

## Creative Living

Marie McGee editor/591-2300



(F11E)

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## Keith Haring

By Corinne Abalt  
staff writer

**K**EITH HARING HAD started putting his graffiti drawings on the walls of the Cranbrook Academy of Art Museum's north gallery at 11 a.m. last Thursday. By 3:30 p.m. that afternoon between talking to a class of Brookside fifth graders, answering questions from the crowd on onlookers and climbing up and down the ladder to reach the 16 foot high gallery walls, he was well into the fourth side.

He had put his dribble-down background colors, red, yellow, orange and green on the day before.

His Thursday work was the figures, symbols, cartoons, all with black paint, all done with a surprisingly easy, secure type of concentration — no standing back to pick up a perspective, no pauses to consider what to do next. Just the application of paint in a regular rhythm punctuated by a steady output of contemporary rock music.

When he stopped to talk to his young audience, he turned the music off. Back to work and on went the sound.

Haring spent almost five years, starting in 1980, filling the vacant advertising panels in the New York City and Tokyo, he seems relatively untouched by the fame.

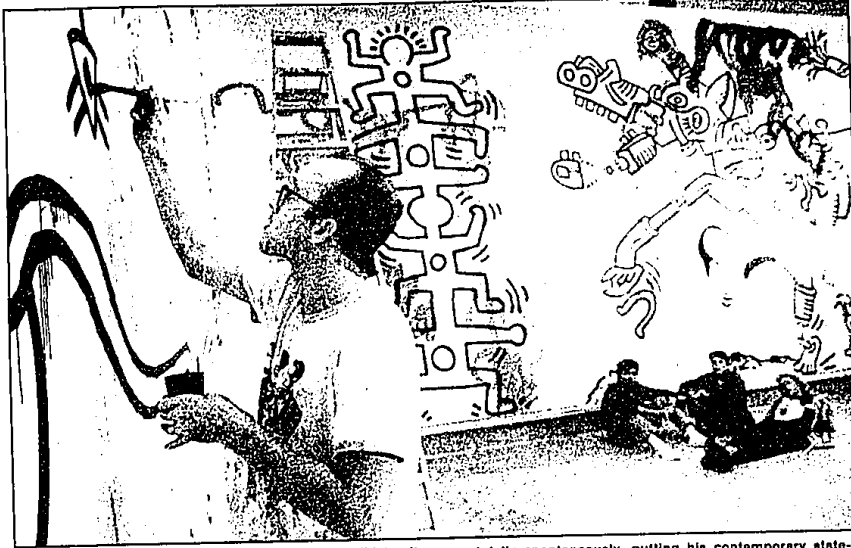
He converses with the same kind of matter-of-fact rhythm that marks his art making. The excitement comes as the figures develop one black line links to another and a totem of strange creatures appears along with combinations

of men and beasts with socket eyes and gas mask noses. He is particularly likes working in Tokyo, "Tokyo is the place I'm more understood than any other place in the world. They understand photography and they have a respect for the line."

He is on his way to Germany shortly to do six large sculptures for a children's hospital in Germany. He is designing products daily life. His art, he said changes constantly and the opportunities are endless.

And the dream? "I'd like to do monumental sculpture, 60 to 100 feet high. I'd like to do a whole playground."

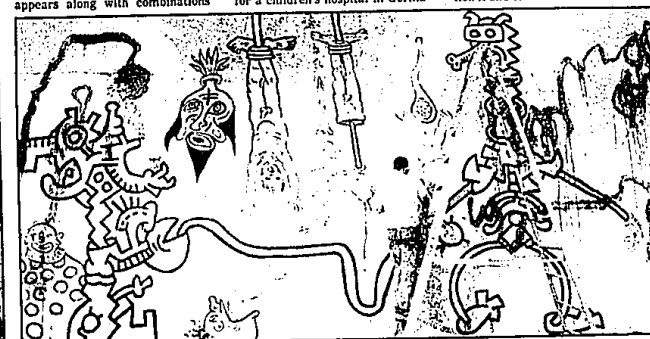
He likes people to be involved in his art, to wear it, look at it, question it and climb on it.



Keith Haring worked steadily from mid-morning until late afternoon, totally spontaneously, putting his contemporary statements about life on the walls.

and is marketing his posters, buttons and T-shirts in outlets in New York City and Tokyo, he seems relatively untouched by the fame.

He converses with the same kind of matter-of-fact rhythm that marks his art making. The excitement comes as the figures develop one black line links to another and a totem of strange creatures appears along with combinations



Haring worked without ever stepping back to check perspective, but then he'd spent more than five years honing his skills in the New York subway stations.

Staff photos by  
Dan Dean

His wall work at Cranbrook Academy of Art Museum will continue on display through October. Docent tours for school classes and groups can be arranged by calling 616-3323. Hours are 1-5 p.m. Tuesday-Sunday, 500 Lone Pine, Bloomfield Hills.



Haring used only black paint and only a few different sized brushes to complete his work.



Randi Kusam, Brad Hampton and Debbie Bamford dropped in between classes to watch Keith Haring cover the gallery walls with his art.

## Tracker trails the elusive teddy bear

By Corinne Abalt  
staff writer

The spotlight will be on toy bears at the 24th Bloomfield Antique Show at Cross of Christ Church Wednesday and Thursday, Oct. 7-8.

Few things come stuffed with more nostalgia than teddy bears. One of Michigan's best known teddy bear collector/dealers, Lucie Hiner of Lapeer, will be participating in the show.

Hiner, founder of the Michigan Teddy Bear Trackers, a club of several hundred bear enthusiasts from all over the country, has been collecting bears for 22 years. Her work as an antique dealer dovetails perfectly, because, she said, she needs toys and antique furniture with which to properly display the bears. "I'm going to bring a display of antique teddies for the show. . . I will have some for sale and artists-made bears for sale too. I hope people will bring in their bears. I will be talking with them about what to look for and what makes one bear more valuable than another."

ANOTHER ATTENTION getter at the show will be the 6-foot bear made by Carolyn Hall of Beverly Hills, stitchery expert and author of "The Teddy Bear Craft Book," Van Nostrand Reinhold, 1984. For this how-to book, complete with lots of illustrations and patterns, Hall made more than 75 bears and bear-related

**'I drove a truck for 16 years all over the country (as an antique dealer) and Thaddeus (a 36-inch bear) drove with me. You would not believe the wonderful people I met carrying Thaddeus with me.'**

—Lucy Hiner

Hiner said that in antique bears, Stiff may be the best known name, "but there were literally hundreds of companies that made bears in 1902. The characteristics of each gives them identity."

For instance, the bear made by Ideal had long feet and a will patch nose. She said antique bears shouldn't be restored to look brand new. They can be given new (paw) pads without destroying their value and they can be fumigated (recommended) and cleaned, but not dyed.

She said the bears that make it through their first 70 or 80 years in good to perfect condition probably were never played with, but instead displayed on a shelf.

THOSE THAT were hugged, loved and slept with take on highly individual

traits. Hiner names all of her bears and German-made Ernest has a turned up nose that is the result of being carried with his face in the crook of some lot's arm for months on end. Floppy, rag-tag ears indicate that the bear was carried around by one ear, and a bump on the back of another shows the favorite hug spot to be just below the bulge.

Hiner has a non-stop repertoire of bear tales, all of which have come about since she began tracking and collecting them.

"I drove a truck for 16 years all over the country (as an antique dealer) and Thaddeus (a 36-inch bear) drove with me. You would not believe the wonderful people I met carrying Thaddeus with me."

She said she puts a sun visor on Thaddeus and straps him into the seat beside her in the truck. The visor prevents his fur from fading and

the seat belt keeps him from sliding onto the floor.

She was once stopped by a state patrolman who wanted to take a picture of her and Thaddeus to show his wife, who also takes her bear with her in the car.

Saying, "Bears to me are the fantasy part of my childhood," Hiner said she knows there are hundreds of closet bear collectors — macho men, sturdy, solid, no-nonsense types who love teddy bears, but are afraid that if the truth be known, their image would be ruined.

Hiner has one room in her 1839 farm house which she calls the "bear den." "I have 170 bears and I would have hundreds and hundreds more, but I try to limit my collecting."

She has sons who carve bears and daughter-in-laws who make them. She is a painter and sculptor as well as collector and antique dealer. Her business in Lapeer is the Past Tense Country Store.

In all there will be 26 dealers in the Bloomfield Antique Show. Hours are 11 a.m. to 3 p.m. both days. In addition to lots of bears, there will be selections that run from primitives to jewelry, handcrafted gifts, homemade candy, apples, flowers and pumpkins. Lunch and dinner will be served in the country kitchen.

The \$2.50 donation at the door will go toward Lutheran charities locally and throughout the world. The church is at 1100 Lone Pine at Telegraph, Bloomfield Hills.



Lucy Hiner names all her teddy bears and has at least one story to tell about each.