

# Cranbrook from page 1D

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

In another sense of history, photographs are featured from around 1930 showing George and Ellen Booth in Egypt and the original Cranbrook museum. The silver computer 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 was, is and will be: an extraordinary dream that continually and gloriously comes true, forever generating new dreams.

The "finale" in the name of the exhibit 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.

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 minarets. A yellow, gold and blue vase with a monkey tree pattern is as bright as if sunlight is touching it.

Visitors can see a smoothly curved porcelain vase made by ceramics pioneer Adelaide Alsop Robineau, as well as a white glazed majolica figurine of the Greek goddess of youth and spring that was shown at the International Ceramic Exhibition 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 rosy tint in the angel's cheeks and highlights in her hair can be seen. A two-piece, 18th century cabinet of wood, ivory inlay and gilt, 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 woman talking to an audience, her gestures echoing the dramatic scenes carved in the ancient ruins around her.

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

## 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 Saarinen 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 ivory. One of his cigarette boxes has a handle shaped like a tiny plumed helmet for a knight.

The plaster relief of football players from around 1930, the model 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 for general viewing 1-5 p.m. Wednesday-Sunday. Admission is \$3 for adults, \$2 for full-time students and senior 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 645-3312. For tour information, call 645-3323 between 9 a.m. 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 clay source from road construction and mining. He learned the art of making ceremonial bowls, double-spout wedding vases, pitchers and large storage jars from his 90-year-old grandmother, Cora Durand, 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 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 foothills to get copper, silver and gold. It's tiring work."

## Pueblo process

Once he returns to the pueblo with the clay, Durand manipulates it into rope-like pieces. He then coils them one atop the other using a gradual building method to prevent a collapse of the pot's walls.

"I go in stages. 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 cob on the exterior, and a gourd to shape out the walls, to push the inside out."

After he scores adjoining coils with a corn cob, Durand blends the clay with his fingertips, locking together the smooth coiled walls.

"I let it dry till it's leather hard, then burnish it with a tamar 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 let the coals 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."

"That's one thing about kiln firing, your temperature stays even. With open 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 high or low fired."

"Especially in the Southwestern area, people request lids for cooking, 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 potatoes or carrots. That way you get rid of the metallic taste."

## Special touch

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

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

# FAR Conservatory schedules signup

FAR Conservatory of Therapeutic and Performing Arts, in the First Presbyterian Church at 1669 W. Maple in Birmingham, is having registration for its fall semester 10 a.m. to 1 p.m. Saturday, Sept. 12, and the week of Sept. 14-18.

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 center that uses therapeutic and creative arts to serve children and adults with mental, physical and emotional disabilities.

Classes offered include art, vocal/instrumental music, dance, drama, gymnastics, skating and hockey at sites in Birmingham and Farmington Hills.

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