Cranbrook from page 1D

traveling around the world, as you see pieces from or reminiscent of Spain, France, England, Sweden and ather countries. It's a way of traveling through time, as works dating from the 18th century and a reproduction of a bronze urn from Pempeii ner before you.

In another sense of history, photographs are featured from around 1930 showing George and Elten Booth in Egypt and the original Cranbrook museum. The silver compotes on display today can be seen in an early studio photo.

It's a way of exploring the tastes of a strong arts advocate from the early part of this century.

And it's a way of appreciating what Cranbrook wos, is and will be: an extraordinary dream that continually and gloriously comes true, forever generating new dreams.

The "finale" in the name of the eshibit refers to an arts and crafts movement in this country, not to the work at Cranbrook. The work of the past 60 years at Cranbrook is a tantalizing suggestion of what could be offered there in the next 60 years.

years.
Featured in the exhibit are pieces in medieval and classical styles. Intricate work is shown, from the smallest to the largest pieces. The broad media on display include stained glass, ceramics, textiles, furniture, silver and book binding.

Vase variety

An enamel and brass vase bears a colorful scene including a bazaar and minurets. A yellow, gold and blue vose with a mon-ey tree pattern is as bright as if sunlight is touching it. Visitors can see a smouthly curved poreclain vase made by ceramics pioneer Adelaide Alsop Robineau, as well as a white glazed mojulica figurine of the Greek goddess of youth and spring that was shown at the International Ceramic Exhibi-tion in 1928. A reading desk and bench commissioned by Booth is

tion in 1928.

A reading desk and bench commissioned by Booth is adorned with detailed carvings of fleurs-de-lis, monks and bishops reading and flowers. The thistles carved in the wood

might have referred to Booth's son, whose nickname was "Thistle."

An embroidery panel of an angel with a lamp is so detailed that a roay tint in the ongel's cheeks and highlights in her hair can be seen. A two-piece, lith century cabinet of wood, ivory inlay and gif, traditional of furniture of renaissance Spain, features a multitude of elaborate drawers and compartments.

Marble Italian pilasters, some from the 13th or 14th century, have a quiet, stately air. An oil painting from the 1700s shows a young women talking to un audience, her gestures choing the dramatic seenes carred in the enricher ruins around her.

A losh pattern fills a wool and tissue blanket with 13 par-

around her.

A lush pattern fills a wool and tissue blanket with 13 par-ruts in green, rose, tan and blue. The blanket, dating from 1926, was inspired by Flemish and Persian tapeatries.

Cranbrook detail

Cranbrook names and faces can be found in the exhibit. The rosewood and walnut table for the Saarinen House book room was designed by Saarlinen and made by Swedish cabinetmaker Tor Berglund. Work by Arthur Nevill Kirk, who became first director of the Metal Workshop at Cranbrook, features cloisonne, enamel, gems, silver and lvory. One of his cigarette boxes has a handle shaped like a tiny plumed helmet for a keight.

for n knight.

The plaster relief of football players from around 1930, the mindel for the bronze version at the east end of the athletic field at Cranbrook School, features actual team portraits. The players were called off the field during practice to pose.

The museum is open far general viewing 1-5 p.m. Wednes-day-Sunday. Admission is \$3 for adults, \$2 for full-time stu-dents and serior citizens, free for children under age 7 and museum members. Docent-guided tours of the exhibitions are available for groups of 10 or more. For more information, call 655-3312. For tour information, call 645-3323 between 9 a.m. out 4.20 nr. Mondon, Eviden. and 4:30 p.m. Monday-Friday.

Pottery from page 1D

Durand has worked tirelessly since 1978 to keep alive the pottery tradition of the Picuris Pueblo despite destruction of their primary elay source from road construction and mining. He learned the art of making ceremonial bowls, double spout wedding vases, pitchers and large storage juris from his 90-year-old grandmother, Cara Durand, a muster potter in her over riohy.

year-old grandmother, Cora Durond, a master potter in her own right.

"With her encouragement, I learned," Durand said.

"I found out that not too many people were left making the pottery in our pueblo. Besides my grandmother, there are two two others in our pueblo. Once they die, the techniques, the tradition, they will be gone forever,"

Before building the pottery, Durand must collect the clay that sparkles with mica, and haul it home.

"I explore into the mountains for the clay with a pick and

shovel. Each pueblo has its own clay source.

"For the slip, I go out in the footbills to get copper, silver and gold. It's tiring work."

Pueblo process

Once he returns to the pueblo with the clay, Durand manip-ulates it into rope-like pieces. He then coils them one adop the other using a gradual building method to prevent a collapse of the pat's walls. I will build it up to here, then stop, then let it dry before adding on more coils," he said, raising his hand to show the one-third mark on an imaginary pot. "After I finish building it up, I use a corn coh on the exteri-or, and a gourd to shape out the walls, to push the inside out." After he scores adjoining coils with a corn cob, Durand heads the clay with his fingertips, tocking together the smooth coiled walls.

"I let it dry till it's leather hard, then burnish it with a tone to get that smooth look."

Fired up

Durand fires the pottery in an open pit for about one hour to harden the clay. Flaming embers leave black marks, gifts of the fire on vessel surfaces.

"I make a fire in a pit, then he to too die down, then lean slabs of pine bark against the pots to form the pit. Black fire clouds result from where the embers lean against against the clay.

clouds result from where the causes was assessed by:

"That's one thing about kiln firing, you temperature stays even. With upon pit firing, you can't control the fire. The winds blow and change and you end up with a cracked pot."

The pottery's sparkling colors vary with where the clay is found, and whether it is hijd to low fired.

"Especially in the Southwestern area, people request lids for crooking, because they are made to be used.

"They're made for cooking for hundreds of years. You have to cure the pot with boiling water and putatoes or carrots. That way you get rid of the metallic taste."

In 1990, Durand won first place for his ceramics at the Indian Market in Sante Fe, N.M. A major exhibition of Picuria art, organized by the Millicent Rogers Museum of Native American and Hispanic Cultures in Taos, included Durand's micraceous pottery. micaceous pottery.

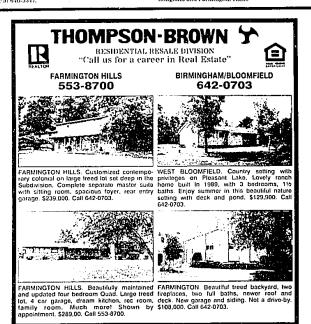
Hours are 11 a.m. to 6 p.m. Wednesday-Saturday. Call 642-8250.

FAR Conservatory schedules signup

PAR Conservatory of Therapeutic and Performing Arts, in the First Presbyterian Church at 1669 W. Maple in Birming-ham, is having registration for its fall semester 10 n.m. to 1 p.m. Saturday, Sept. 12, and the week of Sept. 14-48. The fall session begins Sept. 19 and ends Dec. 12, Students are accepted throughout the term. For information, call the FAR office at 646-3347.

FAR Conservatory, in its 18th year, is an instructional cen-ter that uses therapeutic and creative arts to serve children and adults with mental, physical and emotional disabilities.

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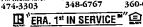
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