

Creative Living

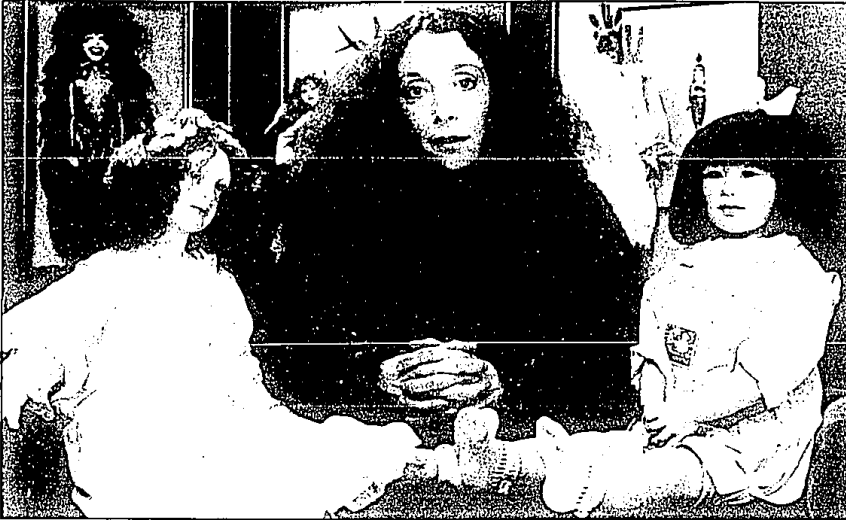
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CLASSIFIED ADVERTISING



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DAN DEAN/staff photographer

Riki Schaffer, West Bloomfield businesswoman, describes her interest in dolls as an obsession. She is helping with the Great

Doll Auction, a benefit for the Children's Museum Friends.

Great Doll Auction benefits from her special interest

By Frank Angelo
special writer

For most people, the word toy comes to mind when they think or speak of dolls. But for Riki Schaffer that word conjures thoughts of a Picasso, a Monet and other beautiful works of art.

Hundreds of other adults who have made collecting dolls one of America's most important pastimes would agree with Schaffer, the Detroit area's agent for some of the finest doll artists in the world.

At this moment this intense, dedicated woman is doing what she can to help with the Great Doll Auction, a benefit for the Children's Museum Friends that is scheduled for Valentine's Day at the Rostertail from 6-9 p.m. She is contributing several dolls to be auctioned to raise funds for the Friends' program of supporting the Detroit Public School System's Children's Museum.

Schaffer grew up in Detroit (she was graduated from Henry Ford High School) and she recalls that as a child she was likely to pull the hair from her dolls' heads. No longer. Today she cherishes

Auction details

The Great Doll Auction, 6-9 p.m. Valentine's Day at the Rostertail will include entertainment, food and a live and silent auction which, besides more than 70 dolls, will have available pairs of Northwest Airlines tickets for non-stop trips to Hawaii, Alaska and Europe, a Lionel train, a vacation package for the Grand Traverse resort and scores of other interesting items. Tickets are \$60 per person. For information, call 494-1223 10 a.m. to 3 p.m. Monday-Friday.

the one-of-a-kind dolls she sells at her West Bloomfield Chocolatissimo shop in the Boardwalk Plaza on Orchard Lake Road south of Maple.

"I'm an emotional person, even in the way I run my business," said Schaffer who began selling dolls to help pay the rent for her business of selling chocolates and is now selling chocolates to help her expand the business of selling dolls.

SCHAFER, WHOSE CASCADING hair frames

a face that might well have been sculpted by one of the artists she so admires, became a business woman 11 years ago.

"I can always remember the day I opened my first chocolate shop, Dec. 8, 1978, in the Somerset Mall because it was just a week after my son was born," she explained. "I wanted to take advantage of the Christmas business."

Schaffer had tried a career as a social worker after graduating from Oakland University in 1971.

"I couldn't handle that," she said. "I wound up crying when I got home after a day of trying to help people with their problems." She tried an ad agency, thought briefly of becoming a lawyer, then got the idea of a chocolate boutique during a trip to Belgium.

"I was impressed with the scores of little shops I saw there," she said. "I was scared to death and really didn't know what I was doing when I decided to open my Chocolatissimo shop. In fact, it took some pushing to convince the Somerset Mall people to lease me space."

Collaborators found road to success

By Corinne Abell
staff writer

Literary collaborators Hugh Culik and Ray Buck have created a third person, Charles H. Buck, who they readily agree "writes better than either of us."

Their first paperback, a medical thriller called "The Master Cure," Berkley Publishing Group, came out last fall. They are about to sign a contract with Berkley for their second medical thriller, and their third is in the plotting stage.

Culik and Buck, both East Siders, will share the secrets of their successful collaboration at 8 p.m. Monday in Cranbrook House Library, 350 Lone Pine, Bloomfield Hills. The program, "The Two-Headed Author," is sponsored by Cranbrook Writers' Guild.

THEIR WIVES were friends and co-workers before the two ever met. When the men were at a party and discovered they were both writing a book, each was a bit wary at first. After all, their backgrounds were vastly different.

Culik is a professor of English at the University of Detroit. He has published scholarly material on literature, particularly focused on Samuel Beckett. He is also an avid deer hunter, and has run a lumbering operation and taught high school.

Buck, on the other hand, is a medical doctor and psychiatrist. He is medical director of the Psychiatric Center of Michigan Hospital in New Baltimore.

"WE FIGURED (it might be interesting to collaborate)," Buck said. "Hugh writes images that are beautiful. I write dialogue and plot. I write for a concise book."

"I write for a schizophrenic audience . . . Each of us could write something the other couldn't and what emerged is that third voice that writes better than either of us," Culik said.

It doesn't take long to grasp that these two dynamic men, who both have demanding careers aside from writing books, are extremely well organized and committed to writing together.

How they plot, write, rewrite

When they found an agent, he wanted no part of a book written by collaboration, so they didn't tell him at first.

and finally settle on the finished version is the subject of their program.

WHAT HAS happened is that Charles H. Buck has become a person.

"As an ardent rationalist, it amazes me to see how we tune in on the same wave length," Buck, the collaborator, said.

They alternate writing and editing chapters. Buck said he is amazed when he reads what Culik wrote and finds the character acting the same way and doing the same thing as if he had written the chapter.

When they found an agent, he wanted no part of a book written by collaboration, so they didn't tell him until after "The Master Cure" was accepted for publication.

"We told him later and he refused to believe it, he said he would be able to tell if two people wrote it," Buck said.

The agent didn't admit Buck had any great part in the book until he read the detailed, terror-filled operating room scene in the next book, Buck said.

"I DRAW on my psychiatric experience in dealing with drug addicts," Buck said. "I put all characters through a thorough Freudian analysis, psychologically and psychodynamically to make sure they are accurate."

"We have all the data on them you're ever want to know, even to what's written on their tombstone," Culik said. "We don't use all of it, but we know everything about these people."

In addition to their goal of putting together a "page turner," Buck and Culik are intent upon dealing with current issues such as AIDS, gays and racial prejudice, as well as philosophical and ethical ones without being preachy.

Calman Shemi's art reveals the wonder of color

By Corinne Abell
staff writer

Israeli artist Calman Shemi has refined his soft paintings to such an extent that it's difficult to tell 10 to 15 feet away whether they are done with fibers, paint on paper or paint on canvas.

He has all three kinds, plus sculpture and several lithographs, in his show at Danielle Peleg Gallery of West Bloomfield through February.

The fiber paintings, which he designs and has fabricated through processes he perfected himself, have layers, veils of color, incredibly soft edges of color and a look of resilience and permanence that is quite amazing. They are made color strand by color strand in a complicated process that takes place at Kibbutz Carmila in Israel.

SIEMI IS masterful with color. He has an easygoing manner and an infectious love of life, and his paintings, in whatever medium, convey those qualities. They are all joyous statements of the beauty of color and life. His painted aluminum pedestal-size sculptures are closely related to his paintings and convey the same feelings.

"Basic to my work is the natural, organic world," he said. "My work relates to nature rather than technology."

Look at his works in the gallery for a while, and images will begin to work their way out of many that at first appeared to be colorful abstracts — a landscape, a sailboat on a lake, a grove of trees, distant hills. White he and his wife and their two children now live in Jerusalem, he spent 20 years on a kibbutz and liked it.

SIEMI was born in Argentina in 1939. He made up his mind very early in life to be an artist.

When he was 12, he found out that



Calman Shemi's acrylic on canvas, "Bodies in Formation," illustrates an approach he has used with great success several times in the exhibition.

he could take the bus and enroll in a school for sculptors, he said. When he asked his father for bus fare and told him what it was for, "My father told me Jews aren't sculptors, you can't make a living as a sculptor, a doctor, or a lawyer . . ."

But the young boy was determined and when he emigrated to Israel, he studied with German/Israeli sculptor Rudi Lehman.

As he was developing his style as an artist, he also developed as a philosopher, not in the formal sense, but as a way of life. He doesn't believe, for instance, that a bad person can be a wonderful artist.

"MY COLORATION, perhaps, is from the light in Israel," he said, hesitantly.

"But I don't believe in environment," he said. "I am going to New York (Soho district) for two months

this summer. I want to try to work in the United States. Jerusalem is far away from the center of activity . . ."

"It's very important not to stay in the same place all the time. If you love today like you loved yesterday, it would be very boring. It's the same with art if you stay in the same place."

He liked Van Gogh's paintings and the "Intensity of coloration," he said. He compared the red he uses to that of German-born, American artist Hans Hofmann.

"MY RED is Latin red — my red is from Spain. Hofmann's red is much more disciplined, it's European. My red is from blood, Hofmann's red is from the carpets of a room. He painted from inside, I paint from outside the house — open — spontaneous."



"Sand Dune," acrylic on canvas by Calman Shemi, depicts the excitement of natural forces which is an important element in almost all of his work.

Staff photos by Jerry Zolynsky

"In time I discover new materials, new colors. Before I never used pink — it was too feminine. I didn't like it. Then one day I decided pink was a very nice color."

He circled around the gallery, and

pointed to the places in many paintings where he had integrated pink into his palette.

He turned, and with a bit of a smile, said, "You notice, I don't use

any dark green . . . maybe some day

Danielle Peleg Gallery is in Crosswinds Mall, at the corner of Orchard Lake and Lone Pine, Suite 103, West Bloomfield.