen in Blagham Farms, is the 1989 Detroit Symphony Designers' Showhouse.

Internationally known architect, Robert A.M. Stern of New York City, is the resident architect for all of the residences (12-14) which are in the million dollar price range.

Interior designer, D.J. Kennedy of Grosse Pointe Farms coordinated the work of 18 metropolitan area interior designers who came up with some exciting rooms and areas for the 5,400 square foot home. The result of the coordination is an combination of country and old world elegance, very suitable for the fine classical architecture (with early Frank Lloyd Wright and

Eliel Saarinen influences) and picturesque rural setting.

The Detroit Symphony Designer's Showhouse opens to the public on Saturday and continues to Sunday, June 4. Hours are 10 a.m. to 4 p.m. and 6-8 p.m. Tuesday-Friday and noon to 4 p.m. Saturday and Sunday. Closed Monday except Memorial Day. Tickets are \$8 in advance and \$10 at the door.



The living room, above, was done by Perlmuter-Friedwald of Franklin. Shown is one end of the very large, high-ceilinged room. The tapestry upholstery on the chair in the foreground is used throughout the main floor as an accent fabric. The dining room, at left, was done by Brian Killian & Co. of Birmingham.

Staff photos by Jerry Zolynsky

## Artist shows new kind of realism Cubist training shaped her work

By Corinne Abott  
staff writer

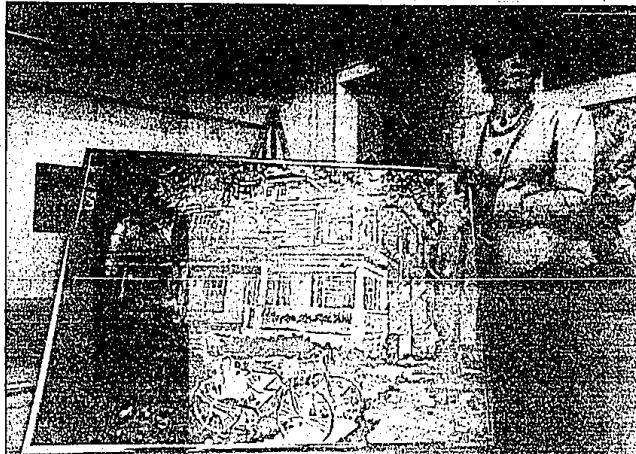
All of the art which Pat Mayhew created in the past appears to co-exist in her current show of paintings, "Return to Realism," at Galleria Artaria of Birmingham May 4-27.

Her favorite subjects — flowers, wicker furniture, Victorian houses, parades and carousels — are very much in evidence. But they have been enhanced by a maturing of approach which brings elements of abstract (which she has done successfully in the past) to create a dreamlike quality to these multilayered paintings. The layering produces interesting texture qualities reminiscent of her interest in collage without actually being collage.

The palette is stronger, deeper, livelier and more carefree than in her previous work.

A while back, she worked with three-dimensional paper and plaster forms and now she said she knows the time spent with these was extremely worthwhile. "I loosened up. I've carried through a lot of the texture and build-up. I really think taking that time to loosen up, in color, form and composition, was important."

THIS IS HER FIRST show of realism in this area in more than seven years and it took close to a year to do the 20 paintings in the show. She



JERRY ZOLYNKY/staff photographer

Pat Mayhew came back to realism with new vigor and sophistication after working in abstract and collage for several years. The painting on the easel is here.

By Corinne Abott  
staff writer

"Flowers Revisited," opening at Troy Art Gallery Saturday, brings bright, varied interpretations by six women artists to this ever-popular subject. They are Pat Boyer, Bertha Cohen, Susan Thomas, Dee Knott, Carol Lachusa, Isabelle Owens and Charlotte Evans.

Each has a rich background of experience, but none more so than Evans, who in her early 80s, continues to be a part of the contemporary Michigan art scene.

She was born and reared in Boston and still personifies the artistic model, much of the upper Bostonian even though she has lived in Michigan for more than 40 years. She graduated from Smith College, class of '29, always wanted to be an artist and took many art courses, but majored in history.

Her hands-on art experiences beyond the college classroom were what influenced her career.

"I went a couple of years to the School of the Boston Museum of Fine Arts, but decided it was quite costly, so I left for New York City where I studied with George Luks . . . It was quite exciting to study with such a vigorous person."



Charlotte Evans recalls some "terrific" art teachers who had a strong influence on her work.

SHE SMILED, hesitated for a moment to collect her thoughts and added: "My father was a conservative person, but he supported me all the way even though he couldn't understand what I was trying to do."

Please turn to Page 4

Please turn to Page 4