

Printmaking from page 1D

"I began to take that suggestion and do more with it."

Dulin works out of her home, which is ensconced in tranquility, surrounded by peaceful surroundings featuring such gentle, natural adornments as Paint Creek. She makes 50 to 60 pieces a year, supplying shows and galleries around the country, filling orders from New York, N.Y., Fort Lauderdale, Chicago and Taos, N.M., among other cities.

"The beauty of being a one-person operation this way and work at home is I have ultimate flex time."

"I do find that my most concentrated time of working is at night. There's not a disturbance late at night. You can pull into your own little world."

The artist enjoys alternating between geos and kimono. Lately she has returned to making vases, works that bear the colors and the flowing, vertical struts of the kimono.

"It's like going away on vacation and coming back refreshed."

"It has to stay interesting for me."

Dulin's art has a comfortable, accessible feeling to it. The artist, who says she's "still a surface decorator," is pleased that people find her pieces decorative.

"I think I do things that are easy to understand and generally liked by a broad spectrum of people."

"I'm working for these people and it pleases me to please them."

Art on the Green returns proceeds from spaces sold in the juried show back to the community. Its donations have aided graduating fine arts seniors at Groves High School, the Franklin Public Library, school programs of the Birmingham-Bloomfield Symphony, a senior citizens center's theatrical performance, and have purchased art supplies for HAVEN in Pontiac.

Art on the Green kicks off the Franklin Labor Day Round-Up, the features of which include entertainment, food, a horse show and a parade.

Back to nature

Harold Altman, who is recognized as one of the top graphic artists in the United States and one of the finest printmakers in the world, used to make 1-by-1-inch works. They were like "little jewels," he said.

"You could hold the world in

the palm of your hand," he said last week when he was in the area for an opening at Park West Gallery in Southfield.

They may be too large to fit in your hand, but Altman's other lithographs and etchings are little worlds of their own. A collection spanning 20 years of Altman's career and his new works is on display through mid-September at Park West Gallery, 29469 Northwestern Highway (call 354-2343).

Altman's delicate works in the exhibit are careful compositions that present small human dramas against a backdrop of nature. Trees or mountains in the panorama are larger than the figures but don't overwhelm them.

Altman describes the works as "orchestrated architecturally." He plans the lines of tree branches, shows the advance, perspective from an archway.

"When I do something I'm not just . . . looking at a tree, I'm looking at a force that moves."

One scene features golfers by a lake, each carrying his or her own bag. Another with boats shows ripples in the water. Here a couple walks under an archway, there a hot-dog cart holds court amid towering New York skyscrapers and a monumental canopy of colorful leaves, over there a woman walks with an umbrella. Dogs stand by owners, horses graze.

The title of one work, "Reflection," could refer to the reflection in the water or the apparent silent reflection of the people in the scene. You see a row of people, winter scenes, Oriental settings. In all of them, the figure is small but important.

"I think of it almost like a cell and the nucleus of the cell is the person who gives it life."

Many of the works are in scenes with great flowering trees or majestic mountains. Altman compared one setting to a stage, with large trees on both sides of the work like curtains open to a great panorama of nature. The stories that unfold are up to the viewer.

For example, two different scenes show couples on a park bench. The scenes could be of the same couple 25 years apart. Another, showing an old woman sitting in a Paris park with her back to the viewer, could be an allegory of her life. The woman is facing clusters of people that perhaps represent her friends, husband



JIM TUCKER/STAFF PHOTOGRAPHER

By nature: Carolyn Dulin of Rochester makes vases and other works out of colored porcelain. The artist is receptive to what the clay medium wants to do. She will be featured at Monday's Art on the Green juried fair in Franklin.

and children.

Places that inspire Altman include the campus at Penn State University, a garden in Hiroshima and a bridge path in Central Park. He adds people from his family or his imagination.

Altman was born in New York City in 1924. He turned to etching and lithography from drawing and painting in 1958 while at the University of Wisconsin on a faculty support grant. At the university he found an etching press in an unused classroom and began his printing career with a "how-to" book.

Today Altman lives in Lemont, a village in central Pennsylvania. His studio is a 19th-century church "painted a vigorous New England blue."

"I've de-holled it in a way. There's a quiet there that's remarkable. I can work in the basement of the church where they had Sunday School classes. The light upstairs is beautiful."

He spends one-third of each year working in Paris at a professional studio that was Alexander Calder's first studio in 1929. It was also used by Joan Miro, Picasso, Marc Chagall, Georges Braque and other masters.

"There are a lot of great ghosts who walk around there."

The printmaking art involves working with six plates, one color at a time. The process and the ability to make more prints for more people — compared to one painting for one place — appeal to Altman.

"I just love the struggle."

"Knowing that this could be in . . . Tokyo, Sidney, Southfield, Chicago . . . It's great. It's my method of communicating."

Prints will come

Starting this month, there will be new editions in the new addition at the Birmingham Bloomfield Art Association, 1516 S. Cranbrook Road in Birmingham

(call 644-0866).

A printmaking class, taught by Bloomfield Hills resident Helen Febbo, will begin Tuesday, Sept. 14, in the addition. The sessions will include woodcutting, monoprinting and etching. Lithography will be added in the future. Except for a workshop Febbo conducted in the spring, this will be the first printmaking class at the BBAA in some time.

Students will learn experimenting with the different media, developing editions, producing a sophisticated mixed-media print and using prints in conjunction with painting, sculpture and paper-making. You can still sign up for the class.

The addition features lots of windows, a ventilation system and an elevator to help disabled students and visitors.

Future printmaking plans include renting press time to professional artists and teaching high school students.

"There's a community spirit that printmaking encourages," said Febbo, who earned a master of arts degree from the State University of New York-Albany and studied at Crown Point Press in San Francisco.

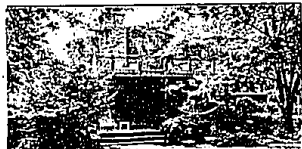
"(In old days) artists would . . . go to a center to print. It was (the community's) social world in many cases."

Febbo compared the joy of printmaking to that of a youngster making many footprints in the sand.

"As a child when you go down to the beach and you make your footprints in the sand, and that brought so much pleasure. It was the quality and the look of the footprints."

Mary Klemic is editor of the Oakland County Creative Living section. You may call her at 501-2569. Her fax number is 644-1314.

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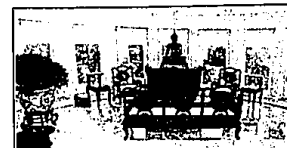


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