

Creative Living



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Gloria Lieberman, director of the jewelry department of a Boston firm, will speak on 19th and 20th century jewelry.

Appraiser to give jewelry clinic

A one-day appraisal clinic on 19th and 20th century jewelry, sponsored by the Michigan chapter of the International Society of Appraisers, will be given Saturday, Oct. 21, at Meadow Brook Hall, Oakland University.

The speaker, Gloria Lieberman, has been director of the jewelry department of Skinner Inc. of Boston since 1969. As auctioneer, she conducts six auctions yearly with emphasis on estate and antique jewelry of the 19th and 20th centuries. Skinner Inc., with locations in Boston and Bolton, Mass., is currently the fifth largest auction gallery in the country.

Lieberman participated in University of Maine's Antique Jewelry Seminar, New York University's Jewelry Appraisal Studies Program and recently lectured before the Na-

tional Association of Jewelry Appraisers Conference in Tucson, Ariz. She will be one of the keynote speakers at the Pennsylvania Auctioneer's Association meeting next year.

She will open her clinic with a two-hour lecture and color slide presentation. There will be a question-and-answer period followed by a break for lunch. The afternoon will consist of an appraisal clinic. Participants are invited to bring in a piece of jewelry for the hands-on workshop.

Registration begins at 9 a.m. in the Carriage House of Meadow Brook Hall. The seminar will begin at 10 a.m. and end at 4 p.m. Cost is \$65. For information, call Barbara Jewell, 544-3992 or Beverly Nash, 353-0469.

Village 'garage sale' to sell not-needed items

Cars programmed to brake for garage sales will be stopping at Henry Ford Museum and Greenfield Village on Saturday, Oct. 14, where Norton Auctioneers will conduct an auction of objects deaccessioned from the museum collections.

As with the articles offered at family garage sales, the items being presented at the auction, for one reason or another, do not "fit" the goals of the museum.

This auction is the result of the museum's on-going collections analysis program, an effort begun in the early 1980s. "We're trying to match our collections against our mission and goals," comments Harold K. Skramstad, Henry Ford Museum and Greenfield Village president.

"We continue to find objects that are in the collections that have little or no bearing on the story of America's past, or perhaps we might discover five, 10, and even 20 similar or identical pieces. These, along with many objects that simply are of poor quality and are not suitable for the public at the auction."

'Design Directions' set

Consumers with an avid interest in interior design, trends, color and fabric will want to attend "Design Directions - 89," a consumer awareness day from 9 a.m. to 3 p.m. Friday.

This comprehensive seminar, sponsored by Schoolcraft College and Michigan Design Center, was specifically created to inform consumers about the vast array of furnishings, ideas and resources available, and the advantages of working with a design professional.

The program also includes a luncheon and tour of the Michigan Design Center showrooms led by a designer/member of the International

THE AUCTION WILL feature large quantities of vintage clothing and textiles — from buttons and boots to collars and petticoats; household items ranging from vacuum cleaners, wooden bowls and harness looms; and agricultural materials, including over 20 plows.

Proceeds from the sale will be placed in the museum's Collections Endowment Fund. Interest from this fund may be used only for acquiring additional objects for the collections or the conservation of existing collections.

An auction catalog is currently available at the museum and village entrances for \$5, and will also be sold the day of the auction. The catalog provides admittance to the auction.

Auction objects may be inspected, by the public, from 9 a.m. to 5 p.m. Oct. 13. Auction morning at 8 a.m. with admission.

Beginning at 10 a.m., this large, public auction will be held on museum grounds and is expected to last the entire day.

Furnishings and Design Association. THE SEMINAR WILL include "How to Work with a Designer" with Sheldon Scott discussing how to find the right designer to fit your needs, as well as the great importance of planning before you purchase.

Sandra Seligman and Kevin McManison will share their expertise on interior design in "Terrific Trends in Home Furnishings and Decorating." Brian Killiam will present "The Magic of Color, Light, Texture and Fabric" and how to use them. The cost is \$45, including luncheon. For more information, call Schoolcraft College Continuing Education Services, 462-4448.

Decoy mania

Waterfowl carving comes into its own as art form

By Kevin Lawrence special writer

"Art imitates nature and necessity is the mother of invention."

— Richard Franck in his Northern Memoirs, 1658

OVER THE years, the saying — art imitates nature — has evolved into art imitates life. But now, more than ever, art is imitating nature to a very exacting degree as was witnessed during the North American Wildfowl Carving Championship held recently in Livonia.

Hosted by the Waterfowl Preservation and Decoy Club of Michigan, the three-day show and competition in the Holiday Inn convention center included hundreds of hand-carved, hand-painted new and antique duck decoys, game birds, birds of prey, shorebird and song birds.

Dick Lancaster, 80, retired businessman, decoy collector, avid outdoorsman and waterfowling historian who "like any old bird," is a vice president in the club. He explained the development of decoy carving in Michigan, amidst part of a collection of 3,000 to 4,000 carvings he and his wife Louise have amassed over the years in their Farmington Hills home.

"Some of the best duck hunting in the world existed within 100 miles of Detroit," said Lancaster. "Originally, up to about the turn of the century, you didn't need decoys. The ducks were so thick in the air you just had to step outside and shoot 'em."

"BUT AS TIME WORE on and the land was developed," he continued, "the duck population decreased and then the disappearance of some of their feeding grounds. The market hunter — who supplied restaurants and the like, and the sport hunter needed help. Necessity was the mother inventer for decoys."

Lancaster went on to explain how most hunters initially carved their own decoys. "They don't have to be very good to entertain a duck," chuckled Lancaster. But then masters of the craft began to emerge. And then to satisfy ever increasing demand — even duck decoy factories in Detroit.

"Nate Quillen (1839-1908), Ben Schmidt (1854-1948), Otto Misch (1910-1965), Ferdinand Bach (1888-1967) were some of the great carvers and their work is very much in demand by collectors. And of course, with such a big need for decoys, commercial decoy makers emerged. Peterson, Dodge and Mason were the commercial decoy makers in Detroit and all are now famous names to collectors also."



CAROL PEDERSEN

The Lancaster house in Farmington Hills is home to thousands of ducks — sitting side by side on shelves, table tops — wherever there is available space. Here, Dick Lanca-

ster holds one carved in the mid '30s by Otto Misch for well-known boat racing enthusiast Gar Wood. Louise Lancaster holds one done by local carver Jeff Merrill.

Detroit's real decoy manufacturing claim to fame lies with the Mason brand decoy which was sold until 1924 all over the country by mail order, Sears & Roebuck and Abercrombie and Fitch. Collectors have paid up to \$9,500 each for a good Mason.

However, \$9,500 is rather inexpensive when you consider one of the top decoys in the world, a preening pintail drake by A. E. Crowell of East Harwich, Mass., circa 1915, was recently sold for \$200,000. Antique decoys can sell anywhere from \$1 at a garage sale to \$300,000.

And beauty is in the eye of the beholder — very valuable carvings have been bought by knowing collectors right out of the back of pickup trucks from hunters who were ready to get rid of the old floaters for new. Like any other are collectable, worth is determined by the carver's name and reputation, condition and age of the piece, and the number of his carvings in existence.

WATERFOWL CARVING as a recognized art form has come into its own in the last 15 years in conjunction with an increasing awareness of our natural resources. There are really two schools of carving within the field. The original movement consists of service decoy carving, which may actually

be placed in the water and used for hunting.

These carvings follow the classic lines and shapes of waterfowl. There is some surface texturing done to the wood but for the most part, feathering and coloring is accomplished through the illusion of paint. This form is considered to be purist and tools used are much the same as 100 years ago — chisel and knife.

The newer movement, which could be considered realism, accounts for most entries in today's carving competitions and benefits from high technology grinding and carving tools. The realists produce carvings that are incredibly detailed and unbelievably lifelike, right down to each strand of a single feather. These carvings typically serve decorative purposes and can take up to 200 hours to produce.

Interestingly enough, however, the newer, more accurate carvings though expensive, command less in the marketplace versus their antique counterparts. The most expensive newer carvings top out at around \$7,000.

"In today's world, carvers have made it so absolutely lifelike — it seems you could bow on a carving and ruffle the feathers," commented Louise Lancaster, also an avid outdoorsperson and hunter. "The old masters carved with a different

purpose in mind — hunting. They followed the classic lines of the bird and the paint was all-important. Usually, people who enjoy the old bird won't have anything to do with the new and vice versa. But Dick and I enjoy the new carvings as well as the old."

There are reminders of the Lancasters' appreciation of nature and waterfowl throughout the home they built after World War II. Paintings, photographs and, of course, decoys and carvings are in every room. Married for 52 years, they met back in the early '30s and began a lifelong love of the great outdoors.

"WHEN LOUISE AND I met, I was already a religious hunter," said Lancaster. "My first Christmas gift to her was a pair of hunting boots and was initially looked upon with a bit of skepticism. But we've enjoyed hunting together ever since."

The Lancasters were married during the dark days of the Depression. "For our honeymoon, we had a week and \$50 to spend," laughed Lancaster. "After seeing Port Arthur, Casaville, Bayport, Sebewaing and Sugarbait Bay, we got home with a little of both left."

It was on that trip that the Lancasters paid \$15 for their first string, or "rig" of six decoys that began a lifelong passion for nature and decoy collecting.

Left-brainers tend to be logical

Q: I've heard people joke about being brain disorganized. Is there anything to that? Are people really born one way or the other?

A: Almost everyone is born either right or left brain dominant. This means that, while everyone utilizes both hemispheres of their brain, most people use one side more than the other. A great deal of research into right and left brain processing has been done in the last 25 years, with fascinating results.

While approximately 80 percent of the population switches back and forth between the two spheres within a normal range, 20 percent tend to utilize only one side or the other to an extreme extent. This does directly affect their organizational abilities, depending on which side they use.

Today's column will address only left brain dominance and how it affects organizational abilities. Right brain thinking and its opposite effects will be discussed next week.

People who think predominantly with their left brain might be characterized as craftsmen. These people tend to be logical, practical, time oriented, deliberate, precise in speech, rational, structured, disciplin-



organizing

Dorothy Lehmkuhl

The Left Brainer will tend to see something which needs doing, consider the consequences, act on it and then realize the resulting feelings.

lined and detail conscious. They are "outer directed" (concerned with others' opinions) and fashion oriented. They tend to think vertically, being inclined to hang things up, and are often concerned with numbers (i.e. money) and concrete form. These traits are, of course, inclined to produce a well organized person.

Left brain activities might include surgery, classical music (specific notes, as opposed to jazz), careful shopping or dieting. If requested to describe a room, left brain dominance might allude to the number of pictures on certain walls, the type of furniture and which colors were used.

The left brain person tends to acquire his information visually and incorporates a "thought-action-feeling" process. In other words, the Left Brainer will tend to see something which needs doing, consider the consequences, act on it and then realize the resulting feelings.

With all these wonderful attributes, extreme left brainers may be impatient, concrete, judgemental, critical, cheap, cautious, obsessive, pristine, robot-like, insensitive and rigid. They may be accused of al-

ways straightening up, throwing out valuables and being workaholics.

These characteristics are described in an excellent and often amusing book, "The Odd Couple Syndrome — Resolving the Near/Sloppy Dilemma" by Selwyn Mills and Max Welleser. It points out that neither side is "right" or "wrong" but merely different. Next week: Description of right brain dominance, and how to obtain this book.

Workshops given

Two special workshops are being offered by the Ann Arbor Art Association, one for callers and the other for professional artists.

"New Images for Pieced Surfaces" will be the theme of the two-day workshop for intermediate quilters Saturday-Sunday, Oct. 21 and 22. Instructed will be Judi Warren from Maumee, Ohio.

During three consecutive sessions on Oct. 3, 10 and 17, Michigan artist and instructor Nancy Thayer will share valuable information with professional artists during "The Business of Being an Artist." For more information, call the art association, 994-8004.