

Cranbrook from page E1

Woodward in Bloomfield Hills. The program will feature Mark Colt, director of the Cranbrook Archives and Historic Collections, who will speak on the Morris ideals and the ways in which they were interpreted and achieved at the church. Church docent Barbara Thibaut will speak on many of the details whose work is represented there. Visitors attending the program may view the works and go to the Chapel of St. Dunstan at the church. A choral evensong, including music by English composers of the Morris era, will begin 5 p.m. The art works and docent comments are sponsoring the program.

Arts and Crafts gothic

The gothic revival church was consecrated in 1928 after three years of construction. Its walls are all stone and mortar, no steel.

"It could almost be called Arts

and Crafts gothic.

"The church is considered the culmination of the Arts and Crafts movement in the United States," said Marthey.

Throughout the church, from the largest art pieces to the smallest detailing, are representations of the movement. Arts and Crafts countered industrialism; and intimate symbols are among the intricate works here.

Humor as well as beauty can be found, from the carved imp in the floor (stomped on it for good luck) to the Art Deco-like figures soaring overhead, from the choir boys carved in a pew to the handsome needlework patterns on kneeling cushions.

Glorious works

George Booth was a metal-smithing accounts for the iron and lead work in the church, including the graceful ornamental lead design on the front doors

and the cross-shaped metal chandeliers.

Many pieces have special significance to this area. Candlesticks by Frank Krolewsky on the high altar are made of steel, as a reflection of Detroit, rather than silver. Wooden stalls feature birds of Michigan. Stone corbels supporting the ribs of the vaulting feature flowers of Michigan.

Three tapestries in the church were produced by Morris and Company at the firm in England. Two of these, each 12 by 22 feet, were commissioned by Booth for the front entrance. At the time they were thought to be the largest ever woven in one piece. The tapestries were produced about 30 years after Morris' death; this commission is credited with prolonging the firm when it was on the verge of dissolution.

Also near the front entrance is the baptistry, with a marble base

featuring figures by Leo Friedlander and a dove-shaped cloisonne cover designed by Victor von Losburg. The ceiling above the baptistry, made of tile by Mary Chase Stratton's Pewabic Pottery, softly shimmers as if under water.

"You can really see the glaze," Thibaut said.

There are five similar ceilings in the country, including one in Washington, D.C., and one at the main branch of the Detroit Public Library. An aquatic theme is carried in carved corbels, with images including sea shells, the prow of Noah's ark and a whale.

Great faces

The Great West Window is called the "Women's Window." Its 10 panels portray 60 women from biblical times to the 20th century. Among the women shown are Queen Isabella, Susan B. Anthony, Jane Austen, Louisa

May Alcott, Mary Cassatt, Sarah Bernhardt, Harriet Beecher Stowe, Joan of Arc, Dolly Madison and Florence Nightingale.

This window was designed by James Hogan of the London firm of James Powell and Sons. How were the women chosen?

"It's thought (they were) the result of many dinner table conversations," said Marthey.

Across from the "Women's Window" is a fresco by Katherine McEwen, one of the co-founders of the Arts and Crafts movement in Detroit. Among the characters, colorful in personality as well as hue, are St. Jerome reading a book, a "Temptress" with a woman's face and figure but animal legs, and - near the bottom - a cat meaning "Kitty," McEwen's signature.

The pulpit bears images of famous preachers. A little scribe by Adam Dabrowski was put in nearby after the Booths noticed

they could see the organist's feet from their seat in the front pew. Whether the scribe is taking notes from a good sermon or dozing off during a dull one is anybody's guess.

Miseri cordis line one side of the church. These are narrow ledges on the underside of hinged seats, designed to support someone standing at rest. At Christ Church Cranbrook, they are a contemporary interpretation of an old idea. One bears images of jazz musicians, another a scene of an assembly line crushing a worker.

A passageway door features representations of all the arts; one of them has master wood-carver John Kirchmayer's face and unruly hair.

The chapel, dedicated to the patron saint of artists/craftsmen, honors craftsmen named in the Bible and specific artisans who worked on the church.

Band from page E1

and moved to Alabama. Bradley had moved his performance to that corner after being kicked out of Eastern Market, a place he had called his musical home for years. Frustrated that he couldn't make money at Eastern Market, or at Griswold and State because of his noisy neighbors, so he went South.

Soon afterward, then-Mayor Coleman Young contacted Bradley and gave him the green light to come back to Eastern Market. It was only a matter of time before Bradley and the

White Room Studio boys got together.

"I went down there (to the White Room) just before Christmas, on the 23rd of December. I got to singing, doing some acoustic stuff. Then before we knew it, that was it. We went to Austin, Texas, (to play the prestigious South by Southwest music conference), and we had a good time down there," Bradley said.

"We came back and got in the studio, Andrew, Jeff and I, and

we did 'Trouble Brother.' It came out so good that we knew something was going on."

Apparently, RCA Records knew that something was going on too.

The label swiped up Robert Bradley's rock and roll songs, and released its self-titled debut album Tuesday, Sept. 17.

The band celebrates the release with a party and performance Saturday, Sept. 28, at St. Andrew's Hall, 431 E. Congress in Detroit. The band also includes Nehra's brother Michael on guitar, and keyboardist Jimmy Bonus.

Bass player Andrew Nehra still looks back on these recording sessions with wonderment.

"As soon as we got together we just knew. It just worked. There was magic instantly," said Nehra of Ferndale. The original ver-

sions of "Trouble Brother" and "California" from that recording session appear on the album.

"What made it easy," Bradley added, "was that they were Motown listeners. I was influenced by a lot of the rock that they had back in the '60s. That made the blend just work out. It's really not R&B, it's not really rock. It's just American. That's what I call it - plain American music."

"I met these guys and it was a stroke of genius on my part. I'm like their step-daddy and they do what I say," said Bradley who can get laughs as effortlessly as his lyrics come from his heart.

Born in Evergreen, Ala., 46 years ago, Bradley learned to sing in church and played in rock and R&B bands there until his family moved north during the mid-'60s when his father took a job at an engine-making plant.

Bradley dropped out of high school and kept himself fed and clothed by playing music as he traveled around the country. He strummed his guitar in coffeehouses and played piano in Baptist churches from Detroit to California.

"I would travel with my guitar across the country by myself. I

quit because it got kind of dangerous. I got my guitar ripped off in a couple places. Then I settled here. I've been here off and on ever since the '70s, but I would go out to California when it got cold. The thing about it is back then, people weren't killing people for no reason. It wasn't as violent. I feel safe in Detroit. A lot of people talk about Detroit but Detroit's always been nice to me. If I run into any problems, I call the police and they take me home."

His experiences of cross-country traveling are charted in the first single "California."

It recalls his discovering that the California dream was not all that it was supposed to be, which eventually led him back to Detroit - settling here for good in 1986.

Bradley is crisscrossing the country again - this time with the comfort of his band members and tour manager. His tour schedule includes dates with Maceo Parker and Leftover Salmon.

Moving his show from the streets to venues like St. Andrew's, the Fox Theatre in Boulder, Colo., or the Cubby Bear in Chicago, has been taken

a little getting used to for Bradley.

"It's pretty cool. It's kind of hard because of the logistics of it and the fact that when I went down to the Market I would sing for five minutes and rest for an hour," Bradley said.

As a result of the band's constant touring, "California," in which Bradley sings "I never seen the stars shine in California, but I remember seeing the rain coming down," was the single most added to adult alternative radio stations' playlists the week of Sept. 16, according to Folklives. Andrew Nehra attributes that to the universal appeal of the band.

"It seems that whatever kind of audience we play in front of people can relate to it young or old. That's all because of Robert. He breaks all the barriers for us. He has an experience that none of us can relate to," Andrew Nehra explained.

"It's the kind of stories you hear about some of our favorite bands. It's supposed to be that way. You never know what's going to happen. It just feels right. People just really like the music."

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