

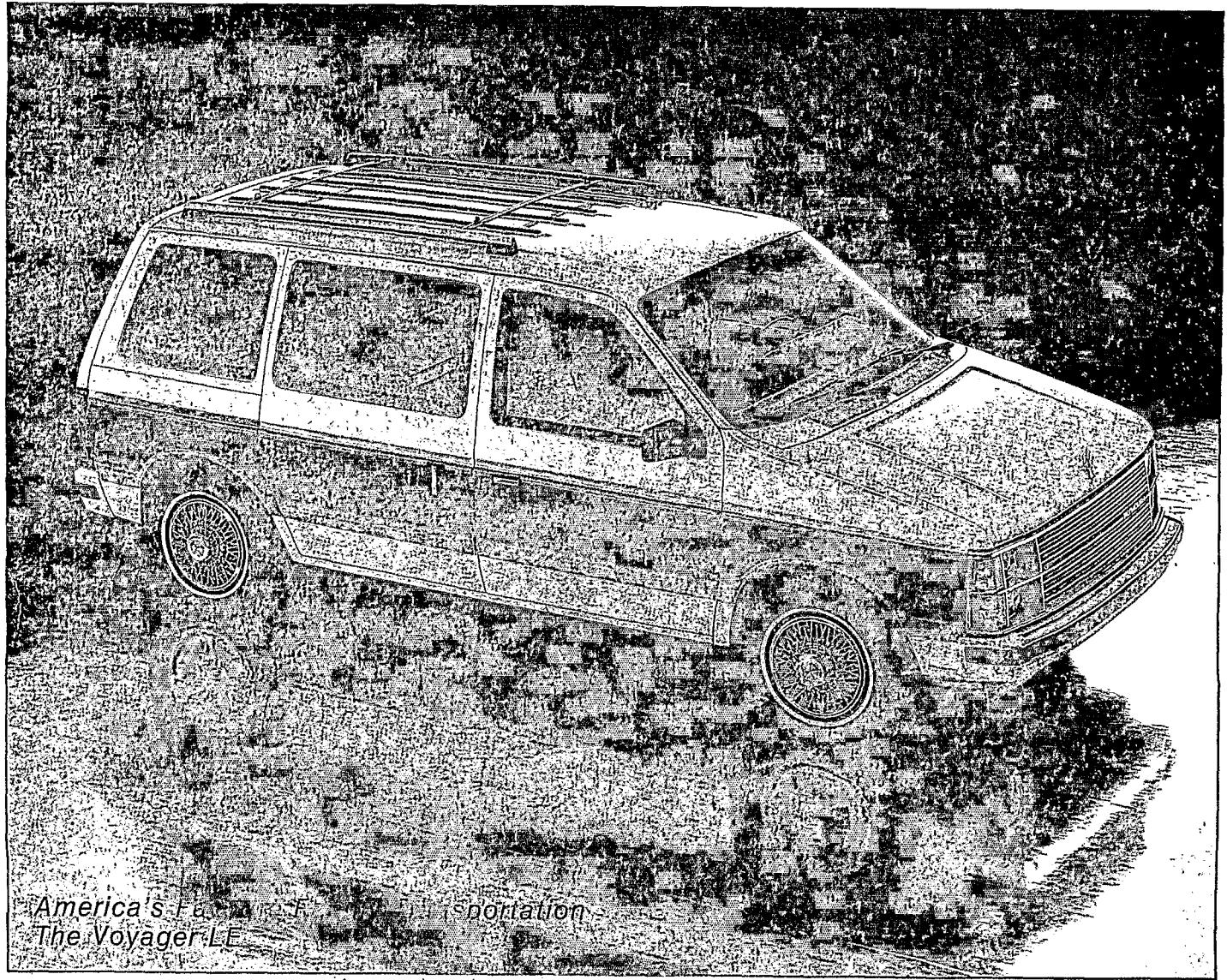
# HERITAGE

A JOURNAL OF GROSSE POINTE LIFE

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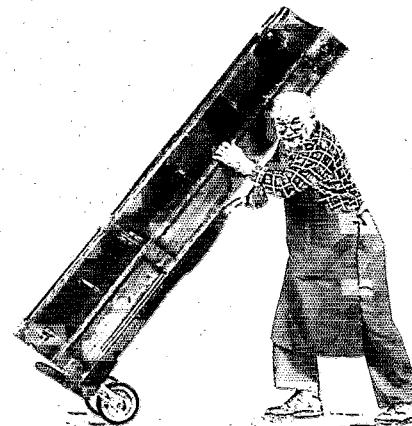
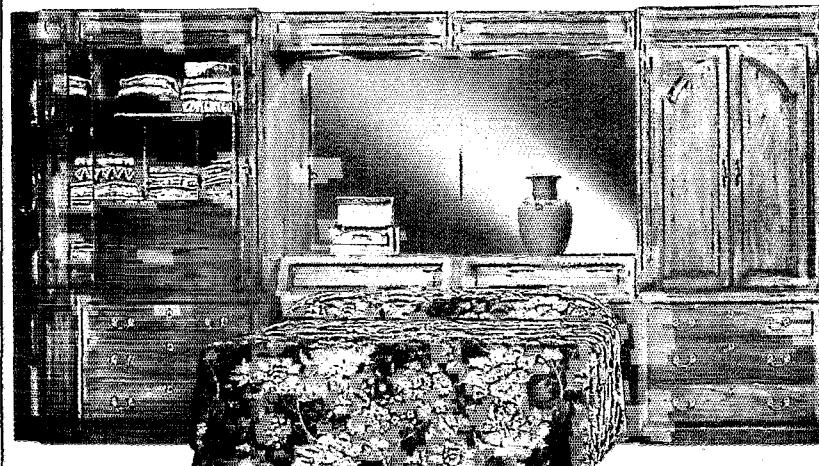
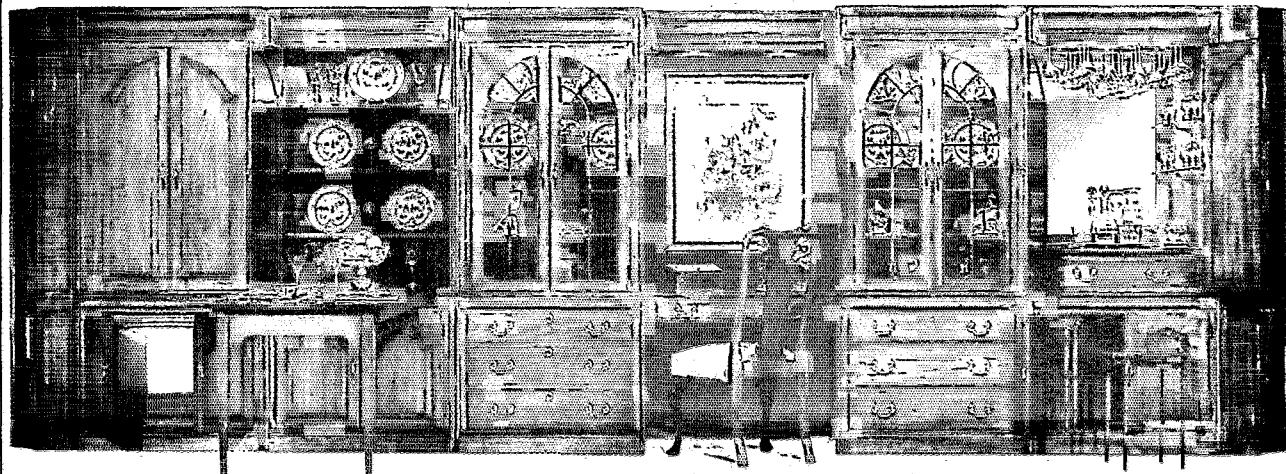
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There are a number of ways to add high fidelity sound to your television. These range from simple adapters to self powered video speakers. However, as good as "Miami Vice" or "Evening at the Pops" might sound coming over a hi-fi television the greatest attraction is what improved audio does for laser discs and hi-fi video cassettes.

*Surround Sound* is the most dramatic way to create the *theater experience* in your own home. Mr. Fallone of Pecar Electronics explains that "*when the transfer is made from a film in Dolby Stereo to VCR or disc, there are additional audio tracks that transfer along with the visual tracks. These additional 'surround' tracks are what give these films the 'big theater' feel.*" Now there are *Surround Sound* decoders that allow you to pull these 'surround' channels out and route them to extra speakers elsewhere in the room.

Picture quality is the other side of the coin. Improved components such as integrated circuitry and better picture tubes are providing sharper, cleaner images than ever before. New video circuitry is also providing more precise color and color control. These

improvements are most evident on the new color monitors and monitor/receivers. If you *really* want to have the big theater experience you can route the video portion of your VCR through one of the new 45 inch diagonal, rear projection television monitors. These have the *impact* of 'big screen' T.V. with the *quality* you'd expect from a standard 25" color set.

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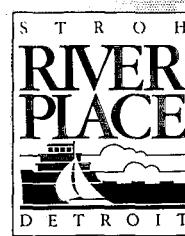
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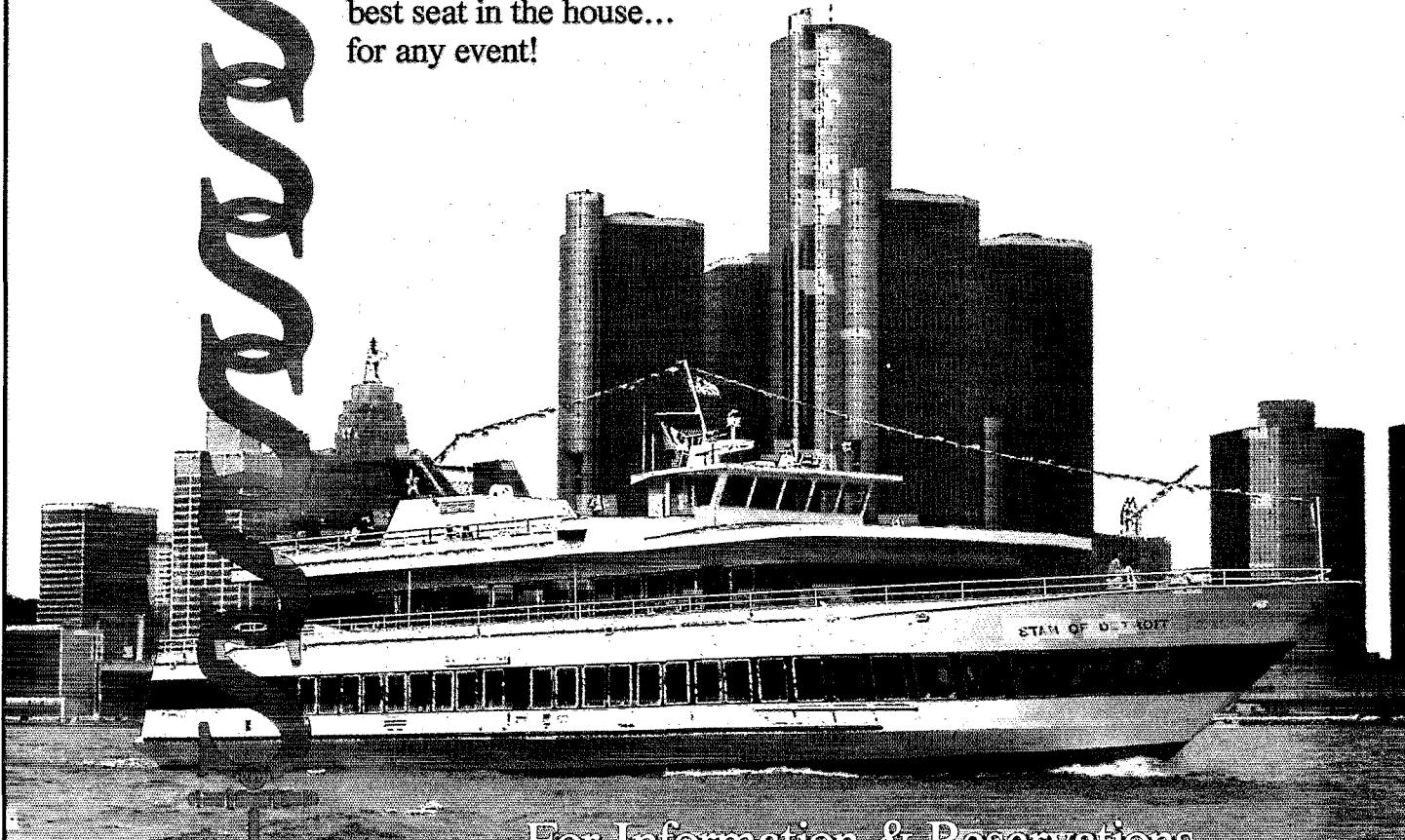
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# Bits and Pieces . . .

## Taking Leave

Graduation is a ceremony that marks many things, not least of which is independence. Seniors from North and South will scatter in many different directions this fall, with most heading for Michigan State University and the University of Michigan. Wayne State claims twenty-two North graduates, twelve from South. Western University was the choice of thirty graduates; Eastern, sixteen.

Others will go farther afield. The U.S. Naval Academy at Annapolis is the choice of two South graduates, while North will be represented at Carleton College (Minnesota), Purdue University (Indiana), and Boston College (Massachusetts). South will send students to Dartmouth (New Hampshire), Georgetown (Washington, D.C.), Villanova (Pennsylvania), Trinity (Connecticut), and Notre Dame (Indiana). No one is going to Alaska or Hawaii, but one South graduate will attend the University of Madrid in Spain, and one North senior will enroll at Lund's University, Sweden.

Good luck, wherever you go, whatever you do. And remember, you'll never be so far away that you can't come home again.

## Hail and Farewell

This year, traditional Memorial Day services at the Detroit Yacht Club were given an added note of poignancy by the addition of a tolling ship's bell from the *Queen Elizabeth*. As the names of the Club's departed commodores were read, the bell rang in tribute to those whose memories were being honoured. A floral wreath cast upon the waters and the playing of taps completed the ceremony that marked our national day of mourning.

The *Queen Elizabeth* bell was a gift of Grosse Pointer Rosémary Elias, widow of the late John Elias. It will rest in a glass case at the Detroit Yacht Club until next year's ceremonies, when once again the bell will toll in remembrance.

## Variety is the Spice of Life

Grosse Pointer Michael Marontate, president of the Variety Club of Detroit, announced a one million dollar pledge to Children's Hospital of Detroit to purchase new equipment for the diagnosis and treatment of children with heart problems. The pledge is one of the largest commitments made to the hospital in its one-hundred-year history.

The Variety Club of Detroit was established in 1932 as part of the Variety Clubs International, an organization that began after eleven men in show business found an abandoned infant in a theatre in Pittsburgh and adopted her. Today, the Detroit chapter encompasses not only entertainers but other occupational groups as well. Everyone has one thing in common — helping kids. Good show!

## Who's Calling?

A call from a writer for information on a story was answered by a Grosse Pointe Farms woman, who summoned her husband to the phone by announcing that someone from HERITAGE, "that snobby Grosse Pointe magazine," was on the line. We didn't take offense (well, not much). But we shudder to think what we may have done to earn such a reputation. After all, we work forty hours a week, too. Miss Manners has been called in to advise.

## About the Cover

Roman glass flare-necked bottle, high iridescence, eight and one-half centimeters high, First Century A.D., excavated from a Roman villa near Beirut, Lebanon. Courtesy of Ports of Call Ltd. Gallery and Fine Art, 16035 Mack Avenue.

Photo by Elizabeth Carpenter. Rendering of HERITAGE logo by Bob Tyrrell.

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**Associate Editor**

Lynne Gular

**Art Directors**

Amy Harris  
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**Contributing Editors**

**archives**

Thomas Arbaugh

**collections**

Deborah DiRezze

**engagements**

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**finance**

Cathy Champion Dillaman

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**Illustration**

Linda Coutts

**Photography**

Elizabeth Carpenter

**Distribution**

Chris Murray

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Lynne Gular, Director

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Nancy K. Button

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HERITAGE: A JOURNAL OF GROSSE POINTE LIFE is accepting nominations for a Special Issue to be published in November of this year, honouring

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If you have knowledge of a current or native Grosse Pointe individual who has achieved success in their field of endeavour, we would be pleased to receive your nomination. Nominations should include: The nominee's name, career field, and their outstanding contribution to that field or to society generally through volunteer and/or philanthropic efforts. Please include your own name and telephone number for verification.

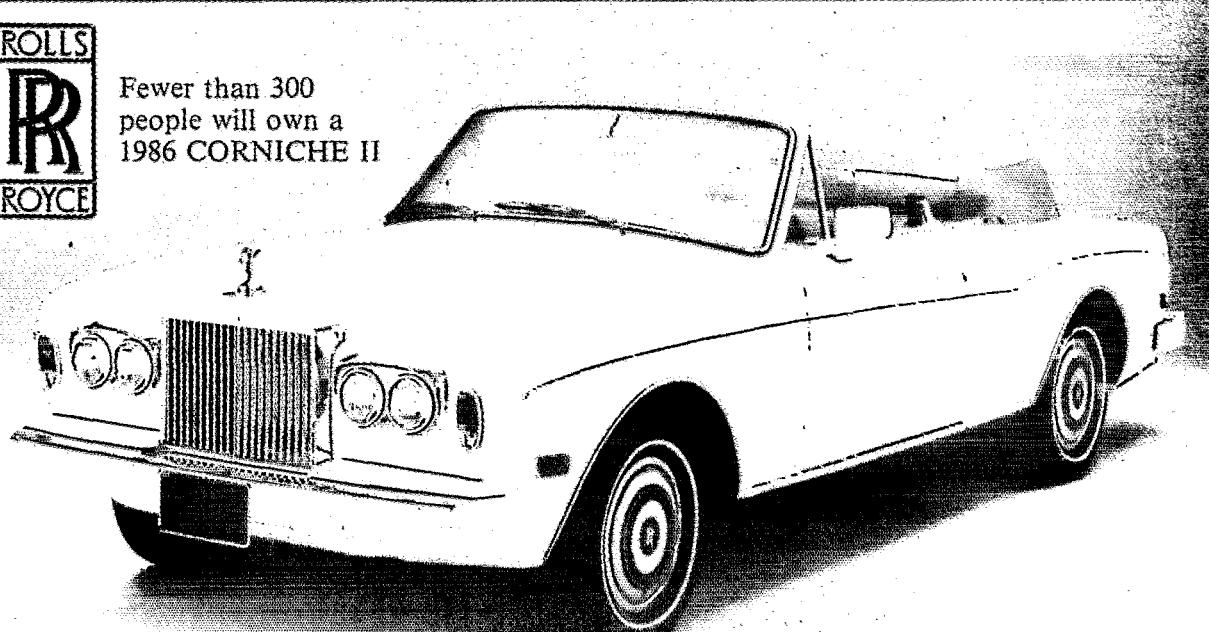
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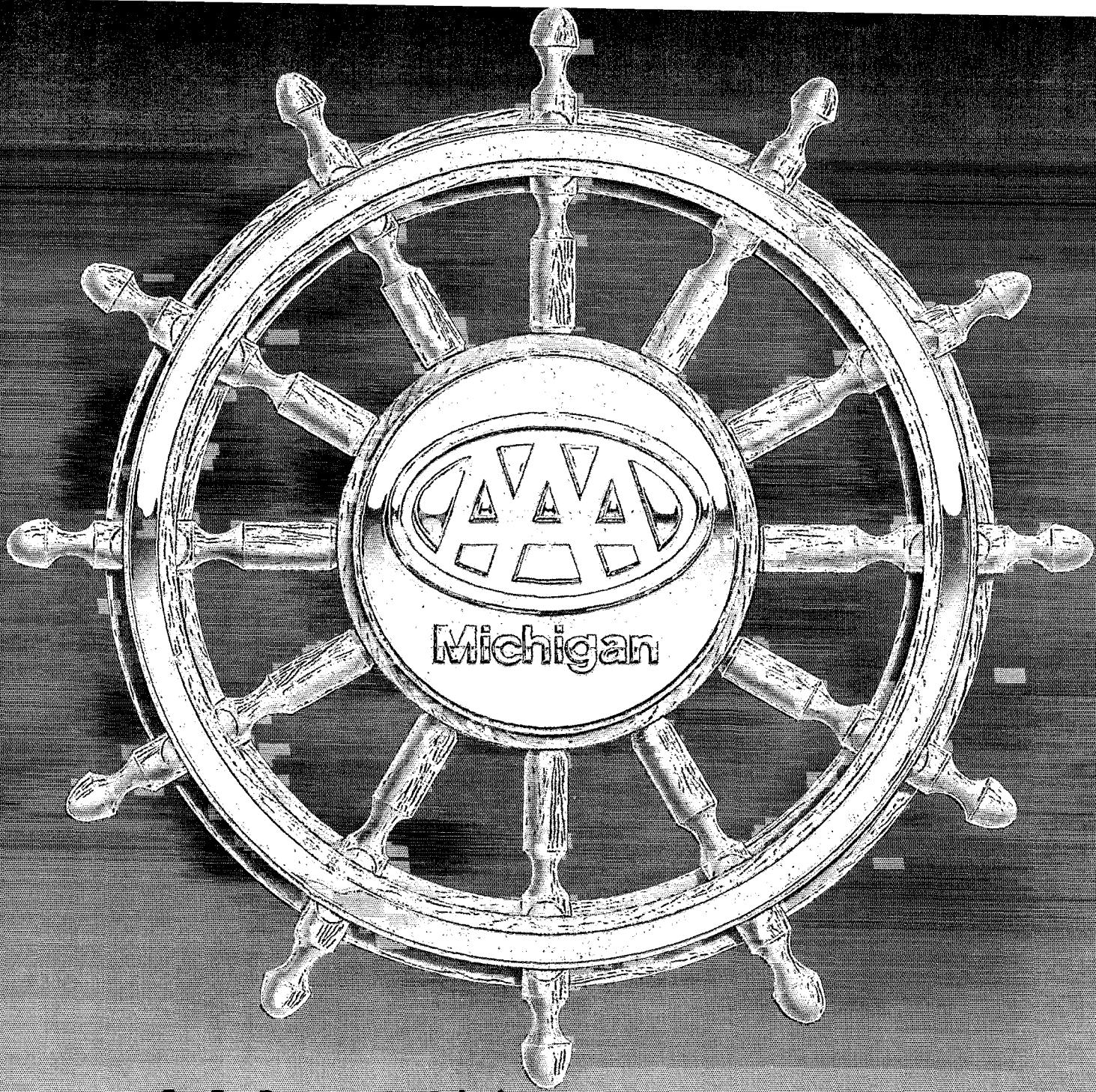
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# Going Home

"Keep to the left," Grandpa Joe instructed as we neared a fork in the old country road. Hunched slightly forward in his seat, he murmured his remembrance of a brook nearby, and his eyes sought the landscape of seventy years before.

We followed his direction, and the small rural community slipped away; the silence of the afternoon swelled perceptibly, until it became a taut backdrop amplifying the crunch of our tires on the gravel. A fine mist of dust arose in our wake.

Several ancient farmhouses and barns rolled into view, but he denied them. "Those must be new." His longevity impressed us.

Rounding a curve in the road, he spoke again. "This is it." We strained our eyes to see what he saw, but dense overgrowth blocked our view; he saw with the vision of memory, which we could not share. Farther down the road we found a small opening in the woods. "Turn here," he said. Dubious, we edged the car onto a rutted track overgrown with knee-high grass and dandelions. Directly before us stood the house; roofline sagging, windows yawning, long neglected and abandoned. The silence became oppressive; we cut the engine and spoke in whispers.

"Reminds me of the Ozarks," murmured Grandma Helen, an apt comment considering the advanced state of neglect and disrepair. "Take his picture by the house," she instructed, but the man would have none of it. This was his home, and his memories were so much finer than the reality that the thought of photography offended his soul.

He left the car and began his inspection: first to the barn, where he stood on a cement block and peered in through a broken window. My thoughts ran to snakes and rats and other dangers, but he was oblivious. His step quickened as he approached the house and peeked through the glass. He surveyed the farm equipment lying in the

yard, and identified an old milk cart he had loaded and hauled as a child of ten. The hay cart was still there, in the same spot his family had parked it; we were stunned to think that 1915 hovered on the border of our lives.

He found the brook to the right of the house and gingerly made his way down its bank, calling to me to join him near the water's edge. "I just saw a fish over there," he pointed, "a pike, about so long," and he indicated twelve inches with his hands spread apart. There was something unusual in his manner; looking at him closely, I saw not a man approaching eighty years, but a boy of ten whose happiest hours were spent beside that brook. The years fell from his face like so much dust, and in those moments of reverie he regained his youth, the sense of adventure a child feels when he is all alone with the mystery and promise of a rushing stream. His enthusiasm surged; he was ready to catch that pike, eager to follow that brook 'til it led him to the sea.

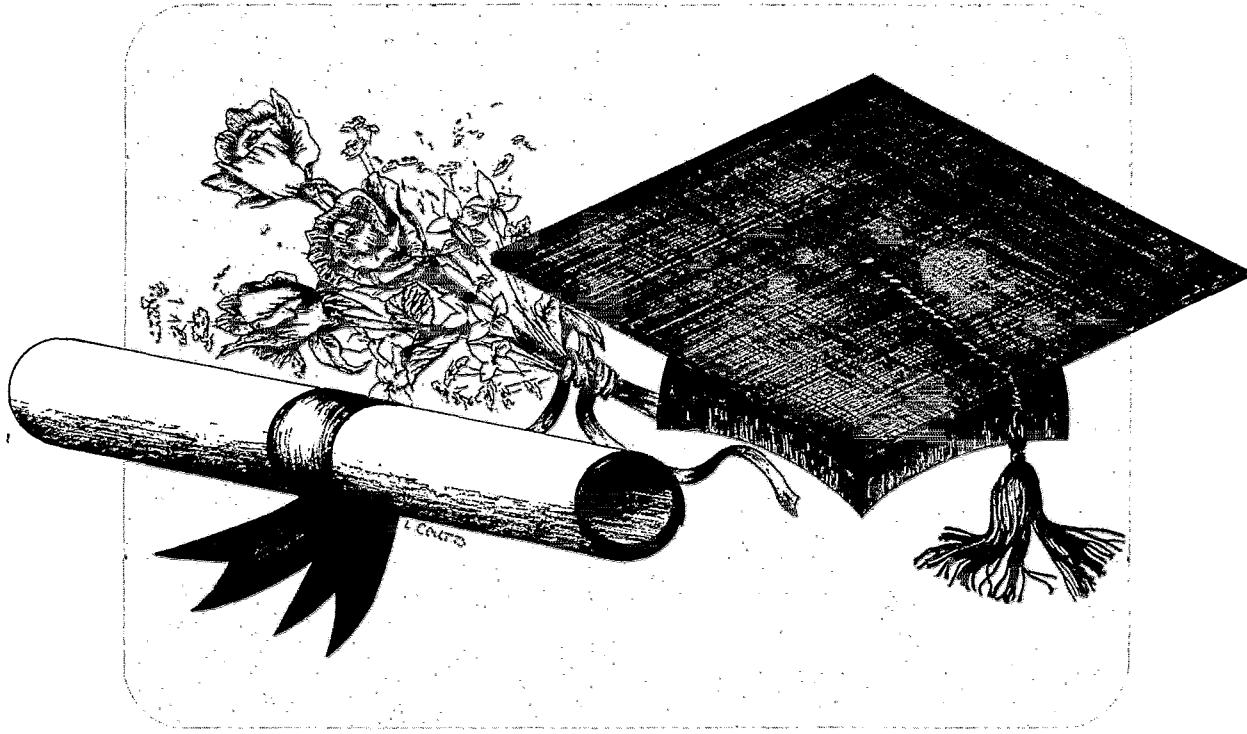
Home is where the heart is. Somewhere at the back of our minds a door creaks open, and all the youthful perspective obliterated by education and experience reasserts itself; the memories flood over us, and we become a part of them. In the quiet sunlight reflected off a golden stream, in the memories of lively family discourse at the dinner table, or languid summer evenings spent on the porch, watching the evening light fade and listening to the crickets chirping in the tall dry grass, we find our way home.

Touched to witness the return of Grandpa Joe's youth, however briefly, the thought remains: finding our way home again is the sweetest journey of all, for only when we come back to where we started can we begin to measure how very far we've come.

*Patricia*  
Patricia Louwers Serwach  
Publisher

# Pomp and Circumstance

*For Kate, with love and apologies.*



This year, my firstborn child graduates from high school. This will be a major passage for both of us, for aside from the day of her birth, no other occasion we have shared has marked such a major change in our lives.

Kate and I have always had a stormy relationship. On the day I took her home from the hospital, I took on the monumental task of moulding her into the perfect person. She would be happy, successful, creative, powerful, fulfilled; most important, she would never repeat my own mistakes. Eighteen years later, we both lay exhausted from the effort.

In her early years, I devoured

child-rearing guides, memorized educational toy catalogues, haunted forward-thinking toy shoppes, deluged her with play materials crafted for the creative child. At age three, I hauled her off to the New York City ballet. Fidgeting and bored, she only made it through the performance by the promise of hot chocolate at the end. I was — to say the least — disappointed.

But not discouraged. I began the ordeal of selecting a nursery school with the same vengeance an Ivy-college-bound senior displays. I interviewed, observed, evaluated, took notes, came to monstrously humourless conclusions. Finally, I made the perfect

choice — a Montessori school where she could learn the names of more dinosaurs than I had ever known existed. That seemed important at the time. Already I was planning her assault on the SATs.

An unexpected move to Connecticut brought a halt to those plans. The perfect school was left behind, along with the sizable deposit I had to forfeit, and we found ourselves in a small New England town with only one preschool — Kiddy Kraft Nursery School. Reluctantly, I turned Kate over to Evelyn Wimble, who ran a down-to-earth educational enterprise out of her Boston Post Road home.

by KATHLEEN ROBERTS

My inquiry about a five-day-a-week program produced a disarmingly straightforward response. "Three-year-olds shouldn't be away from their mothers that long," said Mrs. Wimble, as knowledgeably as any *au courant* child expert. No entrance or personality tests were given here. If you were the right age and wanted to go, and if there was room, you were accepted. An admissions policy unheard of in our previous town.

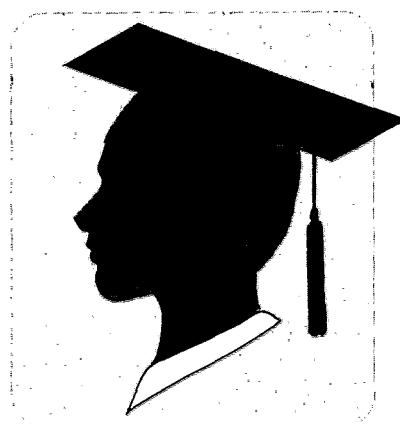
Here children sat at the turtle table or the frog table, played with toys stored in elderly chests of drawers, dug holes in the enormous garden behind the house/school, and cooked with Mrs. Wimble in her kitchen. There wasn't a dinosaur flash card in sight. I was skeptical. Anything this simple, this plain, couldn't be good. Kate, with a wisdom far exceeding mine, knew differently. "I love school," she said one day when we were talking about her morning. "Why?" I asked, wanting to know exactly what had made her so happy. "Because Mrs. Wimble loves me," she explained. Aha! Here was something none of the books had mentioned. Still, I was unable to recognize its true import. I was too busy trying to figure out if it would affect her college interview.

The years that followed were filled with lessons — every conceivable kind. There was swimming, ballet, gymnastics, pottery, drama, violin. There was even a year of softball — she played; I coached. We both hated it, but doggedly determined to please each other, we took to the field week after week. Kate struck out and missed throws with the same regularity that I signaled runners to go when they should have stayed. The fact that our team won the championship that year says much for the quality of play in our little town.

As the years passed, our skirmishes with each other escalated. There were struggles over the state of her room, the use of the telephone, the painting of fingernails, the wearing of makeup. I lost all of them. Bloody, but unbowed, I came back for more. I persisted in pushing for short hair when she wanted long, plain nail polish when she wanted curious shades of purple, ironed shirts when only wrinkled would do.

Shopping trips for clothes were forays into battle. We would enter a store and immediately head in different

directions. Then, waving our choices with questioning looks, we would each reject the other's selections — heads shaking, eyes rolling in disbelief. In the dressing room, we continued the controversy. I pointed out that the clothes didn't fit; Kate said that was how they were supposed to be. I pointed out that the various pieces didn't go together; Kate said that was how they were supposed to be. I announced they didn't do a thing for her; she said they weren't supposed to. I declared that everything was overpriced; Kate said, "I knew you'd say that."



The trips for prom dresses were the worst. No quest for the Holy Grail was as doomed as our search for the "perfect" dress. From store to store, shopping mall to shopping mall (one year, even state to state) we combed the racks for something that didn't exist. Lacking the stamina of age, Kate would wilt early in the trip, rejecting dress after dress.

Slumped in a store chair or against a wall, she adopted an attitude of disdainful indifference, while I whirled up and down aisles, making selections, cheerfully pointing out that compromises must sometimes be made. Inevitably, there would be a blowup, and we would return home emptyhanded, furious with each other — she convinced that no mother could be as insensitive and aggravating as I was; I convinced that no daughter could be as difficult and ungrateful as she was. The dance was always an anti-climax.

Early in her junior year, we made a tour of colleges with old friends, both Barbara and I hoping that arousing our teenagers' interest in some institution of higher learning would translate itself into a commitment to study. Off we

went, ten of us in two station wagons, to sample New England's educational wares. Through Boston and Cambridge and on to Northampton and Amherst, our little caravan rolled along picturesque, stone-walled roads, while the adults kept up a running commentary about their own college days, the importance of a "good education," the excitement of learning, the rewards of self-discipline. The two would-be candidates sat quietly in the back seat, ears plugged with Walkmans, mouths stuffed with Gummi Bears, hearing none of it. Finally, arriving at Wellesley at the end of the day, they raised their heads high enough to see out the window and rewarded their mothers with a single question, "What do you need to get in here?" Trying to put the best possible face on things, Barbara weighed her answer carefully, and lied. "Probably a 3.4, if you had a lot of extracurricular activities." "Oh well," Kate said, sliding back down below window level, "I could never get in here. When are we going to eat?"

It has been a rocky road that has led us to this graduation day. We have survived the arguments, the disappointments, the heartbreak of recent years. And though we have made each other cry at least as often as we have made each other laugh, we've also done a lot of growing up together.

My pediatrician once told me, years ago, that it was too bad we couldn't throw away the first child and start over with the second. This was intended not so much as a criticism of the child as an acknowledgement of the follies of parents. I have learned a few things since he told me that. I know now that it is better to praise imperfection than to expect the impossible, better to respect decisions than to criticize choices, better to celebrate successes than harp on failures. Most important, I have learned that Kate is very much her own person, and that is one of her greatest triumphs, for she has achieved it against overwhelming odds.

The worst part of our struggle is behind us now, for with the separation that comes with college will come the distance that allows us to grow closer together. And I am equally sure that on graduation night, we will be able to look each other squarely in the eye, knowing we both did the best we could, and that our best was much better than either of us had thought.



# Family Ties

*For Neal Shine, old-fashioned family values are worth writing home about.*

by TIM TIPTON

The words on Mary Ellen Shine's coffee mug, "May the good Lord take a liking to you, but not too soon," echo the traditional Irish Catholic sentiment which permeates her existence. At age seventy-seven, she might be expected to be preoccupied with times past or places long-forgotten, but "Ma" Shine's youthful thoughts remain firmly fixed on the future and her fifteen grandchildren.

Without a doubt, a lesser person might be inclined to merely sit and cogitate the past. It is an American legacy filled with memories of her immigration from Ireland to Duluth, Minnesota in 1927, and of her eventual settling on Detroit's eastside, where she met a streetcar conductor named Patrick Joseph Shine, was married, and set out to raise three boys.

"Their father, God rest his soul, was from a big family on a big farm, and so he had a thing about education. He wanted his boys to have everything that he had never had a chance to get."

The three boys were destined for some strict disciplinarian instruction from both their father and a parochial education. "My husband was so proud of the kids though. Those were Depression days and hard times, but my husband had a habit, it was great, he'd take a quarter or a dime and flip it up ahead of where we were walking. Neal, Jim, or Bill would see it, think they were finding money and get so excited. I can remember that just as clear as yesterday, and I often think of him, now and hope he's watching."

Although Ma Shine's youngest son, Jim, 53, now lives in Boston,

where he practices law, he keeps in close contact. "I'm quite close with the family," says Ma Shine. "In fact, Jim's youngest daughter, Cathy, wants me to visit for her high school graduation. I said, 'If I'm here,' so in my Valentine card this year, she said, 'You're still here, so don't forget your promise.'"

Bill, 49, who lives in Orchard Lake, has five children and is retired from the Detroit Police Department. He works as security chief at the *Detroit Free Press*. "The day he was twenty-one, he put in his application to become a policeman and quit school his senior year in college," said Ma Shine. "It was quite a thing for him to have to tell his father, but in the end, his father, Patrick, said, 'If you're going to be a policeman, be a good one,' and that is something which must have stuck with him. Bill later went back to school and got both a bachelor's degree and a master's degree."

Ma Shine's oldest son, Neal, 55, is the senior managing editor of the *Detroit Free Press*, where he writes three columns a week. Married and the father of six children, the grandfather of four, he is also adjunct professor of journalism at Oakland University, where he teaches a course in media ethics, as well as being host and moderator of "Detroit Week in Review," seen Friday nights at 9 p.m. on Channel 56.

"I was born in Cottage Hospital, but as soon as I was old enough, they took me out of Grosse Pointe and put me back on the eastside," said Shine, showing some of his stylistic humour. "When I got out of the service in 1955,



Neal Shine

PHOTOS BY ELIZABETH CARPENTER

I lived in Detroit for a couple of years and then lived in Centerline for thirteen years. Then we started looking closer to the part of Detroit we cared about. We heard about a house for sale and bought it from a friend, a guy we had grown up with in Detroit. We have been living here (in Grosse Pointe Park) since 1968.

"There are some people who feel

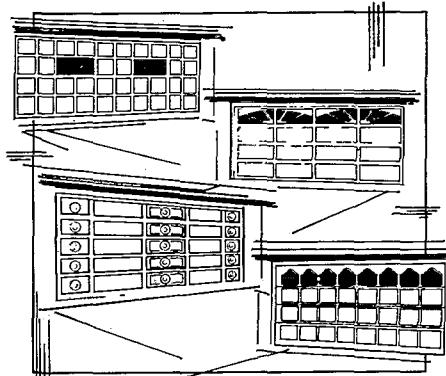
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defensive about living in Grosse Pointe, who feel they've got to explain why they live here," said Shine. "It's very easy for me to explain, because it is an excellent community to live in. I have six children, and I cared about their education. I was shopping as much for a school system when I moved here as I was for anything else. I knew it was important for my kids to have a good education, and they got a good education in Grosse Pointe. It enabled them all to get through college with no more than the usual problems.

"When I lived in Centerline, I decided that before I retired, the freeways would turn me into a raving maniac. Every time it snowed, every time it rained, every time some guy got a flat tire, or ran out of gas, or got vapor lock, I was an hour late getting home or to work," said Shine. From Grosse Pointe, "I'm only eight miles from my office."

Shine's children are grown, and only two still live at home. His oldest daughter, Judy, 32, a graduate of Central Michigan University, is married and lives in Grand Rapids. His son, Jim, 30, a graduate of the University of Michigan, is retail ad manager for the Bradenton Herald in Bradenton, Florida. He is married to Grosse Pointer Deanna Groehn. Susan, 29, is a registered nurse who works for Blue Cross/Blue Shield and part-time for Bon Secours Hospital. Tom, 27, also a graduate of the University of Michigan, is married and a sports reporter for the Wichita Eagle-Beacon in Wichita, Kansas. Shine's two remaining children, Peggy, 24, and Dan, 22, live at home. Peggy is a graduate of the University of Detroit and is an account executive with Jade Associates, a public relations firm in Grosse Pointe. Dan is a senior at Michigan State University, and will spend the summer as an intern with the Orange County Register in Santa Ana, California.

When asked if he will be lost when his last child leaves, Shine admits to some unhappiness. "My wife, Phyllis, maintains that the reason I find it an unhappy circumstance is that I wasn't with the kids twenty-four hours a day. I was at work," said Shine. "But she says that she appreciates the peace and quiet. Now she can see them when she wants to, and she likes that a lot better. You know, I think she misses them as much as I do, but isn't always willing to admit it." Since two of the children

live out-of-state, it gives the Shines the opportunity to travel and visit periodically.

Shine's newspaper columns are often reminiscent of his childhood and life on Detroit's eastside. As a child, he liked to write and was encouraged to do so by his teachers at St. Rose. "I still find stuff, poems that I had written when I was in the second or third grade, bad stuff, but even in the early years, it demonstrated an interest in writing. And I liked to read books. I read every kind of book I could get my hands on in the public library. I knew I couldn't do anything that involved math. If there was any job that required basic simple arithmetic, I would fail in it, which doesn't leave a lot," said Shine.

Then a librarian gave him a book on newspapering. "It was called Bob Gordon, Cub Reporter, and it was about a kid who worked on his uncle's newspaper one summer.

"And I thought, 'God, what a wonderful kind of job,'" said Shine. "So I started getting as many newspaper books as I could, fiction and non-fiction alike. But most of the stuff was about newspapering in the Twenties and Thirties, and they were often highly glamourized versions of the business."

It was, however, enough to convince him to major in journalism at the University of Detroit. Working on a newspaper seemed exciting, interesting and fascinating. And it has proved to be all of those things.

"Even after thirty-six years, I find myself getting excited, especially since I've been writing again," said Shine. "I've been an editor for twenty-three years, and it takes you away from the thing you care about most (writing). At age fifty-five I woke up one morning in a little town in the Dominican Republic and said, 'I'm covering a story,' and it made me happy because I haven't covered things in a long time.

"The last editor's job I had here that really made me feel as if I had any impact on the paper was when I was city editor, and I left that job in 1971," said Shine. "The higher up you move in the ranks of editor, the less direct influence you have on the paper, because there are layers of editors in between who are good at what they do and really don't need you mucking about in the kitchen."

"They tolerate you, and they're nice and polite to you when you want

## upfront

to come and play around with what should be on page one and what should be on page three, and then when you go back to your office, they'll do what they were going to do in the first place, which is probably the right thing."

A standout feature of Shine's columns is his ability to reach out to his readers for help. "In 1963, I had the opportunity to meet a Filipino doctor who was opening a mission down in Honduras, but he was in a jam," said Shine. "He was looking for a way to drive nine tons of medical supplies down to the mission, but was having transportation difficulties. With just a little effort, I was able to help out by finding some U.S. Air Force Reserve personnel who were ready and willing to enlist four planes which got the supplies to where they were needed. There is a special kind of feeling associated with being able to help out in some small way on a project like that."

Although Shine maintains a modest profile, two recent columns once again proved the intrinsic link between reader and writer through answered requests for help. Considerable response followed Shine's plea for contributions

to help restore a statue of Abraham Lincoln, located near the main branch of the Detroit Public Library, which had fallen into disrepair. The Free Press also received 1,062 baseball gloves for the poor children of San Pedro de Macoris, Dominican Republic, after another of Shine's columns.

"Baseball was the sport I cared most about, and it was the sport I followed the most as a kid," said Shine. "I was involved as commissioner (of Grosse Pointe Park's Babe Ruth League) mostly because it was a good excuse to watch kids play baseball. If your wife is unhappy about your missing dinner every night, you can tell her you're not missing dinner as much as you are being involved in the community. That's a good alibi. Community involvement covers a whole range of sins, so I enjoyed that very much."

Lord knows, there are some kids playing good summer baseball down in the Dominican Republic, and there is Neal Shine and a whole host of his readers to thank for it. ◇

*Tim Tipton is a former editor of the Rochester Clarion newspaper.*

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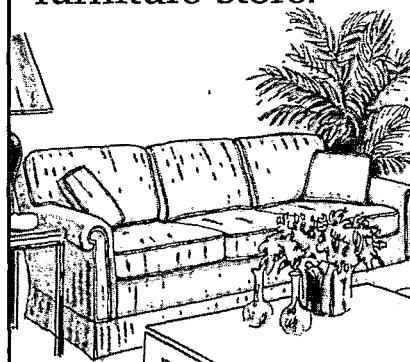
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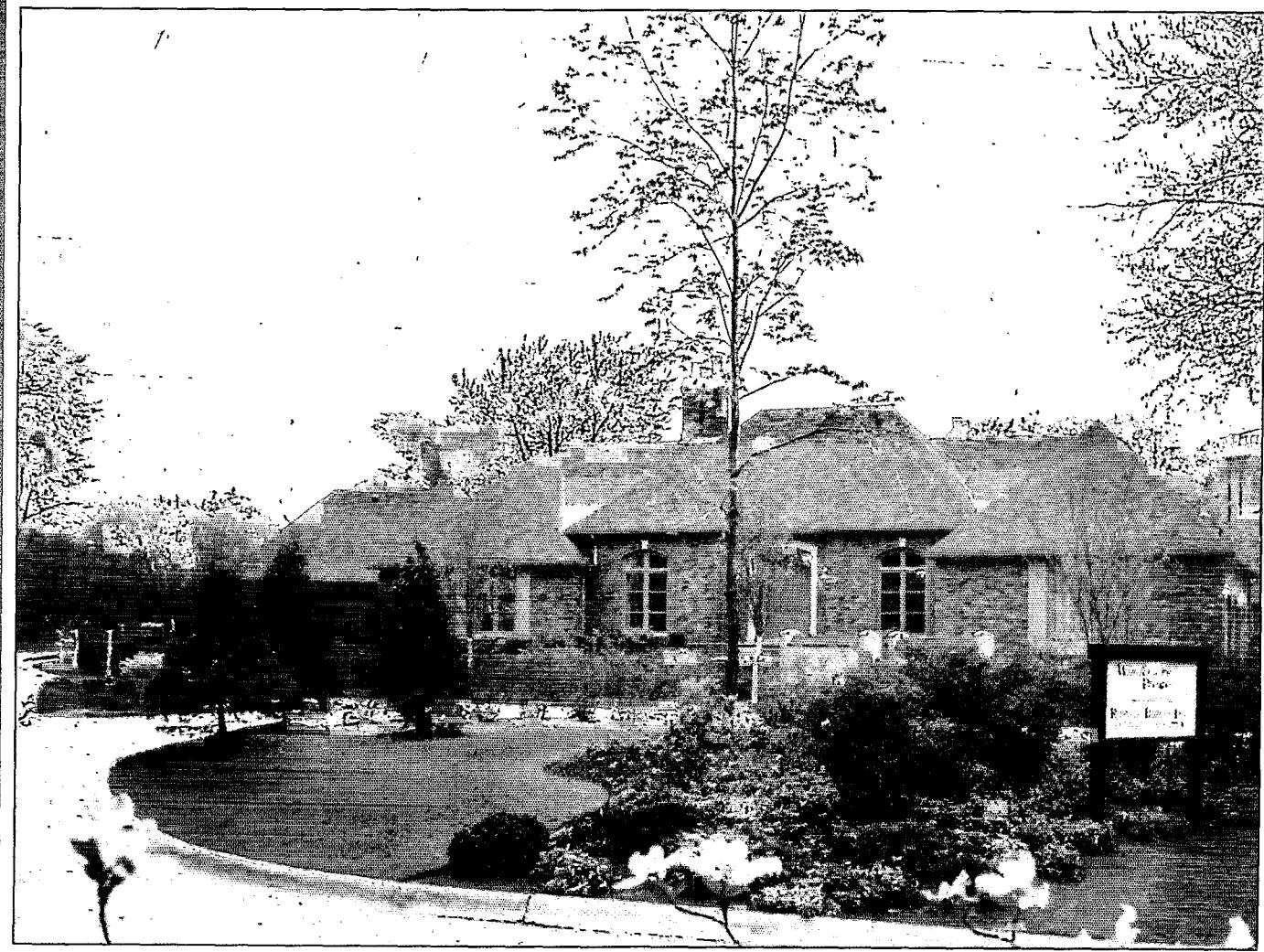
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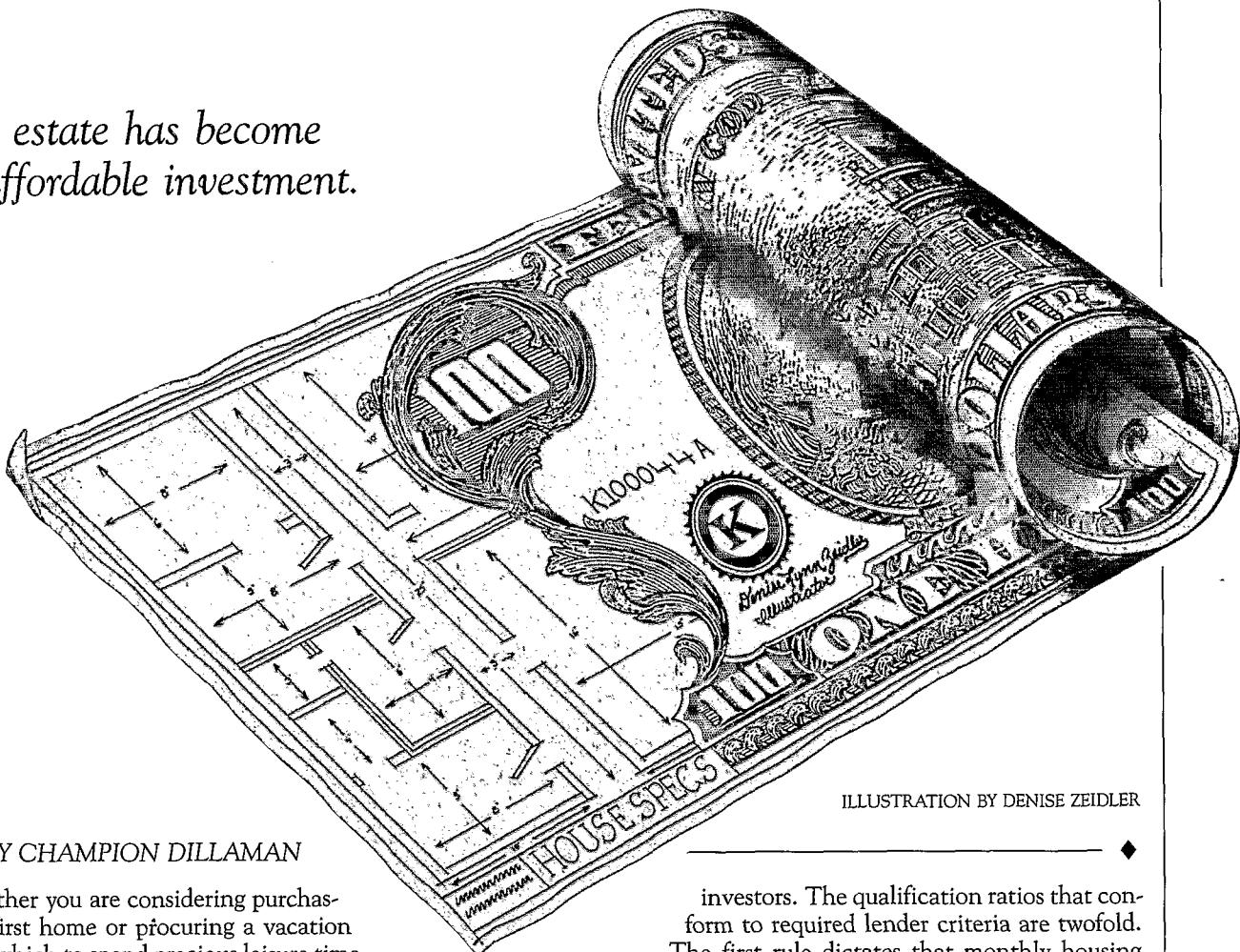


ILLUSTRATION BY DENISE ZEIDLER

by CATHY CHAMPION DILLAMAN

Whether you are considering purchasing your first home or procuring a vacation retreat at which to spend precious leisure time, the advantages and disadvantages of home ownership should be thoroughly analyzed. Housing is affordable again! Economic constraints imposed by the recessionary period of a few years ago have abated. The rate of appreciation of real estate is climbing. Today may be the time to evaluate the opportunities for financial security and achievement of personal goals.

Both home buyers and home sellers are experiencing the effects of the current market. Factors contributing to the surge of recent activity include low interest rates for mortgages, pent-up housing demand, positive economic outlook and the increasing number of two-paycheck families. Real estate is a good investment. A careful blend of both objective and subjective factors will increase your chances of keeping your dream of home ownership from turning into a nightmare.

The first step towards home ownership should be a realistic assessment of your financial situation. Most lenders sell their mortgages to the secondary market and thus must adhere to strict underwriting guidelines imposed by these

investors. The qualification ratios that conform to required lender criteria are twofold.

The first rule dictates that monthly housing expense, including principal, interest, taxes and insurance (P.I.T.I.) should not exceed twenty-five percent of gross monthly income. The second qualifying factor says that combined total of housing expense (P.I.T.I.) plus long-term debts should not exceed thirty-three percent of gross monthly income. These ratios are guidelines used by lenders to judge your ability to repay the debt and may be adjusted up or down depending upon the amount of the initial down payment.

The effect of property taxes on the monthly payment is a significant factor. Michigan law dictates that the state equalized value should equal fifty percent of the true cash value of the property. However, assessments are seldom one hundred percent accurate. Properties that are currently underassessed should expect an increase when the title of the property is transferred. Buyers should calculate what the taxes *could* or *should* be when evaluating their effect on a monthly payment.

The amount of money being used to finance the residence or vacation home will have a direct bearing on the

## finance

maximum price affordable. The larger the down payment and the less risk to which the lender is exposed means the greater the chances of mortgage approval. Buyers purchasing a primary residence may be able to finance as much as ninety-five percent of the purchase. Obviously, on such large loan-to-value ratios, the lender may take extra precautions to ensure repayment of the debt by adhering strictly to qualification ratios, obtaining private mortgage

insurance and requiring a tax and insurance escrow account. Buyers of second homes may be required to make a thirty to forty percent down payment by commercial lenders. The use of alternative financing, such as land contract sales, where the seller is "the bank," is a popular vehicle to avoid the costly down payment problem. Seller financing is also available for primary residence purchases but has declined due to the current favourable interest rates being

charged by commercial lenders.

Purchasers of second homes often underestimate the true cost of their purchase. In addition to the monthly mortgage payment, expenses include maintenance costs, utility costs, transportation costs and entertainment costs. If the vacation retreat is situated on a secluded lake in northern Michigan, it may be desirable to purchase a boat and trailer. Or if it is located on an eighteen-hole golf course, equipment and lessons may be needed. Try to anticipate the total picture.

The "alphabet soup" of mortgage types has proven to be a source of confusion even for the repeat home purchaser. GPMs, ARMs, GEMs . . . fixed rate or adjustable rate . . . fifteen-year or thirty-year term? What is the right program for you?

Adjustable rate mortgages (ARMs) have increased in popularity over the past few years and have become one of the most widely used financing vehicles. ARMs have decreased the risk to the lender by allowing an adjustment of the interest rate charged to the borrower based on changes in the market. Indexes, such as Treasury bills or The Median Cost of Funds to Federally Insured Savings and Loans, are used as a base rate. The lender then charges the borrower a premium of two to three percent over that base rate. Adjustments to the interest rate may occur on a six-month, one-year, three-year or five-year basis. The more frequent the rate adjustment, the lower the risk to the lender, the lower the interest rate charged to the borrower, and the higher the risk to the borrower.

Graduated payment mortgages and growing equity mortgages (GPMs, GEMs) are adjustable rate mortgages that generally increase one percent per year for four years, reaching an agreed-upon underlying note rate. Payments start low and escalate, hopefully paralleling the borrower's salary growth.

Loans that provide "caps" on the maximum and minimum interest rates that may be charged provide the most protection for the borrower. Adjustable loans are often the only types available to second-home purchasers.

Fixed rate mortgages specify regular payments of equal amounts spread over ten, fifteen or thirty years. The fifteen-year mortgage has become one of the most widely used programs because of the dramatic reduction in in-

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terest paid, the rapid payoff of the debt and favourable interest rates.

The differences in loans and terms have a direct relationship to the maximum mortgage amount that would fall within the qualification ratios:

### Maximum Loan Amount Monthly Payment of \$700 P.I.

1-year adjustable @ 8.75 - 30-year amortization	= \$88,979
3-year adjustable @ 9.25 - 30-year amortization	= \$85,088
15-year fixed @ 9.75	= \$66,077
30-year fixed @ 10.25	= \$78,116

The benefits of increased purchasing power may offset the risk of the variable rate to certain homeseekers. The rapid equity buildup may be the criteria for another purchaser. If we consider an ownership of five years, using these examples, the mortgage balances are as follows:

### Balance of Mortgage at End of Year Five

1-year adjustable @ 8.75 (no change of interest)	= \$85,143
3-year adjustable @ 9.25 (no change of interest)	= \$81,739
15-year fixed @ 9.75	= \$53,529
30-year fixed @ 10.25	= \$75,562

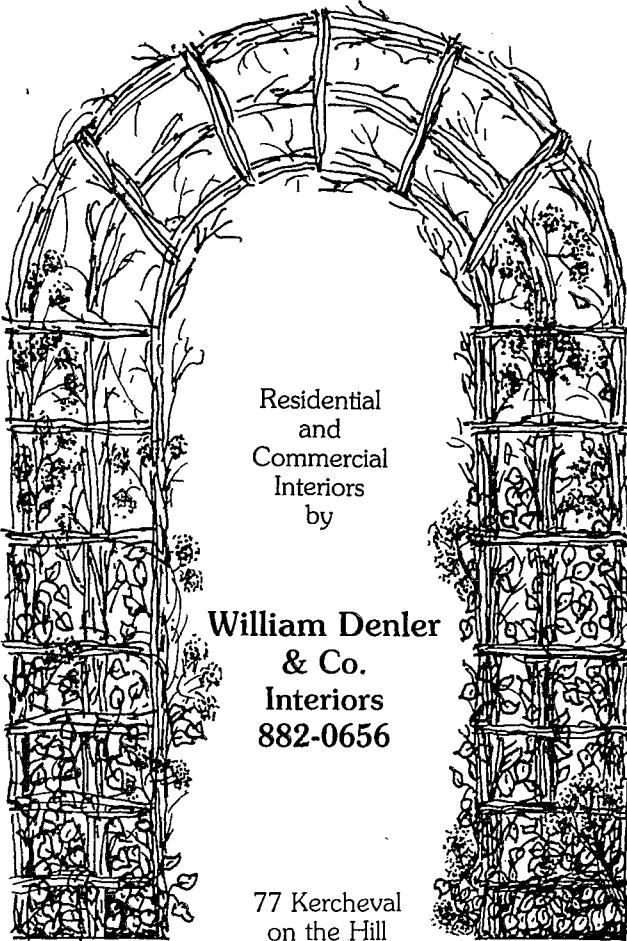
Another factor to consider in evaluating mortgages is the amount charged by the lender to process the loan. Closing costs vary greatly from lender to lender. True interest rates may be disguised by offering low rates coupled with high points, which are a form of interest charged in advance. The cost impact of points charged to the borrower may be "unmasked" by asking the lender to reveal the annual percentage rate (APR). One point is equal to one percentage of the mortgage amount. By comparing the APRs, a purchaser will be able to make an informed choice among financing alternatives.

The additional benefits of financing primary or vacation residences include the ability to deduct property taxes, mortgage interest and certain closing costs from income tax payments.

When choosing a home, location is the key variable that determines price and desirability. Choices may revolve around a variety of factors: closeness to job or schools, recreational facilities, stability of neighbourhood values, conformity to current zoning or use ordinances and socialization opportunities. The needs of your family will determine the best location choice.

The varieties of housing types available for primary residences are numerous — from single family to multiple family, from cooperative to condominium, from cluster housing to planned communities. In addition to these choices, the opportunities available for the purchaser of a second home include time sharing and exchanges, planned vacation resorts, modular or mobile homes, cottages or camps. There are advantages and disadvantages that must be weighed in making a decision. Modest seasonal cottages may be economical but time-consuming when considering opening and closing procedures. Sophisticated leisure homes may be costly, but the ability to rent the unit during non-use periods may offset some of the costs.

The tax implications of purchasing a home should be



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reviewed with your accountant. Second homes that are also used as rental property may qualify for additional deductions, such as depreciation, maintenance, insurance, advertising and other miscellaneous expenditures.

The benefits that accrue to the informed purchaser of either a primary or second home are enormous. The experience of home ownership is meant to be enjoyed and "appreciated." Home prices are steadily increasing. The prospective purchaser who hesitates to buy because "interest rates may be coming down" or because competition is creating "exorbitant" prices, may be the loser ultimately. Home ownership is still part of the American Dream, and this may be the perfect time to make that dream come true. ◇

Cathy Champion Dillaman is vice-president of Champion & Baer and president of the Grosse Pointe Board of Realtors.

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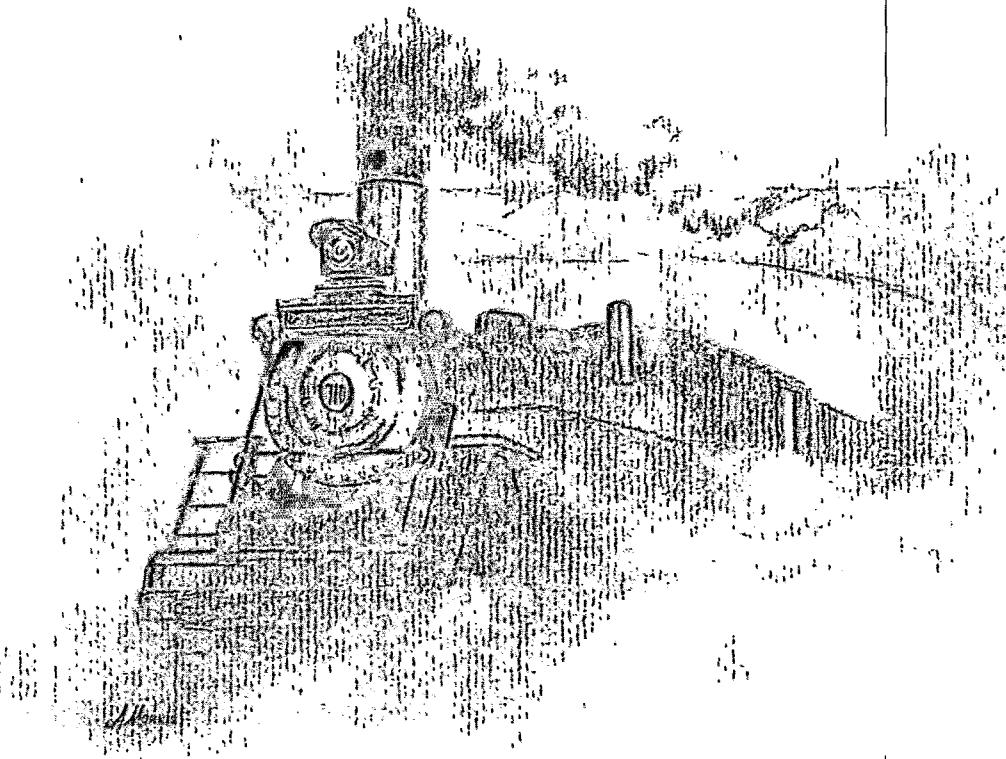
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# James Frederick Joy

*This lawyer turned railroad man and made his family's fortune.*



by THOMAS ARBAUGH

A quote from Sir Thomas Powell Buxton, found in James Joy's pocket after his death, best sums up his life: DETERMINATION: *The longer I live, the more certain I am that the great difference between men — between the feeble and the powerful, the great and the insignificant — is energy, invincible determination. A purpose once fixed — and then DEATH OR VICTORY; that quality will do anything that can be done in the world, and no circumstance, opportunities, will make a two-legged creature a man without it.*

James Frederick Joy was born December 2, 1810 in New Hampshire, the granite state. The rock-hard dictums of industry, frugality and Christianity upon which his parents, James and Sarah, raised him formed the basis of the combative and determined manner in which he conducted his life.

Joy earned his A.B. at Dartmouth and his L.L.B. at Harvard and considered himself a classicist. He had an extensive library and read the ancients in their original Greek and Latin.

Arriving in Detroit in 1836, he immediately became acquainted with two influential residents, Zachariah Chandler, a merchant and future U.S. senator, and Stevens T. Mason, the Michigan territorial governor. They, in turn, introduced him to the noted lawyer, future mayor of Detroit, and U.S. senator from Michigan, Augustus S. Porter. Joy read the law for six months in Porter's office and was admitted to the bar in April, 1837.

Joy hung out his shingle and, seven months later, formed a partnership with George Flagg Porter (not to be confused with his sponsor, Augustus). Wanting to take advantage of Porter's previous connection with the Bank of Michigan (the only bank in the Northwest United States at that time), the two partners located their office at Jefferson and Griswold, in the heart of Detroit's growing financial district.

In 1838 they were asked to become the bank's attorneys. Using that con-

nnection, they succeeded in becoming representatives for eastern money-men using the bank to invest in the lucrative Great Lakes shipping business and Michigan land.

In the fall of 1837 three events occurred that changed Joy's life. The first was a meeting of potential railroad investors chaired by Edmund A. Brush, at which Joy heard an excited Brush discuss the number of railroads under construction between Buffalo and Boston, the chartering of the Great Western to run through Ontario, and the importance of Detroit's geographical location as an essential link in east-west railroad transportation.

The second event was witnessing the initial test run of the new Michigan Central Railroad from Detroit to Ypsilanti and back. The run was not without incident, but that was unimportant to a mind with vision.

The passage of a bill by the new state legislature, providing for the sale of \$5 million worth of state bonds to

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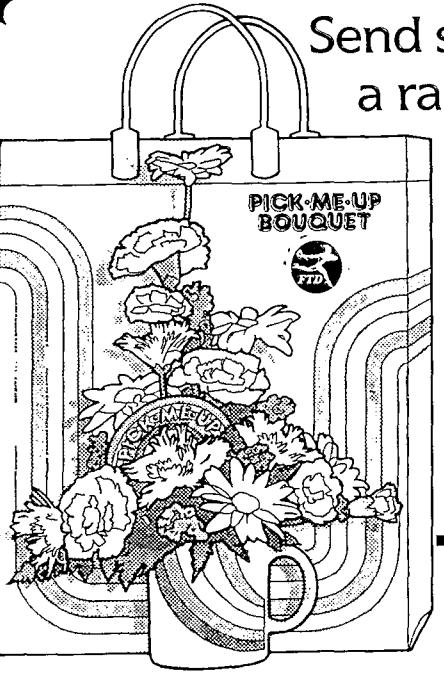
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pay for railroad and canal construction, was the third event. For that time, the figure was enormous, and the frightening clouds of growing economic depression should have made state officials more circumspect. They were not, and in the negotiations to sell the bonds, the state was swindled out of half the proceeds from the sale but held responsible for the principal and interest on the entire amount.

That was the defective seed that sprouted a crippled Michigan Central Railroad, inadequately built and badly operated.

In 1841, Joy married Martha Alger Reed of Yarmouth, Massachusetts. From that marriage there were three children — Sarah, born in 1842; James, born in 1847; and Martha, whose birth in January 1850 was followed the next month by the death of her mother.

In 1844, Joy "took the step which led me away from the noble profession of the law to become a railroad man," by publishing a series of articles critical of the Michigan Central. He stressed the state's poor financial position, the failure of the railroad to reach its Lake Michigan destination, and the state's inability to maintain the railroad as it presently existed. He then urged the state to sell the line to interests who could finish the job.

Responding to Joy's articles was John W. Brooks, an engineer with eastern financial connections. Impressed with the potential of the Michigan Central and the abilities of Joy, he wrote, "Merits of the Michigan Central Rail-Road As an Investment for Eastern Capitalists," personally delivering copies to John Murray Forbes and Erastus Corning, eastern capitalists interested in backing ventures in the new field of railroading.

Forbes and Corning were also impressed, and consented to organize a consortium of buyers for the Michigan Central if the purchase price was right and an acceptable charter written. Brooks recommended that Joy be given both jobs. Using the outstanding reputation he had earned in his ten years in Detroit, Joy alternately cajoled and bullied through the legislature the \$2 million sale and a favourable charter.

The Central's excited new owners poured in construction money, and the iron rails reached New Buffalo in early 1849. There, passengers and freight went to Chicago by steamboat. Joy was

## archives

insistent that the steamboat arrangement be temporary and convinced the prudent Forbes that it must be rails all the way to Chicago and beyond.

To get what he wanted, Joy had to deal constantly with state legislatures. From the Michigan legislature he obtained charter amendments to allow the Central to expand out of the state. From the Indiana legislature he received permission to buy the New Albany and Salem Railroad so as to cross that state to the Illinois border.

The Illinois legislature was tougher, because the new Illinois Central Railroad and the City of Chicago were afraid of Michigan Central competition. To solve that problem, Joy enlisted the aid of a melancholy, hawk-faced country lawyer, Abraham Lincoln, who successfully opened the right doors for him.

Not everything works out, however, and Chicago interests forced the Illinois Central to veer its tracks six and one-half miles from the Indiana border and the Michigan Central tracks. Against the advice of Forbes, Joy had those six and one-half miles built anyway, and then convinced the

Illinois legislature to make them legal at their next session.

Back in Michigan Joy had to deal with hostile farmers whose livestock were being killed along the Central's route. The Central offered to pay half the value, but the farmers were insistent on the full amount. To show they meant business, the farmers harassed the Central by burning ties, shooting at passing trains and finally burning down the railroad's depot in Detroit.

The "Great Railroad Conspiracy" became a *cause célèbre*; the giant monopolistic railroad against the little farmer. Joy hired agents to infiltrate the farmers' group. Once sufficient evidence had been gathered, indictments were handed down.

After eighty-nine days of testimony and more than one thousand witnesses, the conspirators were found guilty. Because of widespread sympathy, light sentences and commutations were the ultimate result.

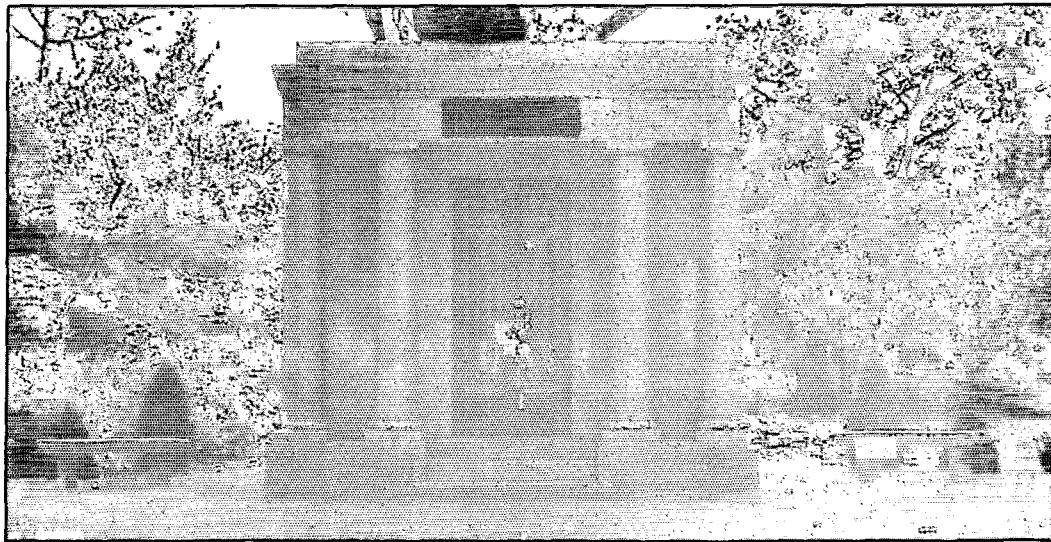
With the conspiracy case concluded, Joy once again headed for Illinois, this time to start work on the great Chicago, Burlington and Quincy Railroad, which, under his direction,

got as far as Kearney, Nebraska.

His strategy consisted of having Forbes come up with half the money to complete and tie together the many uncompleted railroad projects between Lake Michigan and the Missouri River. The other half of the money must come from local investors in order to ensure local support. However, control of the board of directors had to remain with Forbes and Joy. This strategy worked, and by 1860 they had gotten to Quincy, Illinois on the Mississippi River. Joy then gained control of the Hannibal and St. Joe, which gave them access across the state of Missouri to the Missouri River and Kansas City.

In 1853 Joy returned to Michigan to take advantage of a law President Millard Fillmore had signed in August, 1852. That law gave the State of Michigan 750,000 acres of land to give, in turn, to a company that would successfully complete a canal at Sault Sainte Marie.

Moving fast, the state accepted the grant in February, 1853 and in April named a board of commissioners to oversee the company that would actually build the canal. That same



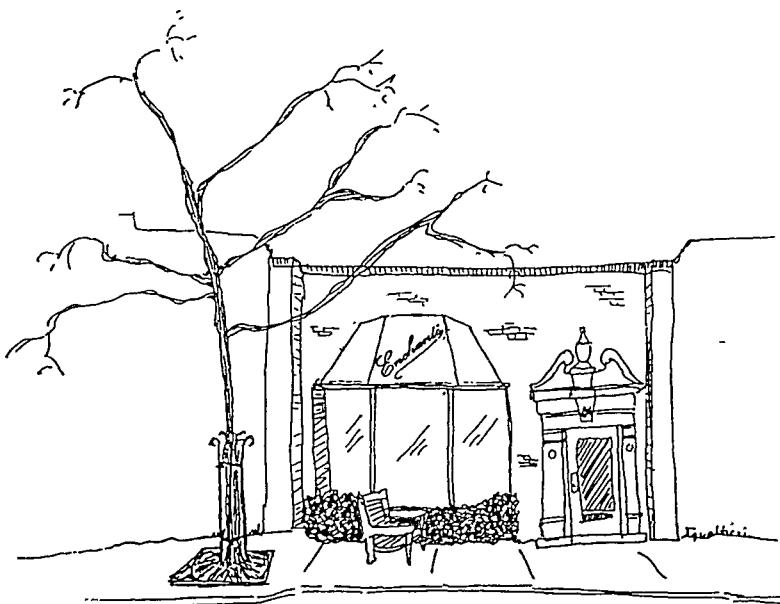
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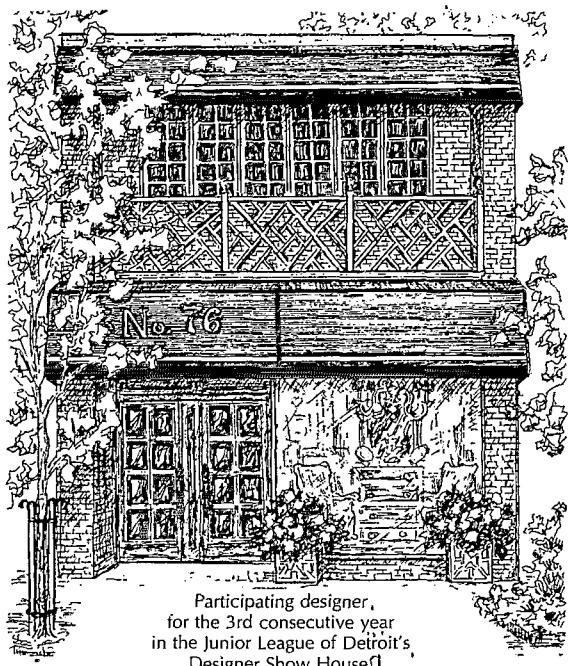
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month Joy wrote the charter and was elected to the board of directors of the St. Mary's Falls Ship Canal Company, which did the work.

Because of the isolation and disease in the north country, Joy said, "It was difficult to get men to work, and when we got them there, it was hard to keep them. We managed to retain them, however, by maintaining a guard on the lock and refusing to let any of them go."

In 1860, Joy found time, somehow, to court and marry Mary Bourne. From that marriage came three sons: Frederick; Henry Bourne, who married Helen Hall Newberry and built the Packard Motor Car Company and the forty-acre estate, *Fair Acres*, on Lake Shore; and Richard Pickering, who joined with brother Henry in many twentieth-century business enterprises.

After the Civil War at age fifty-five, Joy increased his activities. As president of the CB&Q he kept his eye on the western horizon. That meant completing work on the Burlington and Missouri, Iowa and the Burlington and Missouri, Nebraska, incomplete lines in which Joy and Forbes were investing half the capital. Upon their completion, they would be absorbed.

Joy made a number of trips to those states, visiting towns, selling stock and bonds. Once, the locomotive pulling the train he was on broke down; in order to be on time for his meeting, he and two companions pumped a railroad handcar sixteen miles.

On another occasion, when riding in a covered wagon, the axletree broke, forcing Joy and others to walk across the hot Iowa prairie to the next town. At that town the residents wanted the railroad so badly that they had sent East for thousands of oysters for a banquet to impress Joy. Fearing the oysters might have gone bad, Joy and his companions refused to eat them, greatly upsetting their hosts.

The Joy-Forbes association ended when Joy initiated expansion of the CB&Q into Minnesota to gain access to the grain and lumber business. Again using the strategy of supporting local roads and then absorbing them, Joy and six CB&Q directors invested in the construction companies but failed to exercise adequate oversight of the work.

When money ran out and the Depression of 1873 made it impossible to  
*continued on page 31*

*continued from page 28*

sell additional bonds, the work stopped before the roads were completed. The CB&Q was stuck, and Forbes was furious. Although Joy and the other directors did not make any money, Forbes saw it as a conflict of interest and forced Joy out of the presidency.

In 1876, William H. Vanderbilt, son of the old commodore, wanted access to Chicago and the West for his New York Central. Control of the Michigan Central was essential, but Joy was president. Vanderbilt attempted to influence the stockholders to vote Joy out; when that did not work, Vanderbilt bought \$10 million worth of stock and voted Joy out himself.

Joy wanted revenge, and it came to him in the guise of the bankrupt Wabash Railroad. Using his connections, Joy went to London, England, and got backing to pull the Wabash out of financial trouble.

Then, with other Detroiters such as James McMillan, Russell Alger, John S. Newberry and Christian Buhl, he built the Detroit, Butler and St. Louis railroad to hook up with the Wabash at Butler, Indiana. Their scheme was to connect the Wabash to

Detroit, give it access to New York and New England and thereby outflank Vanderbilt and Forbes.

It might have worked but for one very big problem, the Detroit River. As yet it had not been spanned with a bridge or burrowed with a tunnel.

Joy wanted a bridge. The operators of the three car ferries objected, saying it would be an obstruction to their vessels. A tunnel was too expensive for the technology of the time.

Moreover, Vanderbilt said he was going to tunnel at Stoney Island by Grosse Isle, then make a connection with his Michigan Central at Ypsilanti, entirely bypassing Detroit. Luckily for Joy and Detroit, the conditions at Stoney Island were so bad that even Vanderbilt with all his resources did not want to spend the money for a tunnel. Neither bridge nor tunnel was built until the Michigan Central completed a tunnel in 1910 in Detroit.

Joy's last fight was again for the Wabash and involved the state legislature giving a company of his the right to build a Union Depot on the Detroit River, with the power of eminent domain to acquire the needed land.

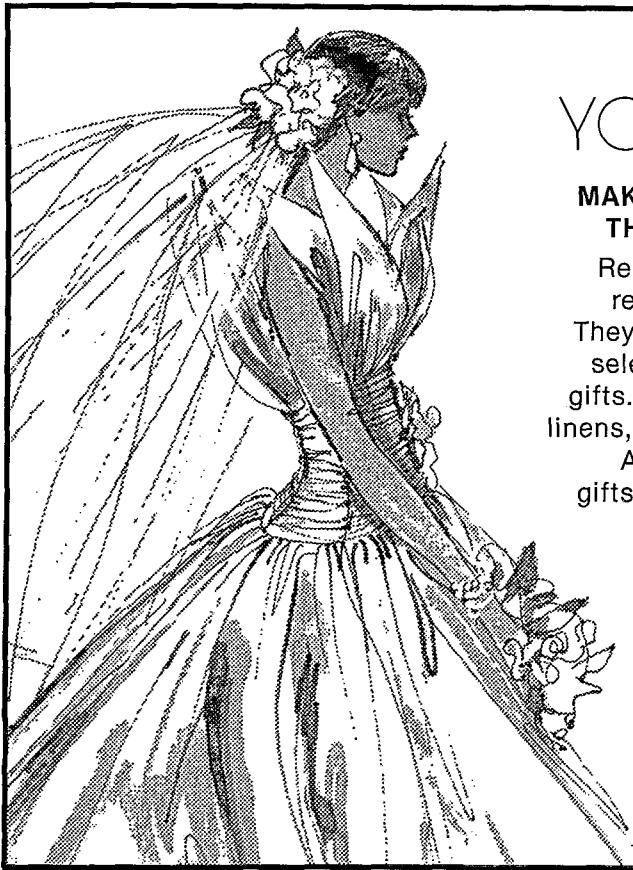
Joy's opposition organized a company which included those who owned the needed land on the river. To meet that threat, Joy, McMillan, Alger, Morton S. Smith, Newberry, Buhl and Allan Shelden organized a company to buy them out for \$216,975.

With the conclusion of that battle, Joy contented himself with tending what he had. In late August, 1896, he suffered a heart attack that confined him to the library of his mansion on Fort Street. Even this did not stop him from continuing to work in his custom. That meant standing up at his desk, for he never had a chair in his office, not even for visitors. He dictated his last correspondence to his son, Richard Pickering Joy, and they both stood.

When he could no longer stand and lay dying in that library, he disagreed with his son-in-law, Dr. Edward Jenks, that he was dying of heart disease. "Pshaw!" said Joy, "The machinery has run down. It is old age."

He died September 24, 1896 and was buried at Cypress Point in Elmwood Cemetery. ◇

Thomas Arbaugh is professor of history at Macomb Community College.



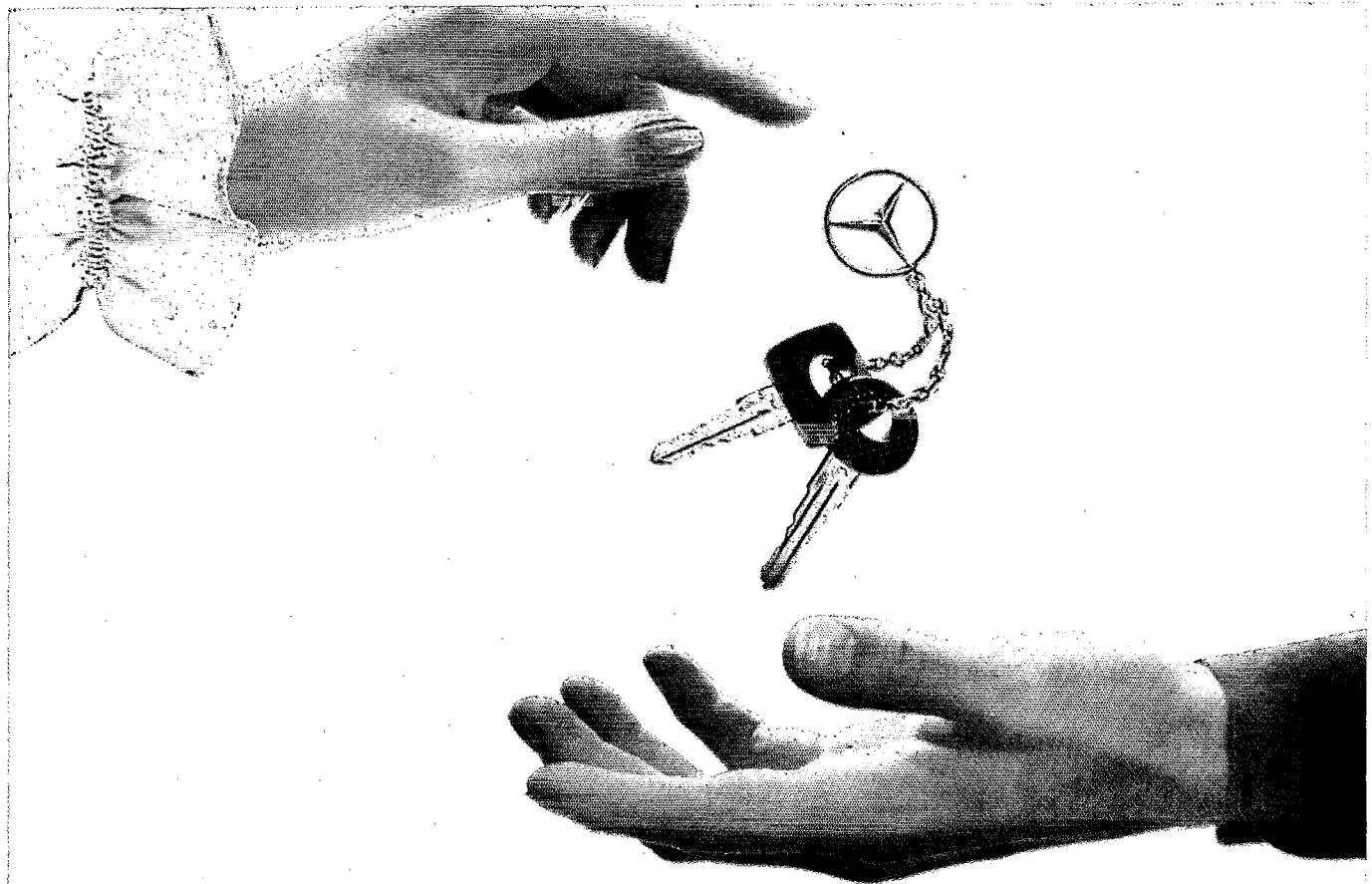
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# *Romantic Traditions*

by DEBORAH DIREZZE

Formal bridal attire lends a particular presence, an allure of romance. There is a mystique in yards of sheer illusion blushing tender eyes, in the rustling of soft laces and flowing skirts. The scent of a certain flower, carried unto the threshold, will always recall the magic of the wedding day. These are the fashions of tradition.

Our models are the epitome of elegant bridal tradition, and all are from the Pointes. Each has her own distinct sense of style, and each is a newlywed or bride-to-be. Julia Cobane became Mrs. Michael Smith on May 3. Julia is a graduate of University Liggett School and attended the University of Michigan. Julia and Michael reside in Grosse Pointe.

Elizabeth Endicott will become Mrs. Nathaniel Hudson on July 19. Elizabeth majored in radio, television and film at Northwestern University; her favourite pastimes include singing and scuba diving. Elizabeth and Nathaniel plan to move to Connecticut to continue their education.

Maryann Gallagher became Mrs. Ronald Aubrey on May 24. Maryann hopes to pursue a new career in Chicago, perhaps in modelling. She is fond of the outdoors, of bicycle touring and swimming.

Laurie Heck became Mrs. William Hanna on April 4. Laurie is a respiratory therapist; her hobbies include golf and needlepoint. Her new home will be in Wisconsin, but the newlyweds hope to return someday to a permanent residence in the Pointes.

Ann Frances Parcells became Mrs. Robert Alan Benoit on April 26. Born and raised in the Pointes, Ann has lived in New Jersey for the past six years, pursuing a career in marketing. Ann returned to her hometown to be wed; Texas is the next destination for the new bride and groom.

As the setting for these romantic brides, there could be no more inviting place than the Grosse Pointe War Memorial. It is with sincere appreciation that we thank the staff at the War Memorial for their assistance in providing the perfect location for "Romantic Traditions."

PHOTOGRAPHY BY JEAN LANNEN  
PRODUCTION ASSISTANT: OLGA TSILOS

Ann's wedding gown is a Priscilla Classic in off-white raw silk. Silk appliques adorn the side panels; a chapel train drapes from a fitted bodice. Her pearl-studded veil flows from a wreath of silk rosebuds and pearls, fashioned by Mrs. Creeger of Walton-Pierce.









**Page 36:**

Liz is radiant in a House of Bianchi sample from Walton-Pierce. The tissue taffeta gown has a pearl-and sequin-embroidered bodice and crisply puffed sleeves. The long chapel veil has unusual lily of the valley trim — a fresh spring design by Mrs. Creeger.

**Page 37:**

Maryann is a princess in a sample gown of matte satin, with a cathedral train and ruffled hem. Venice lace appliques detail the skirt and bodice, embroidered with sequins and pearls. Satin puffs top leg-o-mutton sleeves, finished with satin rosettes at the shoulder. A wreath of flowers and pearls accents Maryann's red hair. Gown and headpiece by Jacobson's.

**This Page:**

Laurie poses in her own gown of classic off-white satin. The Alençon lace is pearl embroidered and is appliqued on the bodice and around the skirt and chapel train. Her beaded Juliet cap has a lace-edged veil for soft flattery.



The pinkest of pink bouquets, by Dale Bottorff of Conner Park Florist. The perfect pink roses are flanked by kalanchoe clusters and star-of-Bethlehem.

A silken white bouquet is Laurie's treasured wedding remembrance. The fabric bouquet will never wither and was designed by Rosemary King and Lynn Drumming of Le Fleur.

A cascade of yellow daffodils and spring flowers for sunny colour, designed by Dale Bottorff of Conner Park Florist. From Scribner-Jean Floral, a classic cascade of gardenias with sweetheart roses, interlaced with ivy and ming fern. The soft bouquet of white freesia and Lady Di roses is blended with ixia and a trio of greens. Both designed by David Spytmans.

**Right:**

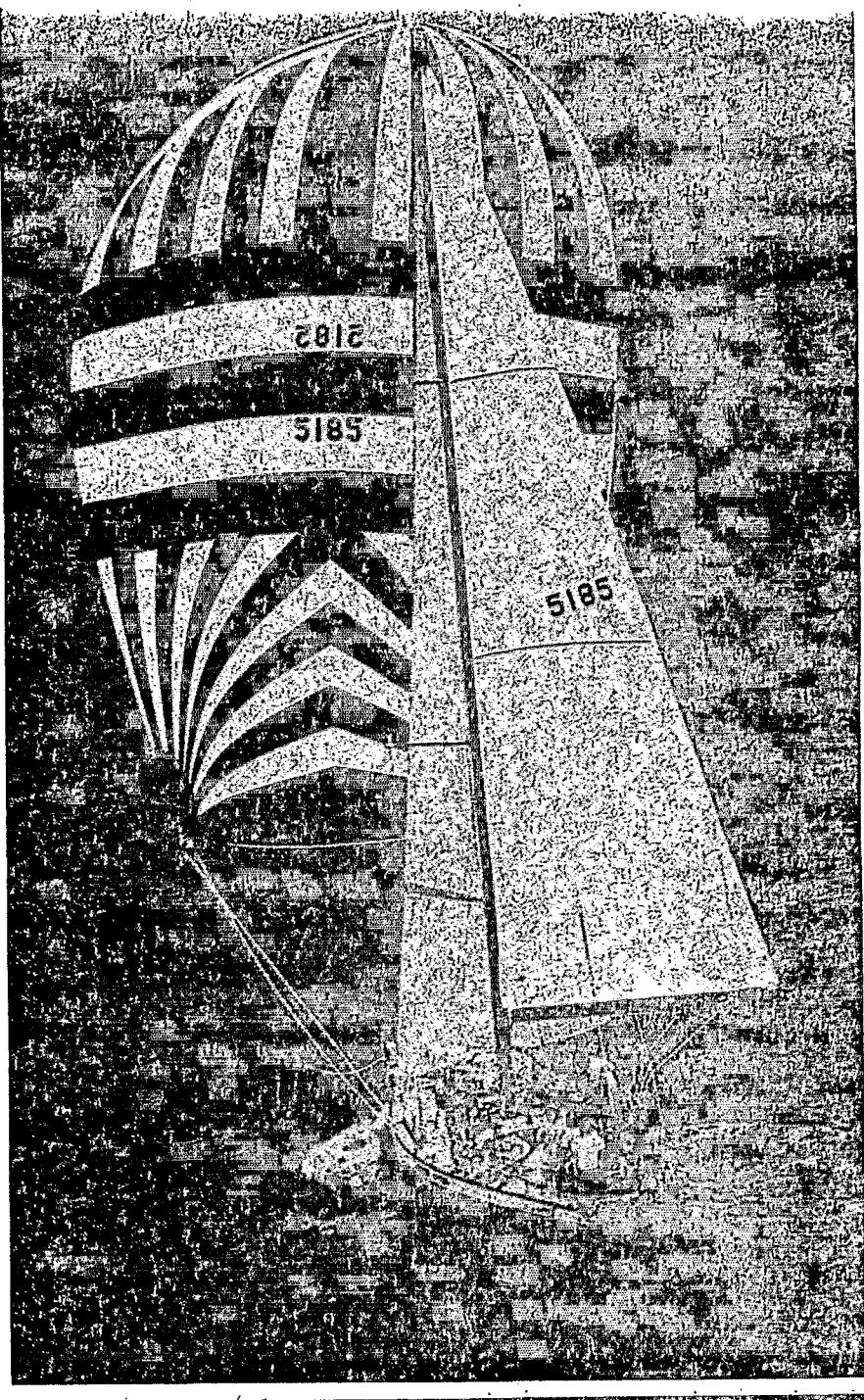
For her wedding dress, Julia chose a demure tea-length gown of delicate Dutch lace from Jacobson's. The taffeta slip adds a crisp line to the lace overlay, and the neckline is a feminine touch. A flowered wreath, with a full fingertip veil, adorns her softly braided hair.



**Left:**

Feminine focus . . . a French braided crown, designed by Olga Tsielos. Julia's blond halo is wreathed with silk flowers and a flattering fingertip veil.



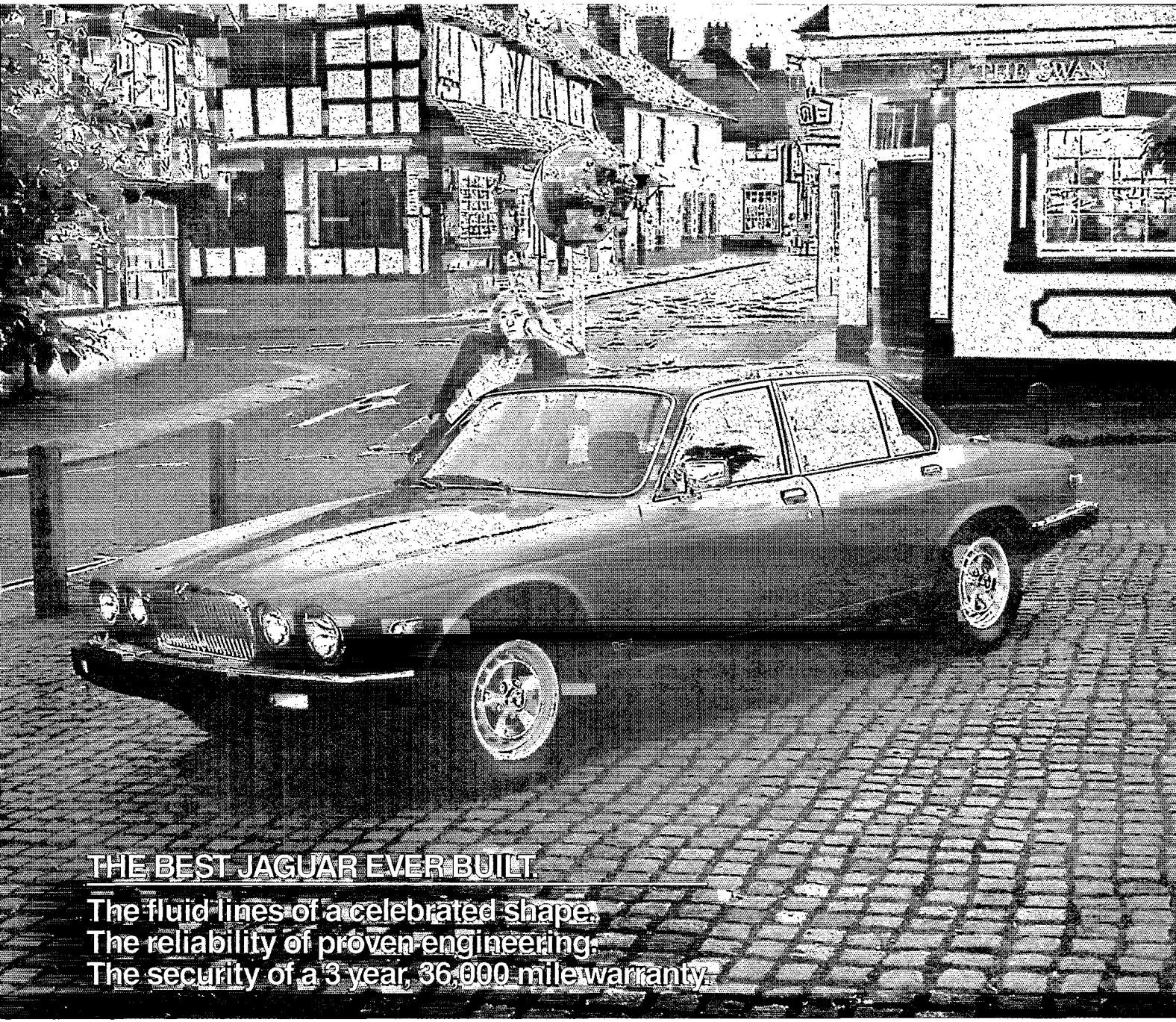


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# Portugal: A Study in Contrasts

*This sliver of Europe offers  
the traveller surprising rewards.*

by ELIZABETH CARPENTER

Like her own port wine, Portugal is undervalued, satisfying and memorable. In a few minutes you can go back a millennium, in a few hours from a mile above sea level to the sea itself, for no part of this land is more than 135 miles from open water. In a country roughly the size of Michigan's lower peninsula can be found mountains the size of the Rockies, pine-covered hills roamed by wolves, lush vineyards and forests of silvery eucalyptus trees that give way to the dry central plains. Here the wheat is planted in between the olive trees to avoid wasting arable land, and the people have no folk dance tradition because it is too hot to move unnecessarily. A third of the world's cork trees crowd here, scrubby evergreen oaks that, Marsyas-like, offer their limbs to be stripped of their thick coats, then burn bright coral before growing new skins. Further south, the coastline of the Algrave along the Mediterranean is warm and humid, but its mood changes as it curves to shelter one of the world's great harbours at Lisbon, rounds the westernmost point of Europe at Cabo da Roca, and continues up the stormy Atlantic into which Henry the Navigator launched an empire.

Portugal's cities and villages are equally varied. Coimbra, founded by the Romans, still enrolls students in one of the oldest universities in Europe. Estorial, an international spa, is only a mile from Cascais, where fishermen mend their nets in the shadow of sun worshippers' umbrellas. Within sight of Lisbon is the pink summer palace at Queluz with its gardens modelled after those at Versailles. If your tastes are simpler, you can fantasize about owning the town of Obidos, a totally walled, glistening white Cinderella set which has historically been given to each new Queen of Portugal as a wedding present.

In Portugal, when you leave the city, you leave the twentieth century. Near Penhas de Saude, our group did just that. Abandoning our motorcoach against the mountain, we slid down a hill into a shepherd's compound and watched the dairymaid's brother bring the sheep to fold the same way his ancestors had before the birth of Christ. The

shepherds in Israel wear jogging suits now, but this Portuguese shepherd dressed in warm flannels and wore the heavy cloak that he slept under at night. His hut was built of rocks and mud, decorated with a motorcycle helmet, but lit only by a candle. In a space the size of a small bathroom was a wooden bed with a straw mattress, a small chest for clothes, and a fire pit with a chain hanging above it. A few cooking pots and the candle in a tin holder hung on the wall. His home for months at a time was tidy and fresh, a tribute to the clean habits of the Portuguese and the wind that must slip through the cracks during the night. We stayed, fascinated, too long, until all the sheep, each dangling its own singing bell, had been brought in by the dogs, who then escorted us back to our bus and our time.

The trip back to our hotel was short and frightening, for night was coming, and the mile-high road was so narrow that its edge was invisible; all that could be seen was hill after hill falling down to the river. The byways and crossings in Portugal are often graced by shrines to the Virgin Mary. It's not hard to see why. Within less than an hour, however, we had returned safely to a comfortable dinner of cabbage soup, cod in one of its seemingly endless manifestations, cakes and golfball-sized grapes.

Archaeological richness is afforded Portugal by virtue of its having been constantly invaded, particularly by the Romans and Moors. The government nationalized many of these sites, along with their fortresses, palaces and religious structures and converted them to tourist inns. These pousadas offer the finest accommodations in Portugal. They are small, from seven to twenty-seven rooms, often luxurious, and all have magnificent views.

The Pousada de Pamela combines a pool built into Roman walls, a thousand-year-old Moorish fortress to play in, an Early Christian church, and airy modern rooms. The dining room is a sixteenth-century refectory.

The jewel of the chain, the Pousada da Rainha Santa Isabel in Estremoz, is a thirteenth-century palace whose twenty-three rooms are furnished with antiques and portraits



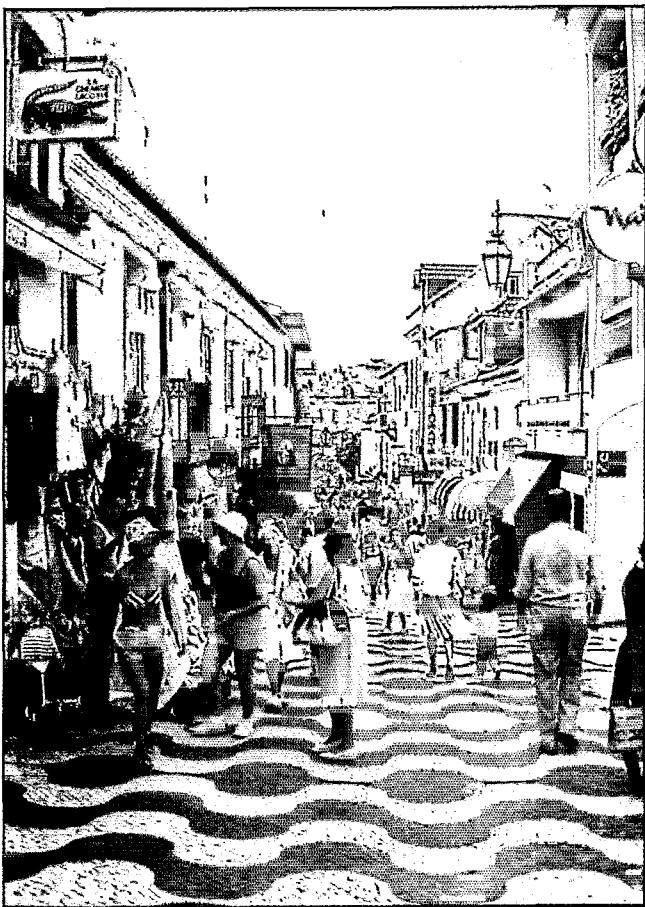
Posada de Pamela

of saints and nobles to guard your rest. Uniquely Portuguese azulejos tiles and giant Chinese vases line the stairways and corridors to the rooms. The dining room is of a caliber befitting its international clientele. One's brandy can be served in the courtyard in the shadow of a sixteenth-century Moorish tower or in the leather-seated lounge overlooking the red tiled roofs of the village at sunset.

We spent four nights in these princely surroundings, with daily forays into the countryside to sightsee, eat and plunder the local shops. Evora, the capital of the Alentejo province, received the favour of a visit from us and repaid it with an unforgettable sight. Several centuries ago, the monks of the Royal Church of St. Francis put together a memento mori in the form of a chapel built entirely of bones and skulls accumulated from their own charnel house. Over the door is inscribed "Our bones await yours," an apt expression of the streak of wry fatalism in the Portuguese character.

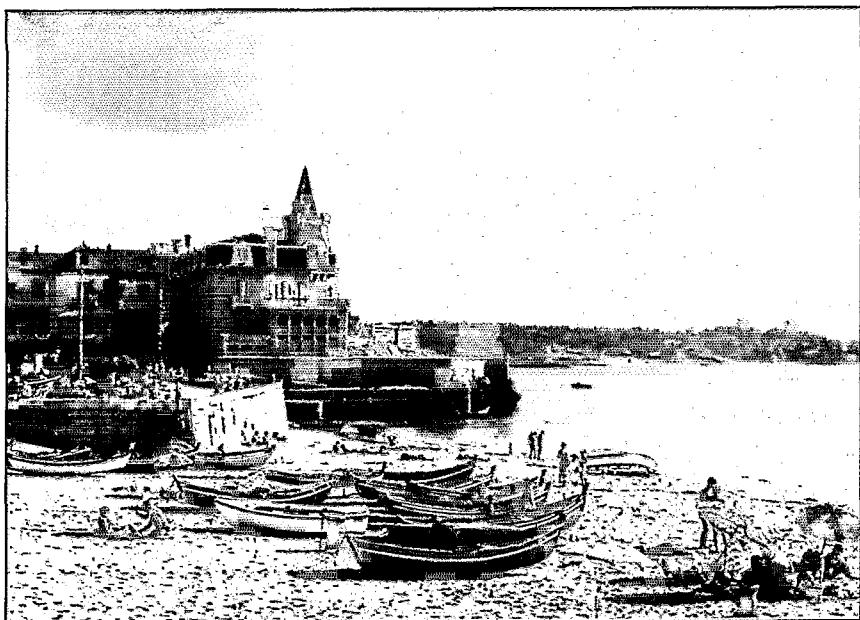
Undaunted by this reminder, we sought out an extra large lunch to fortify us for an afternoon of shopping. Six of us indulged in a full meal of roast pork and oysters, decent wine, bread and fleshy peaches as big as bocce balls. Thirty dollars covered everything.

The American dollar goes just as far in craft shops. For about twice the price of lunch, I bought a lidded wicker basket, lined it with sheepskin slippers and gloves, and dropped in a handpainted casserole, a jar of wild honey, a preserved turtle, assorted coral bracelets, two kidskin pillow covers, a snakeskin belt and a red leather collar for my basset hound, Scarfone. All this fit neatly under the airplane seat and left room in my suitcase for a woolly sweater, a



Above:  
Shopping street in Cascais

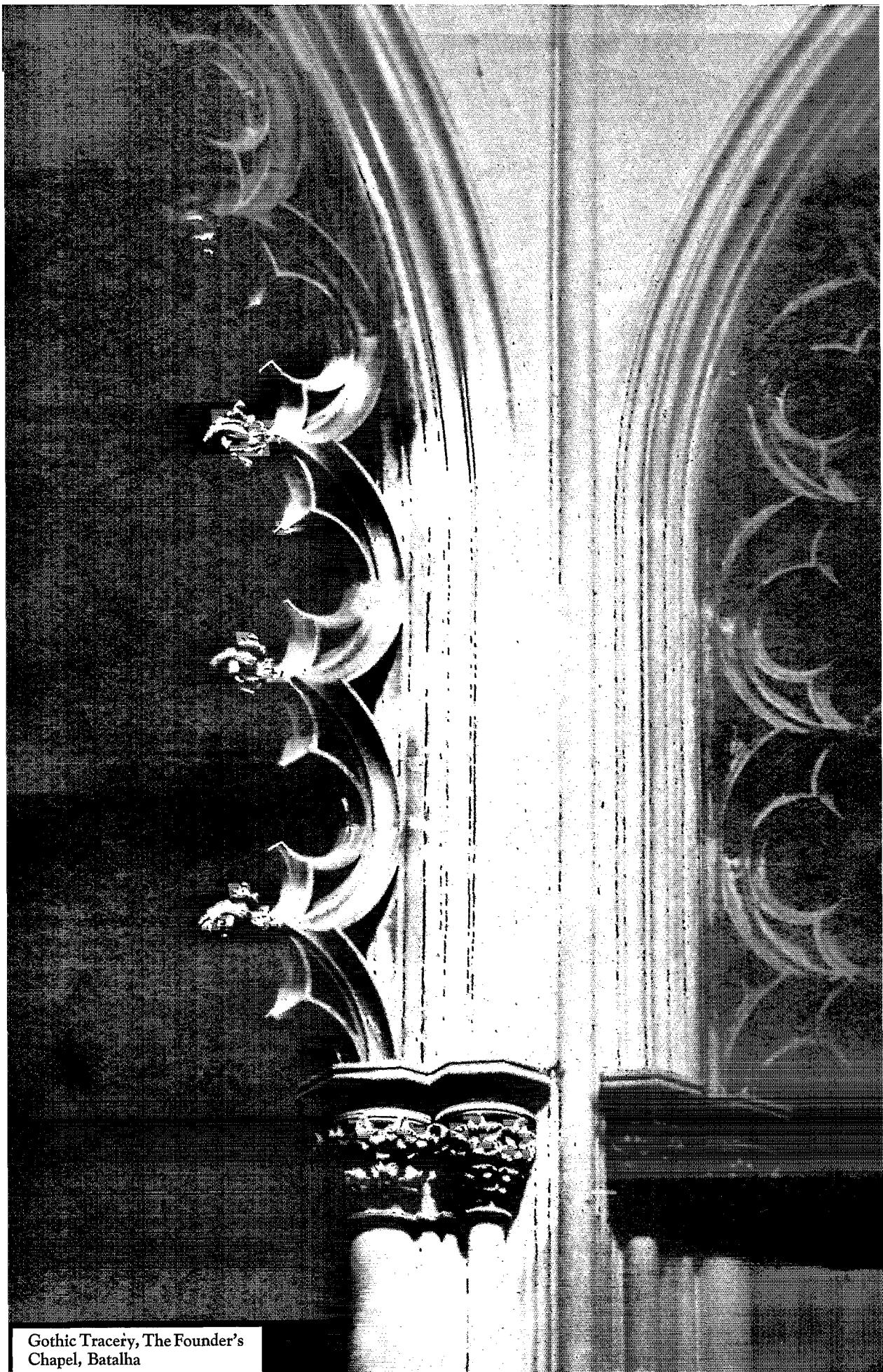
Below:  
Beach at Cascais



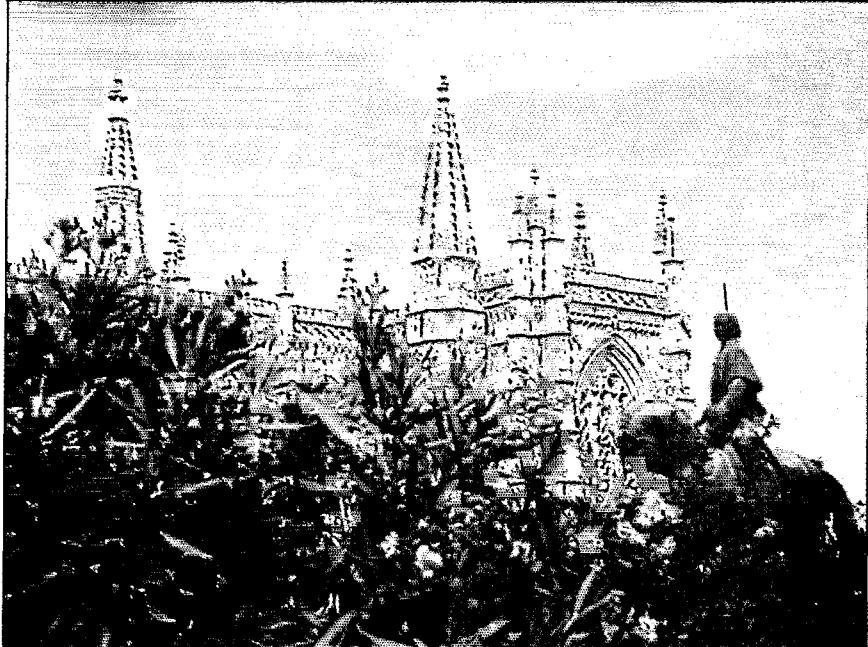
mug and two plates painted by a teenage Picasso from a farm outside Estremoz. With a hundred dollars more, I could have gone home with a mounted, tusked, bristling boar's head.

Bargains like these are generally best found away from the city, so in Lisbon I opted for the Museu De Arte Antiga instead of shopping. As an art historian by training and a contemplative sort by nature, I have found that a nation projects its own face in what it collects and displays. Portugal is almost totally Roman Catholic, and, not surprisingly, sacred art from the *tercento* through the Portuguese primitive school of the Fifteenth and Sixteenth Centuries is represented thoroughly. These saints and martyrs display a tolerance in their piety, however, a restraint in their torment — a reminder that the Portuguese, unlike their Spanish neighbours, had neither relished the Holy Inquisition nor joined vigorously in the pogroms of the Jews.

In contrast to the slightly demented cruelty apparent in the faces of the Spanish royal family painted by Goya, the portraits of Portuguese nobility have a sweet, wistful dignity, a gen-



Gothic Tracery, The Founder's  
Chapel, Batalha



tle sadness that is as alive on the streets today as on the museum walls. As I scurried to leave, I glanced up, surrounded by twelve paintings of the apostles by Zurbaran, and laughed. The feisty freedom-loving Portuguese have only been dominated once in modern times, by the Spaniards from 1580 to 1640. Zurbaran, who is Spain's greatest Renaissance master, was not prolific, and humble Portugal has a room full of his paintings. That kind of revenge seems to suit the Portuguese.

They are a kind people, who do not kill the bull in a bullfight, but simply twist his tail. They are also a grateful people, who, in thanksgiving for staying out of World War II, erected a huge statue of Christ over Lisbon harbour. To fulfill a vow to the Virgin who granted him victory against the Spaniards in 1385, King João I of Avis built the Monastery of Batalha. If you only see one thing in Portugal, see this.

While Chartres seems to rise from the earth, Batalha seems to have dropped from the sky, its limestone walls still glowing golden from the sun. The plain nave, done in English perpendicular style, vaults heavenward, its tall

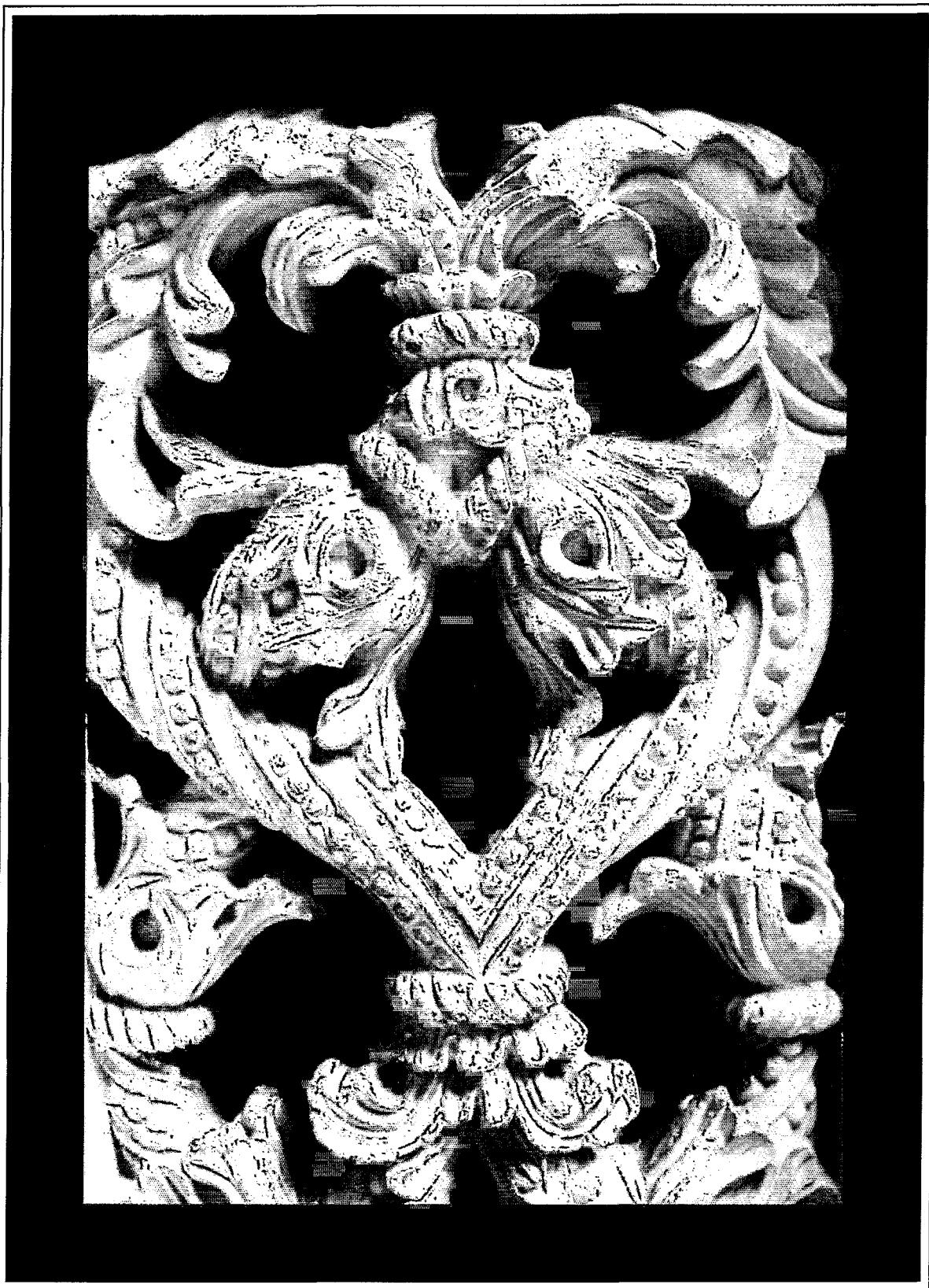
Above:  
King João I of Avis,  
Monastery of Batalha

Left:  
Shepherd, Serra de Estrela

Right:  
The Royal Cloister, Batalha

PHOTOS BY ELIZABETH CARPENTER





Manueline carving, Batalha

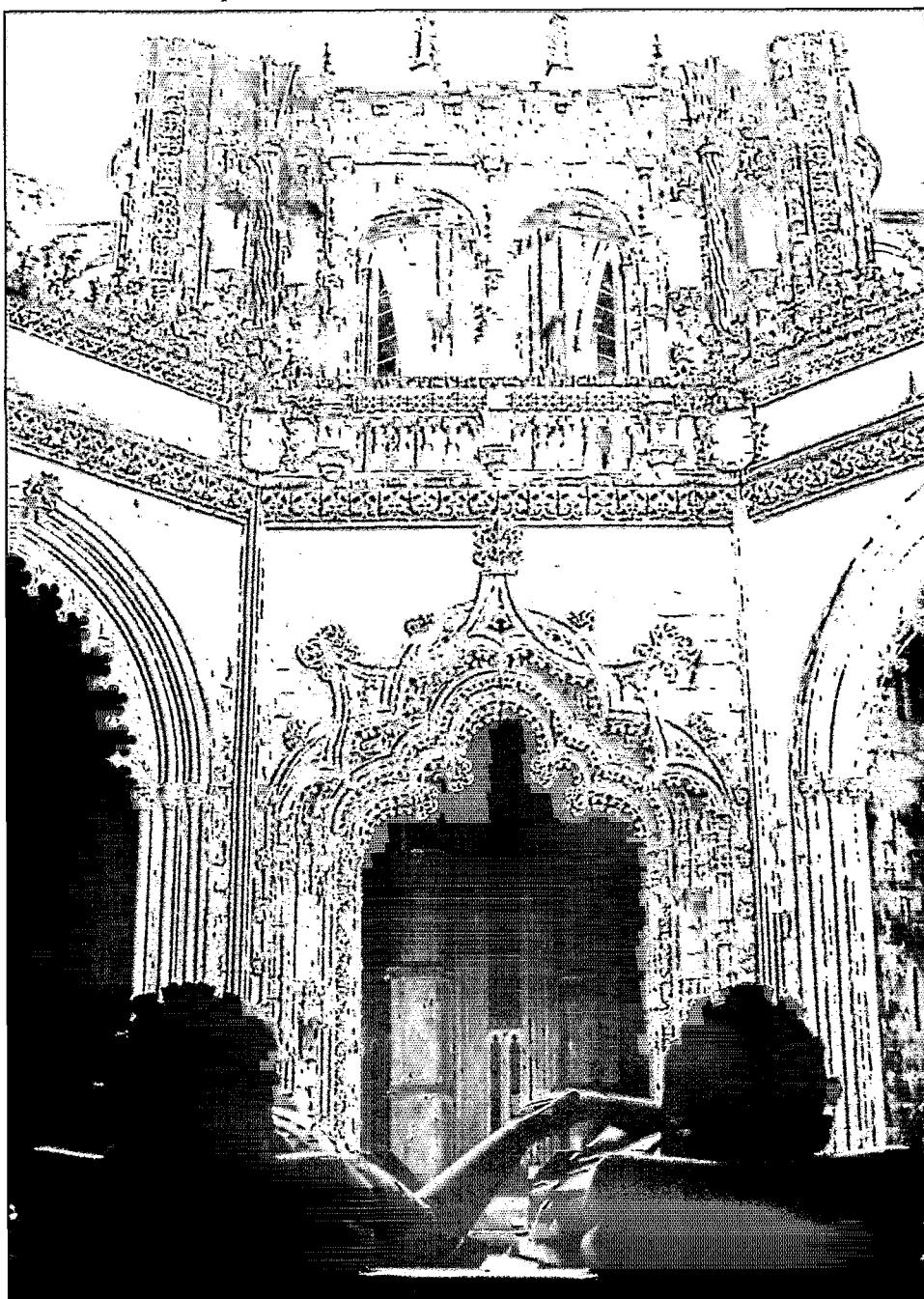
slender columns a perfect foil for the colours of passing light. The Royal Cloister boasts intricate carvings in the Manueline style, their forms so precisely delineated that they could have been cut from crystallized air. The Capelas Imperfeitas, or Unfinished Chapels, were never domed, so your glance circles the seven chapels, scales the riotously decorated arches, leaps the unused pillars and soars into infinity.

One of the chapels shelters the tomb of a royal couple.

Their marble effigies, stony hands clasped, have lain beneath this luminous canopy for five hundred years. Now that I am home, the same moon that watches them beams me awake, and I remember them and dream of going back to Portugal. ◇

---

*Elizabeth Carpenter is a freelance photographer who would like HERITAGE to send her to Paris.*



The Unfinished Chapels,  
Batalha

# Jump Rope

Jump rope is a great game to play if you're by yourself. All you need is an old piece of rope or clothesline. The best jump ropes are old and flexible.

Hold one end of the rope in each hand, with the rope on the ground behind you. Make sure the rope isn't twisted — that's a fast way to trip yourself up! Bring the rope up over your head and down in front of you. When the rope gets to your feet, you have to jump over it, without tripping.

The first game you'll want to play is to see how many times you can jump the rope without it catching on your feet. The more you practice, the better you'll get. A second game is to see how fast you can jump without tripping.

It's fun to sing rhymes while you jump rope. Some old rhymes include:

Jenny and Jimmy  
Sittin' in a tree  
K-I-S-S-I-N-G  
First comes love  
Then comes marriage  
Then comes Jenny with a baby carriage!

You can use your friends' names in the rhymes. Another song is:

Fudge! Fudge!  
Call the judge!  
Mama's gonna have a baby.  
Wrap it up in tissue paper.  
Send it down the elevator.  
How many babies do you see?  
1 2 3 4 (count for each time you skip)

If you have a friend over, you can tie one end of a long jump rope to a fence or tree, and take turns twirling and jumping. Then you can have a real contest to see which person can jump the longest, or the fastest, or even the slowest (that's the hardest way to jump). When you trip, it's your turn to twirl the rope for your friend.

Try making up some rhymes of your own while you practice jumping rope. Best rhyme gets a double turn!

# The Lawrence Scripps Wilkinson Collection of Toys

by DEBORAH DIREZZE

One of the most interesting aspects of any collection is the story of how it came to be. The Lawrence Scripps Wilkinson Collection of Toys is no exception.

The great-grandson of James E. Scripps, who established the *Detroit News* in 1873 and was a founder of the Detroit Institute of Arts, Lawrence Scripps Wilkinson was raised in Grosse Pointe and educated in community schools until the age of twelve. The trip from Grosse Pointe to Hotchkiss Preparatory School eventually led to Yale, where he majored in engineering.

In 1955, Wilkinson entered the toy business in New York as a buyer for F.A.O. Schwarz. From 1962 through 1970, as Vice-President in Charge of Branch Development, fourteen new stores opened under his leadership. For the one hundredth anniversary of F.A.O. Schwarz in 1962, Wilkinson compiled a presentation of antique American toys for display and sale in the stores; it was during this time he was "bitten" by the collecting bug. What began as a modest collection has grown into a warehouse full of more than 3,000 antique toys.

After retiring from F.A.O. Schwarz in 1971, Wilkinson and a partner opened an art gallery in Coconut Grove, Florida, where they specialized in contemporary art and sculpture. A year later, Wilkinson became co-owner of an antiques store in Atlanta, where he was surrounded by antique jewelry, clocks, watches, automated musical instruments and, of course, toys.

Assembled over more than twenty-five years, the Lawrence Scripps Wilkinson Collection of Toys has been incorporated into a non-profit agency, the Detroit Antique Toy Museum (DATM), whose purpose is to make available to museums and other related organizations exhibit units of playthings from its extensive collection of nineteenth- and twentieth-century toys. A primary function of the Collection is to illustrate various aspects of the historical progress of civilization, with an emphasis on post-Industrial-Revolution development in the United States. Toys are ideally suited for this purpose, for they reflect scientific, educational, geographic and social advances in time.

The DATM is an affiliate of the Detroit Historical

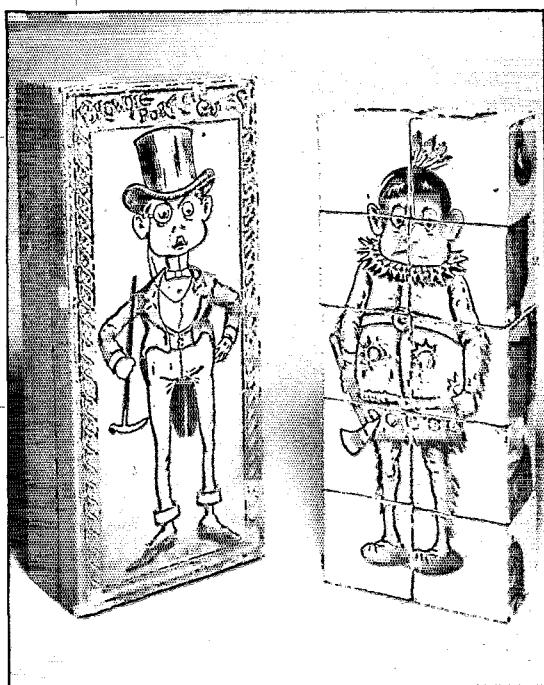
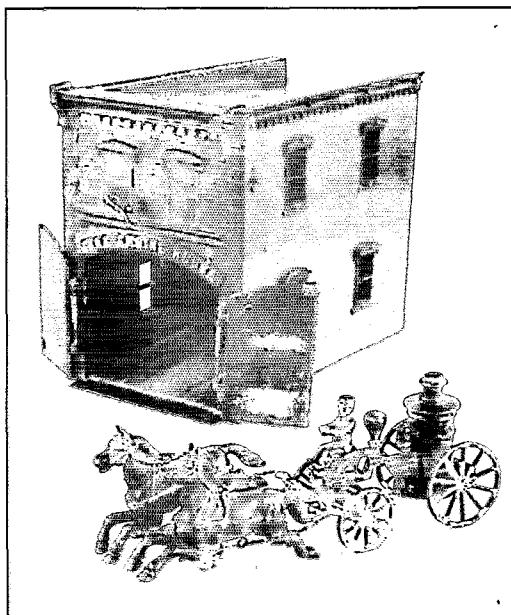
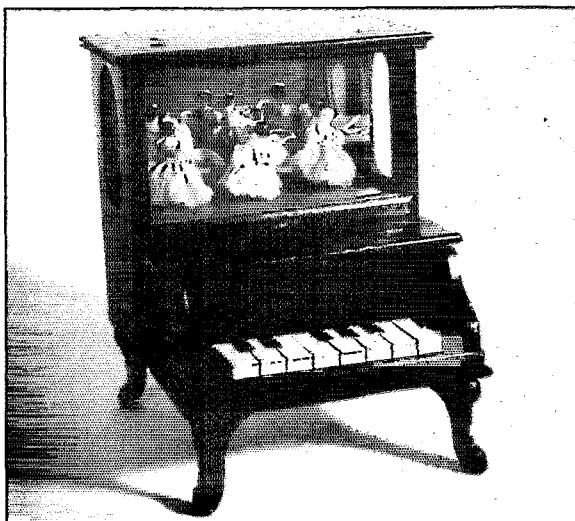
Museum (DHM) and has grown to its present status with the DHM's invaluable support. The Collection is housed at the Fort Wayne Military Museum, which is a branch of the DHM.

In age, the toys range from the 1820s to the present, providing a three-dimensional view of American life from horse and buggy days to manned moon landings and space travel. One finds bell toys and blocks, biplanes and banks, cowboys and clowns, dancers and dolls, freight trains and forts, puzzles and pumpers, roadsters and robots, teddy bears and tops, zeppelins and zoos — almost every aspect of life throughout the years is represented in the world of toys.

There are toys made of cardboard, wood, tin, cast iron, steel, paper, and plastic. Various modes of transportation are represented by horse-drawn vehicles, paddle steamers, trains, motorcars, and aircraft. A horseless carriage, patented as a toy in 1891 by the Fallows Manufacturing Company of Philadelphia, is one of the earliest examples of the automobile as we recognize it today. Some of the toys are powered by the same means as their "real life" counterparts, such as the "live steam" train (circa 1870) by Eugene Beggs of New Jersey.

Wilkinson's favourite type of toy is the wood lithograph. These toys are brightly lithographed paper on wood, much like the decoupage method popular today. Lithographed toys were produced from the 1870s until the early part of the 1900s, when they were replaced by cast iron and stamped metal toys, which were less expensive to manufacture. Many lithographed toys are of considerable dimension and are marked by their finely detailed and colourful designs. Anyone who owned early games by McLoughlin and Parker Bros. will remember the beauty of the lithographed boxes. The combination of the two-dimensional litho paper and three-dimensional wooden shapes resulted in a colourful, surrealistic effect. Lithographed toys range from fanciful to educational, encompassing dollhouses, board games, trains and paddleboats. Toys of this nature are very fragile and, therefore, rare.

Since its inception, the Lawrence Scripps Wilkinson Collection of Toys has participated in approximately sixty-



PHOTOS BY HARRY WOLF

Upper left: Bailey piano with six ballerinas that dance and twirl as the keys are played. 1881.

Above: Horse-drawn pumper and firehouse; the doors of the firehouse open as bells and an alarm sound. 1890 by Ives.

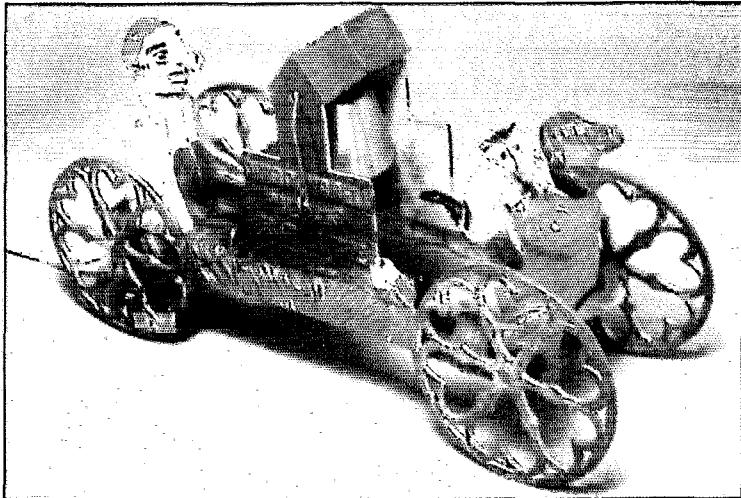
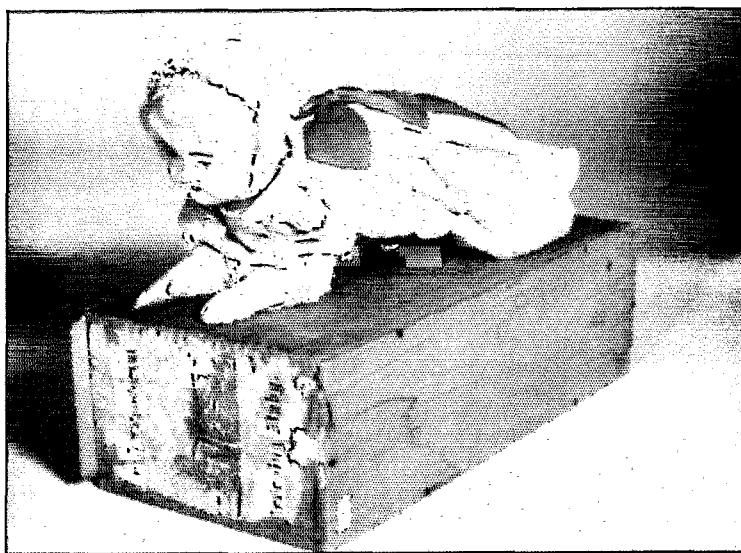
Lower left: "Brownie" portrait cubes by McLoughlin Bros. The sets of ten 2½" cubes are covered with lithographed illustrations by Palmer Cox. 1892.

five exhibitions. Its first major presentation was held at the Detroit Historical Museum in 1979. Since that time, it has acquired a reputation nationally and abroad.

The unique concept governing the exhibition program allows museum curators to come to Detroit and choose materials for their exhibits based on themes of their choice. The Galveston Museum of Transportation, for instance, selected toys ranging from ocean liners to railroads for its transportation exhibition last year.

In 1985, the Detroit Historical Museum featured an exhibition entitled "My Favourite Toy," which combined the collections of the DATM and the DHM. In December of the same year, the Windsor Art Gallery featured a selection of DATM's turn-of-the-century toys.

The exhibition "America At Play" has been touring abroad since 1981; it has just completed a twenty-city tour of England, Scotland, France, Portugal, and Germany. The same exhibition will soon travel to Sweden, and beyond, as the Collection continues to become more widely recognized. This particular exhibition explores the variety and symbolism of American toys. The early toys of America were directed toward the home market, unlike European toys which were intended for international trade. Eagles and flags were common motifs, and reproductions of American monuments were popular, particularly in early still and mechanical banks. "America At Play" portrays the American way of life, from early pioneer to urban dweller. While the toys range from the 1870s to the 1950s, most were manufac-



Above: Drop a coin into the hand of this "Uncle Sam" cast iron bank, activate the plunger, and he will drop it into his satchel. 1895 by Sheperd Hardware.

Upper right: "The Wonderini Creeping Baby" by Ives (1893) has a composition body and wax head with blond bangs; operates by key-wound clockworks.

Lower right: "Ding Dong Bell, Pussy's not in the Well" is printed on the sides of this cast iron pull toy by Gong Bell U.S. 1900.

tured before 1914. Sponsors of this exhibition include the John Judkyn Memorial, of Bath, England, the Coca-Cola Corporation, and American embassies and consulates in various European cities.

In March of this year, the Victoria and Albert Museum in London opened the exhibit entitled "American Dolls," which will tour at least ten cities. A number of American-made dollhouses and accessories are being featured, along with one hundred and fifty dolls from 1840 to the present time. Sponsors include Mattel Ltd. of the United Kingdom, the DHM, and the John Judkyn Memorial.

Future exhibitions are scheduled at the Library of Congress and the Smithsonian Institution; DATM is currently developing an exhibition of board games in conjunction with the SITES program of the Smithsonian. From October, 1986 through March, 1987, the New York Historical Society (New York City's oldest museum), with the support of the Toy Manufacturers Association, will display an exhibit, "Made for New York," consisting of toys germane to the history of New York City. From New York, it will travel to sister cities in the Orient, including Tokyo, Beijing, Hong Kong, and Shanghai, under the auspices of the City of New

York.

On a local level, Michigan State University will host the National Carousel Association Conference, August 3 to October 31, 1986. Showcased in that exhibit will be DATM toys from the 1850s to the 1950s that have been inspired by the circus.

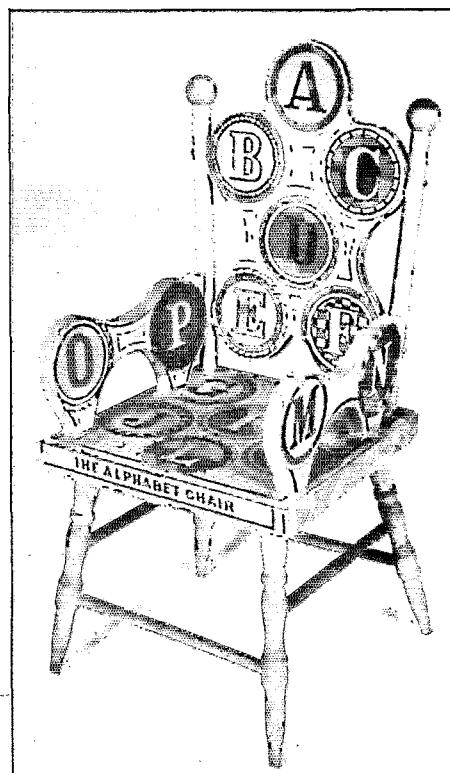
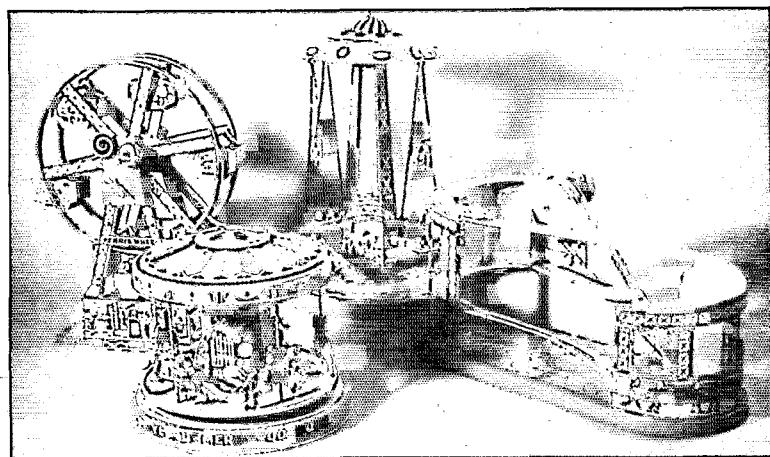
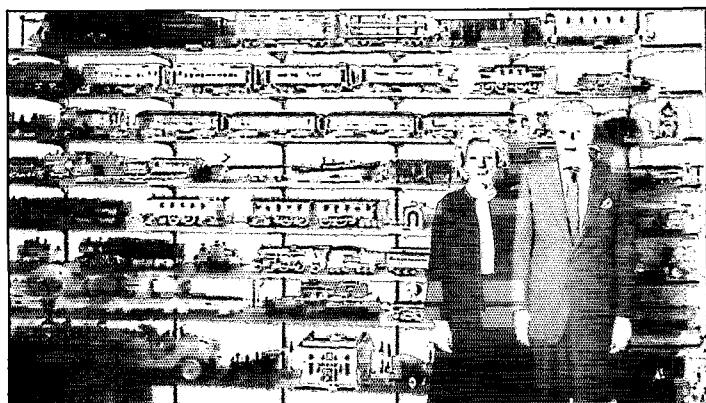
Mr. Wilkinson continually adds to the Collection with toys of the past, as well as more contemporary items that are significant for our times. According to Wilkinson, "The staff at Fort Wayne shudders when I drive up . . . with more toys to catalogue and store!"

One can't be married to Lawrence Scripps Wilkinson and not be enthusiastic about playthings. Sharing her husband's love of toys, Patricia Wilkinson has become an ardent collector of antique dolls and teddy bears. It was Patricia, a native of Cornwall, England, who assembled the dolls for the current exhibition touring the United Kingdom.

Due to their extensive travels, it is impossible for the Wilkinsons to own a pet. Consequently, Paddington (a lovable, beguiling stuffed teddy) acts as a substitute. Paddington is a world traveller, a member of the Airline Flightrider's

*continued on page 133*

*collections*



Top: Lawrence Scripps Wilkinson and his wife, Patricia, with train collection housed in their home.

Above: Bells ring as these lithographed tin amusement rides spin: "Hercules" ferris wheel, "Playland Merry-Go-Round," "Ride a Rocket" and roller coaster with two cars. Manufactured by J. Chein & Co., 1935.

Right: Wood-stained "Alphabet Chair" with lithographed letters enclosed in coloured circles on the arms, back and seat. Manufactured by Forbes Co. of Boston, 1905.

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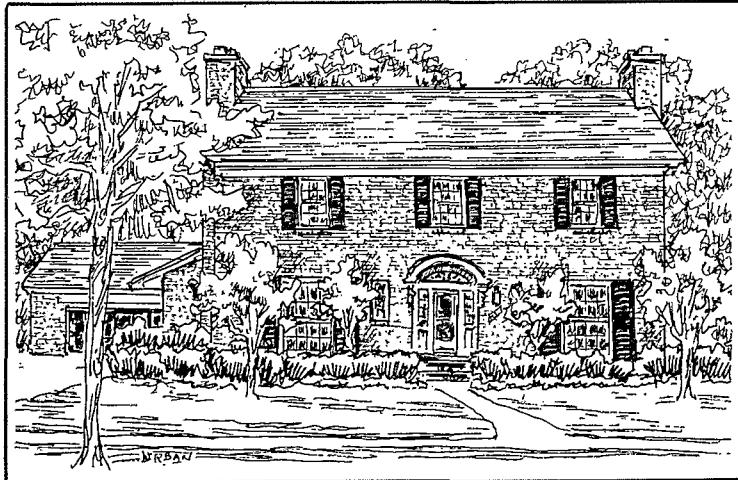
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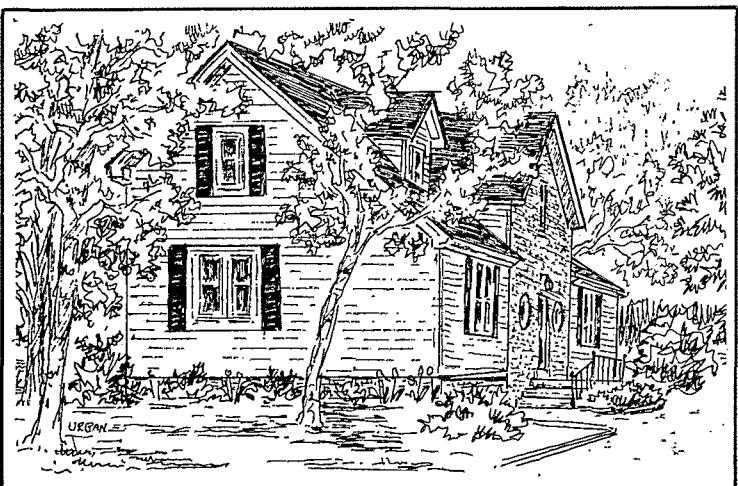
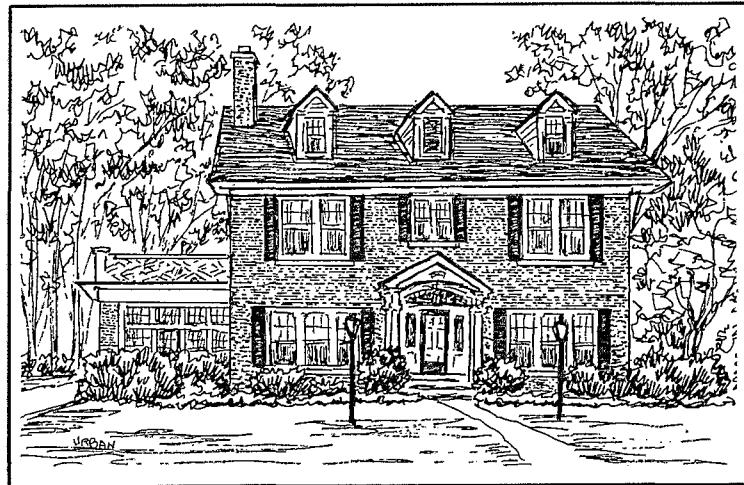
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# Grosse Pointe Then and Now

*A look at the forces that  
shaped the development of the Pointes.*

The term "Grosse Pointe" is used to designate several different localities. There is first the Township of Grosse Pointe, which begins at the Water Works and extends along the river and lake shore until the northern limits of Wayne County are reached. Then there is the Village of Grosse Pointe . . . reaching from the Club House grounds to the Provencal . . . farm, two miles beyond, and extending from Lake Ste. Claire back to Mack road. . . .

The navigator will insist . . . that Grosse Pointe extends from the bend at Light House Bay to *Point à Guignolet*, and the summer resident will assure you that "Grosse Pointe" *par excellence* includes all the lake front from the Club House to where the road curves away from the water toward Milk River; but whatever differences may exist as to its metes and bounds, all will agree in this one point, that "The Pointe" is a most charming place at which to reside.

*Grosse Pointe on Lake Sainte Claire, 1886*

In the same way that historians of material culture "read" an object from the past and draw conclusions about life in that past time, it is possible to discern the story of a city's development by "reading" its streets and buildings. This kind of reading requires a specialized "vocabulary" that includes knowledge of architectural styles and powers of observation that can distinguish between cause and effect. Sometimes the reading produces more questions than answers; then it becomes the starting point for further inquiry.

A quick reading by a first-time visitor to Grosse Pointe shows that its communities are primarily residential, with accents of commercial and public buildings, notably along Kercheval. The Pointes were Tour 9A in the *Michigan Guidebook* published in 1941 as part of the Writer's Program of the Work Projects Administration (WPA), one of the many government programs developed to generate work during the Great Depression. According to this source, the Grosse Pointes were known

as Detroit's "Gold Coast;" home to many whose wealth was derived from the industries of Detroit. That well-established image survives to this day, even though many of the large estates which helped shape that image have evolved into small developments with numerous houses of much smaller size than the one they replaced.

That first-time visitor, if a thorough explorer, will find evidence that a wide range of economic classes cohabit the Pointes, and did so long before the WPA guidebook was assembled. The western edges of Grosse Pointe Park, north of Jefferson, contain houses that date from the early 1900s and which were obviously not home to Detroit's industrial giants, even when new. These houses are not essentially different from those in view in neighbouring Detroit. The commercial districts along Jefferson and Kercheval also testify to a continuity of development that seemingly ignored municipal boundaries. This likely reflects the fact that until 1907, when Grosse Pointe

Park incorporated as a village, it was part of the much larger Grosse Pointe Township. Without legal identity of its own, the future Grosse Pointe Park was subject to whatever development the landowners chose to effect. The later commercial construction, indicated by 1920s Art Deco facades on Jefferson, merely perpetuated already existing land usage.

South of Jefferson, the distinctions between Detroit housing and Grosse Pointe Park housing are indisputable. Here the styles suggest that the Park development began in the late 1910s and early 1920s, with continuing additions over the years randomly filling in the vacant land. The orderly gridiron arrangement of streets and relative uniformity of house size, whatever the style, indicates a subdividing of large land holdings within a relatively short time period.

Throughout the Pointes, the shore is the setting, or was the setting, for the largest and most elegant houses. It is natural that the lakefront properties were the most desirable, and that their value limited their availability to the most wealthy. The lakefront was also valuable to the early French settlers, but for different reasons. For those first non-Indian inhabitants, a shoreline ensured access to the only routes of transport available to them. Land routes, even where there were no swamps, were essentially nonexistent. Difficulty with land-based transportation continued to be a problem in this region until late in the Nineteenth Century.

The French means for providing indispensable water access was to assign land to settlers in the form of long nar-

by ROSEMARY BOWDITCH



Rose Terrace. Today, all that is left is the figure-eight street bearing its name. Continued demand for land along the lake shore has been one of the strongest forces shaping the Pointes.

PHOTO BY DALE NORTHUP

row strips that began at the shore and continued inland at right angles to the shore. Known as ribbon farms, these properties formed the basis for subsequent holdings and eventually dictated the placement of roads in use to this day. The triangular intersections of various streets with Moran resulted from the meeting of non-parallel ribbon farms running at right angles to the curving shoreline. Throughout the Pointes, the overlying grid pattern of streets relates directly to the form of French land holdings in the early Eighteenth Century.

Those French inhabitants along Lake St. Clair had a lifestyle that earned them the British nickname "Muskrat French." Today we would call them environmentalists. Finding little market for excess farm products, they grew only what they needed and consequently cleared only enough land for this limited production. As all had access to the water and the transportation it afforded, there was little or no need for roads, and little or no effort to build any. They lived in tune with natural conditions and in general harmony with the local Indians, finding it preferable to be part of nature as much as possible rather than be in conflict with it.

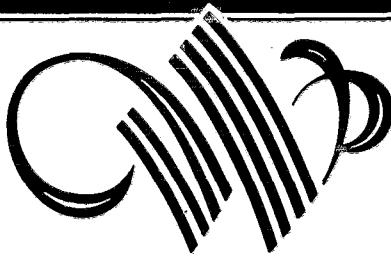
Following their 1760 victory in the French and Indian Wars, the British came to control the region of Detroit. Thus the next stage of development in the Pointe was carried out by the British, specifically by a Scotsman, Commodore Alexander Grant, Commander of the Royal Navy fleet of the upper lakes. Having acquired a four-hundred-acre tract fronting Lake St. Clair, Commodore Grant began extensive clearing on his holdings in 1774, using a workforce of British sailors and soldiers. Some said that he used forced, unpaid labourers, while others claimed the lakes were frozen at the time, and the men would otherwise have been idle.

About the time of Grant's death, the area of the future Pointes was receiving mixed reviews. Suggested as a possible location of land grants for American soldiers, the land was characterized by legislators as so worthless that it would be an insult to offer it to the veterans. Those closer to it, however, saw the shores of Lake St. Clair as offering a healthful climate. It is said that when Pierre Provencal built a home in the Pointe in 1819, it was because he was seeking a life free from illness. It was, however, many years before there was a rush to the Pointe.

Michigan was at this time on the verge of a tremendous population explosion due to immigration from points east. Opening of the Erie Canal in 1825 offered less hazardous overland travel to New England farmers seeking fresh land in the West. By that time, land in the southern third of Michigan could be bought for \$1.25 per acre in minimum eighty-acre parcels. Although Detroit was the usual embarkation point in Michigan for would-be settlers, Grosse Pointe was bypassed by this wave of immigrants. It was no more difficult to reach the Pointe than it was to go west in Michigan via the Chicago Road, but westward there was fertile, cheap land waiting with clear title. It was a combination which Grosse Pointe could not offer.

The problem of land access to Grosse Pointe was a serious one that was not officially dealt with until mid-century, after passage of the Plank Road Act of 1848. The resulting nine-mile road to Grosse Pointe, which opened in 1851 with three tollgates, was a short-lived solution to the problem. Lack of maintenance took its own toll very quickly, and in time, with the assistance of typical Michigan weather, the road became impassable. This limitation on land access helped shape

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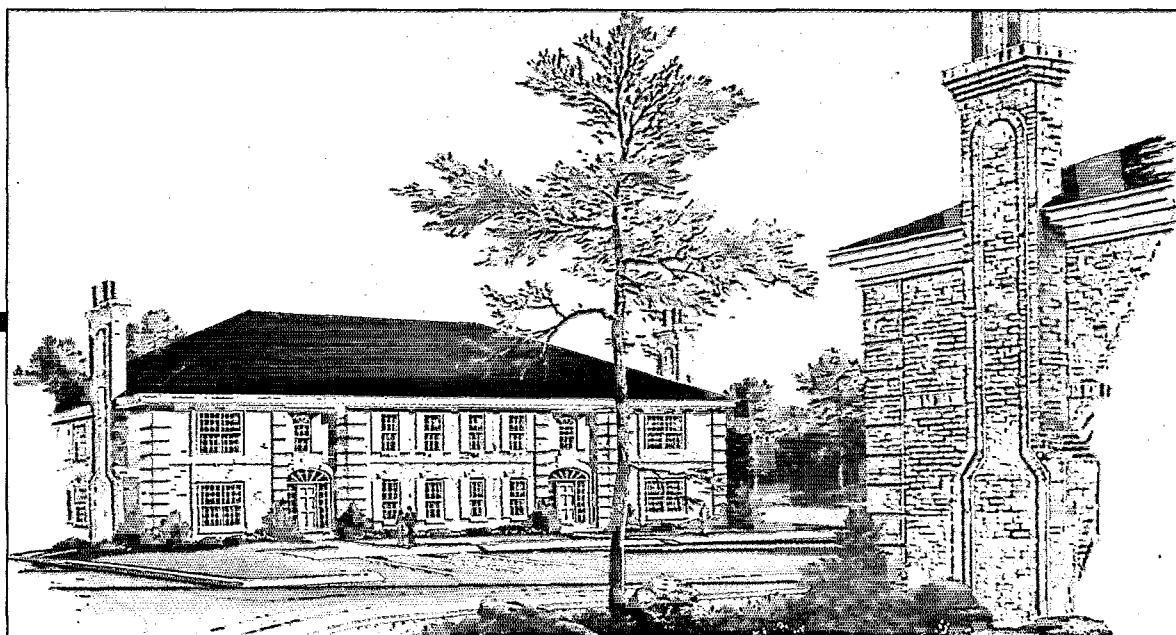
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the future of Grosse Pointe and was probably the proverbial blessing in disguise to all who have enjoyed the special residential character of the Pointes. The dependency on watercraft for transport between Detroit and its easterly neighbour contributed directly to its image as a resort-like area and its development as the place to have a summer residence. It was also an important factor in preventing early population increase, a condition which might have led to the type of large-scale commercial and industrial operations that evolved in other suburbs of Detroit.

And so it happened that Grosse Pointe was "discovered" by Detroiters as a desirable place first for summer residences, and as roads improved, for year-round homes. The first stage of its use as a fledgling suburb came in an era of summer resorts, when urban dwellers, with the means to do so, left the city in summer for cooler, cleaner places.

The western shores of Michigan became the playground for Chicagoans who had easy access across Lake Michigan via excursion steamers. The railroads carried summer residents from

the east and south. It was natural that a summer resort near enough to Detroit to allow daily commuting would catch on as a splendid idea. One of the first to use Grosse Pointe as a summer residence was George V. N. Lothrop, who in 1850 built a cottage on a site that once was part of the Grant property. An even earlier "colonist," to use a term of that time, was Edmund A. Brush.

This small start gave way in time to such a demand for building sites for summer homes that land values increased dramatically to \$1,000 per acre in the 1870s and 1880s. Such prices were realized only for land close to the lake. Property "at a little distance back" went for only \$100 per acre. French farmers, who in the past had been reluctant to sell their land, one by one ended their resistance to change. So rapid was the action that by 1876 French names were in the minority on the plat map of Grosse Pointe Township. On this map can also be seen the hand of the developer, ripping the "ribbons" lengthwise into parcels of ten acres and less. Inland, near Mrs. Cadieux's properties, are even smaller, numbered par-

cels. Neff owned a strip running back from Lake Shore Road that had been divided crosswise into small, nearly square lots, twenty-four in all. It is likely that the Neff Street of today indicates the location of those lots.

Throughout the early years of Grosse Pointe's boom as a summer resort, land transportation was marginal. When John S. Newberry and Senator James McMillan built identical Swiss chalets on the lakefront in 1875, they provided for their transportation by installing a long dock into the lake and keeping a steam yacht for their private use. A. E. Brush, their neighbour to the north, also had his own steam yacht, and a third, the *Leila*, was kept jointly by a small group of other summer residents. The scenario is one designed to stoke envy in the soul of every modern steam enthusiast, and the imagery of that long-ago summer yachting is one of pure romanticism.

For those who could overcome the problems of transportation, or were less affected by them, the Pointe was attractive as a year-round residence. Theodore P. Hall, having made a fortune in

*continued on page 132*

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- A view of a sunroom or conservatory with a glass roof and walls, looking out onto a garden.
- A view of a living room featuring a large sofa, a coffee table, and a fireplace.
- A view of a dining room with a large table and chairs.
- A view of a kitchen area with a sink, a stove, and a window overlooking the outdoors.

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# Knowing the Angles

*Architect William Kessler delights in the purity of modern architectural design.*

by MARY BETH SMITH

**B**y most people's standards he had everything when he was sixteen years old. He lived in a nice house in a wealthy neighbourhood in Reading, Pennsylvania, had plenty of love and attention, artistic talent, a bright red convertible, and As in art. Unfortunately, he also had Es in math. Was yet another talented soul about to slip down the affluent drain? Not quite. Four decades later, all of Detroit is proud to claim Grosse Pointe's own internationally famous architect, William H. Kessler.

How did such a metamorphosis occur? First of all, William Kessler was lucky enough to have not only a tremendous amount of artistic talent, but a caring high school art teacher who recognized his genius and convinced Lazlo Moholy-Nagy to take him on at the Institute of Design in Chicago. Displaced by Nazi Germany, Moholy had fled to the United States where he introduced the famous Bauhaus theory of design to Chicago. The theory itself was originally conceived by Walter Gropius in Germany during the 1920s.

With no high school diploma, seventeen-year-old Kessler was exposed to the most exciting movement in the history of modern architecture. "Moholy had utter faith in me," says Kessler. "My whole life would have been different, but he was willing to change the rules and admit me to his school when he probably should not have." There were conditions, however. Kessler had to agree to finish high school at night while he studied under Moholy during the day. It was a tough schedule for a young man who only a few months before had had little focus to his life.

It was at the Institute under

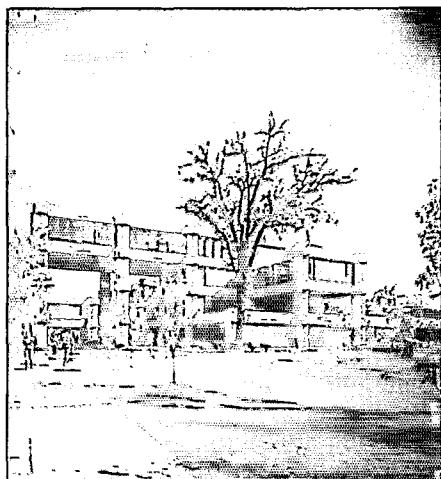
Moholy's tutelage that Kessler gained his invaluable background in the crafts: woodworking, furniture making, sculpture, painting, photography, and film making. It was there he learned to analyze material and to use it in ways that allowed it to remain true to its characteristics, its nature. Moholy's method was more than a school of design. The Bauhaus concept, also known as the International Style, brings together art and technology to the point where they are inseparable — one cannot exist without the other. Bauhaus not only provided an innovative theory of teaching creative design, but taught Kessler to look at life with integrity. The Institute was small (only two dozen students), but completion of Kessler's studies under Moholy enabled him to enter the Harvard School of Design where the Bauhaus movement's founder, Walter Gropius, was dean in 1948. Gropius was fascinated by Kessler's technical background and asked him to stay on after graduation as a teacher. Then Detroit's Minoru Yamasaki heard about Kessler, and Harvard's loss became Detroit's good fortune when he hired Kessler to join him as a project designer. Thus, in 1952 Kessler and his wife, Margot, moved to the Detroit area and subsequently Grosse Pointe, where they raised their two daughters, Tamara and Chevonne, both of whom are now married and pursuing artistic careers themselves. "I made them draw as soon as they could hold a pencil," Kessler admits. He spent three years working with Yamasaki before forming his own firm, located today in an attractive Victorian brick building at the edge of Greektown.



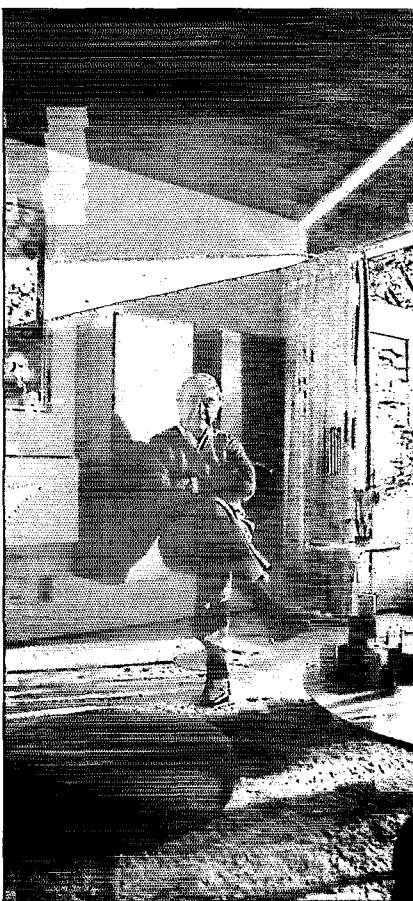
William H. Kessler

PHOTOS BY ELIZABETH CARPENTER

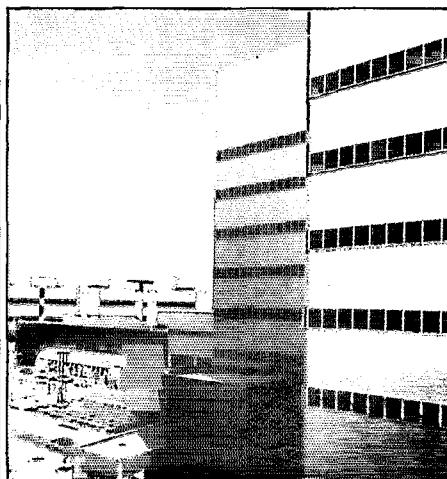
It is impossible to separate Kessler the man from Kessler the architect and his Bauhaus philosophy. The man lives with Margot in an unpretentious, modern-styled house located inconspicuously on a busy Grosse Pointe street. The home was designed by Kessler himself. Inside, the interior reveals simplicity, sparseness, and vivid colour combinations that create a sense of ex-



Center for Creative Studies.  
PHOTO BY BALTHAZAR KORAB LTD.



Kessler with a Corbusier model in foreground.  
PHOTO BY ELIZABETH CARPENTER



Detroit Receiving Hospital.  
PHOTO BY BALTHAZAR KORAB LTD.

panded space and excitement. The effect is definitely not commonplace. White-walled rooms come alive with intense green and purple accents, used sparingly, along with thoughtfully-placed sculptures and paintings. All of the art work is done by friends or by Kessler himself, an accomplished artist in his own right.

The Kessler home says much about the family's casual, intellectual life-style. Tennis and bicycle riding are high priorities, and sailing their 34-foot Tartan, moored at the Grosse Pointe Park pier, takes precedence over a country club life.

Kessler's broad smile projects a brightness and happiness that is expressed in his architecture. Early in his youth he learned to work with light and colour, which he says are synonymous. He uses them as a medium, much as one would use paint.

"Take a tunnel," he says. "We think of its darkness as commonplace, same as with a corridor, but it doesn't have to be that way." He describes the tunnel that joins Detroit Receiving Hospital/University Health Center to the Harper-Grace Complex. "Usually one looks up and sees ugly pipes or light fixtures, but instead we used indirect lighting and the colour blue, a natural colour, the sky. Blue is tranquil. No one is offended by it. We used five different shades of blue from light to dark." The outdoors was recreated underground without disorientation.

Colours, however, are never used

without purpose. The yellow cylindrical vaults at Detroit Receiving Hospital house corridors and shops that amplify the character of what goes on within. The red porcelain vertical shafts all contain mechanical components of the institution, such as air ducts, plumbing, and electrical distribution services. On the whole, the structure is an artistic and technological balance of varying-sized red, yellow, and white units juxtaposed with their individual functions always in mind.

Kessler had never done a hospital before, and he beams enthusiastically as he recalls how much he learned in the process. In designing Receiving Hospital, it was necessary first to understand the hospital's objectives and to learn how the staff functioned in order to create a building that would enhance its purpose and its people. The more he learned about it, the more he was able to contribute his own ideas throughout.

Some of what Kessler dealt with

meant understanding simple functions, such as lying in a hospital bed and looking outside. From most hospital beds patients see only the sky, which is often gray and which appears limitless, offering nothing as a point of visual focus. To Kessler, the ground was important, too, since most of us look down, not up; so he designed windows to the floor. That way even a bed patient can watch the snow fall from the sky onto a tree or the ground and see rain splash on pavement, as in daily life.

Throughout all of his buildings, Kessler concentrates on colour and light which, in turn, affect the well-being of those who use the facilities. He eliminates commonplace dark corridors often found in institutions. When you turn a corner in a Kessler-designed structure, you are bound to see daylight or a brilliant colour. The colours tend to be primary, but not always. They are intense, but used sparingly for maximum effect. The staircase tunnel in the Detroit Science Center, for example, combines colour and light to exploit dramatically the sense of entering a scientific world of the future.

When asked the age-old question, "Does form follow function?" Kessler says that the question is superfluous — form and function are synonymous. However, some compromises may have to be made to favour one or the other in order to produce a desired result. The end product must be understandable to those people who use the structures, with no mysteries.

## profile

"There is no fantasy in my work, such as you find in Disney World. It is very real. Yet there is an abstraction."

St. Thomas Aquinas said, "Reason is the first principle of all work." Kessler heartily agrees, in true Bauhaus tradition, that if there is logic, people will understand and feel comfortable in a building. Mystery and fantasy have their places in life, but people must know where they are. Kessler cites the Renaissance Center as an example of illogic, resulting in disorientation.

In Bauhaus language, style is a dirty word. The concept of innovation, inherent in Bauhaus thought, precludes any particular style from emerging over and over. In fact, it is difficult to find similarities in Kessler's architecture that might put a particular stamp on his work. Except for Detroit Receiving Hospital and the Detroit Science Center, which look somewhat similar, you might never suspect that the same architect designed the Center for Creative Studies, the Hawkins Ferry residence, the Coleman Young Recreational Center, and the Kresge Foundation building. However, as Kessler

points out, they all have a common denominator, and that is the use of the aggregate unit.

Rather than constructing one large institution, which may later prove limited, Kessler works with modular units. Each structure has one central unit accompanied by repetitive modules of varying or similar size and shape. This method of modularity allows for change, such as expansion, at a later date. However, Kessler claims the repetitive unit is never used to put a certain stamp on his architectural design. If anything, his mark is understated. His repetitive use of modular units and selectively-placed intense colours is accomplished with subtlety.

Kessler insists that all elements of a structure must work together. From colour to size, function, material, and even to the actual site, all must fit harmoniously and be interdependent, so much so that "if, for instance, the building were to be put on another site, it would fail, and the same goes for any other element within it. This requires a disciplined interdependence of an ingenious building and site, along with

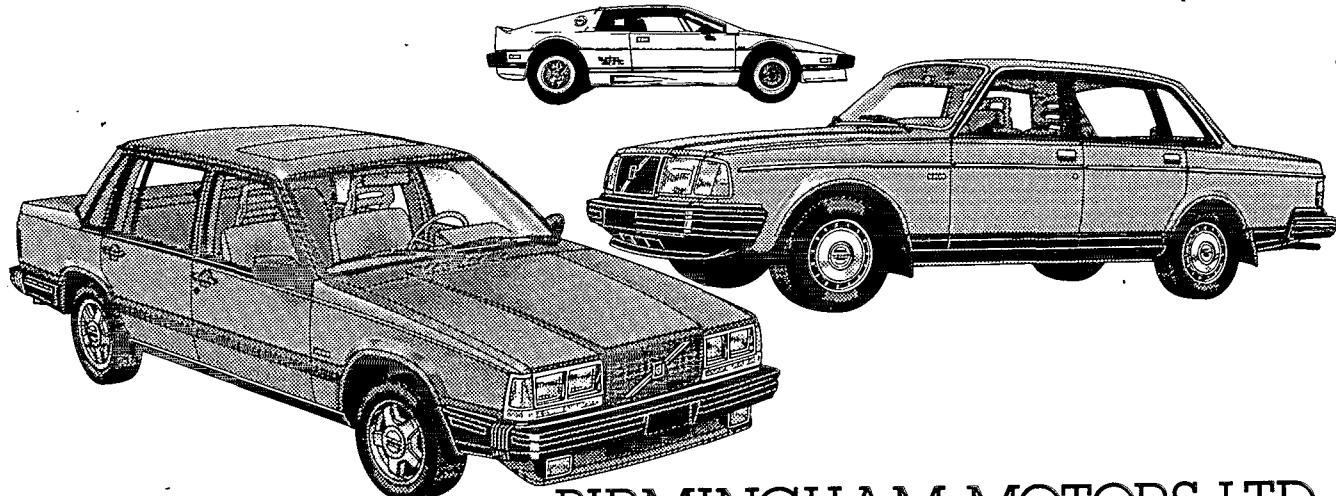
harmonious use and form. If this is accomplished, it all comes together in one big explosion of a good architectural creation," Kessler says.

Kessler is quick to add, however, that such an accomplishment can only be achieved by the cooperation and expertise of many individuals. Collective effort is inherent in the Bauhaus theory. He worries about dispelling the image of his own individual success and says it is becoming increasingly difficult to remain in the background, that too much emphasis is placed on himself.

All of Kessler's buildings are his favourites. He likes the vibrancy, colour, and spaciousness of Detroit Receiving Hospital, but he returns time and again to the Center for Creative Studies to exemplify his basic theories of architecture. He knows some consider this brutal, raw, or even harsh architecture; but to Kessler it is an honest amalgamation of structure and design. Nothing is hidden; the necessities of the building are easy to see. No skin hides the basic structural components; the structure is the architecture. The building is not delicate, but rather born

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of its requirements. Even the mechanics, such as pipes, are exposed in such a way that they contribute aesthetically to the overall honesty of the architectural construction.

There is a purity in Kessler's buildings, whether due to efficiency, light, clean lines, pure geometric forms juxtaposed in an asymmetric balance, the preponderance of white accented by vivid colours, or his intensely affirmed abhorrence of dishonesty.

A quote from another Bauhauser, Ludwig Grote, aptly describes Kessler's values.

"Architecture with its simplest creations has its roots completely in the functional, but reaches above and beyond all states of work, into the highest realm of spiritual existence, into the area of meaningfulness, the sphere of pure art."

Freedom of creative expression within the Bauhaus philosophy has enabled Kessler to remain true to the movement's original spirit. For example, although colour as he uses it is not necessarily an essential Bauhaus ingredient, Kessler has been able to move

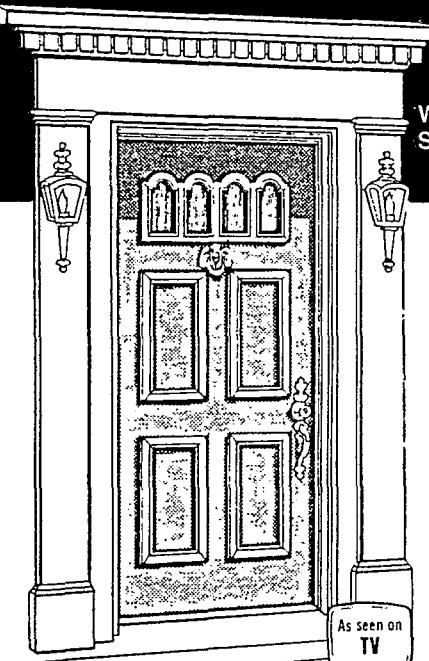
laterally within the theory to incorporate colour as well as light in his architecture.

On a wall in his home, a Kessler sculpture visually expresses the story of his architecture and the Bauhaus spirit better than any words. Tiny, tiny figures are walking into a circle lit by a coloured strobe light. From there they move into vividly intense coloured cubicles. Then more minute figures enter into, through, and up tunnels that open into a transparent horizontal cylinder; finally the little people end up in a complex maze of triangles. The piece is a study in the pure geometric forms that fascinate and influence Kessler. Its simplicity, movement, colour, light, and energy represent, as a whole, the phases that Kessler himself has experienced in his architectural journey. He even admits to being trapped for a time in a triangular period, just as the sculpture depicts.

Insistence upon honesty in construction and design inevitably leads to Kessler's concern about the future of architecture, especially with respect to the post-modern movement. He is

worried about where architecture is headed. The post-modernists of today, says Kessler, are a direct result of rejecting the Bauhaus International Style that permeated America during the Fifties, Sixties, and Seventies. Kessler sees nothing wrong with artistic rejection, unless it represents a rebirth of what was wrong in the past. The post-modernist movement, according to Kessler, represents a rebirth of decoration without craftsmanship, and he feels that is regression. Unfortunately, post-modernism does not exploit the incredible technology of today and its unlimited possibilities of creating something new. Rather, he feels post-modernism represents a cosmetic, artificial, Art Deco look with no consistent integrity. "Why should we waste our time doing that?" he asks. "There is so much else to be done. These artificial, imitative creations, such as the AT&T building in New York with its Chippendale roof, will not last, but those things done in good taste and honesty will survive."

Architectural integrity extends  
continued on page 131



Wood Grained Steel Doors

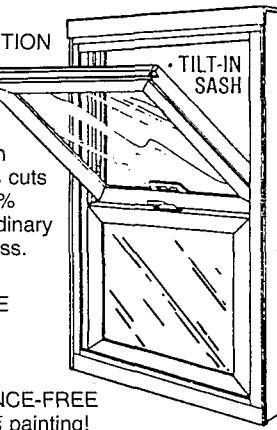
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# This Old House

*Sensitive renovation breathes new life into a classic beauty.*

"There's good news and there's bad news."

"Give me the bad news first."

"The workmen drove a truck right up to the front door and left deep, muddy tire tracks on the front lawn."

"What workmen?"

"The plasterers . . . or the carpenters . . . or the kitchen remodelers . . . or the plumbers . . . or the men who delivered the washer and dryer. I don't know which ones exactly. The good news is: all the flood damage has been repaired."

"What flood?"

"Well . . . it wasn't a flood exactly. Let's call it water damage. It took a whole day to put out the fire . . . and, uh . . . all that water made the second floor ceilings collapse and fall onto the first floor."

"What fire?"

"Oh. Uh . . . the fire was a sudden thing. It started in some wiring on the third floor. The good news is: nobody was hurt. And the firemen even saved most of the family photographs, the family movies, and portraits of all the children."

D. J. Kennedy, interior designer, owner of Kennedy & Co. On-the-Hill, has ushered in the good news era for a nearly sixty-year-old mini-mansion, which has had more than life's fair share of bad news. Along with the usual infirmities of advancing age, it had been ravaged by fire, water, neglect, and abortive restoration attempts. It was once counted a total loss.

Detroit Monthly once called Kennedy a one-man urban renewal project. He rolls along, buying and resuscitating down-and-out homes in which he sees classic beauty and potential for rejuvenation. He rips into them, separating the good, the bad, the precious, the worn-out, the worthless, and the treasures. He moves walls and doorways, refinishes floors, puts in modern kitchens and bathrooms, decorates and furnishes. He lives in the house awhile, then sells it and takes on another sad case. The Kenwood Road house is his fourth such project in the last five years.

"It's getting to be a game — to see how fast I can redo a house," he said. He usually moves in after the renovations are completed. For the first time, however, Kennedy is living in the house while the work is going on. He's understandably anxious to complete the job, and that's why the weekday activity in this house often resembles an old-time



Remodelled interior of the Kenwood Road house.  
fast-action Mack Sennett movie.

As an interior designer, these restoration projects are easier for Kennedy than for the average man-in-the-street. He has the resources, the experience, the access to craftsmen, supplies, and furnishings, and the talent necessary to complete a monumental project within a short time.

He also needs a lot of money. And a sense of humour.

"I walked in here one day and counted twenty-seven workmen crossing each other's paths, bumping into each other. I said to myself, 'I can't afford all this.' And I left."

Kennedy figured on \$75,000 to redo the Kenwood Road house. "I surpassed that number the first of March. It will probably cost \$150,000." His advice: "No matter what you

by MARGIE REINS SMITH

D.J. Kennedy estimated \$75,000 to remodel the Kenwood Road House, but surpassed that figure just two months into the renovation.

PHOTOS BY ELIZABETH CARPENTER

estimate the cost will be to redo an old house — double it. You get into something — like the plumbing or the wiring — and you figure you might as well take the time to check it all out while the house is torn up. I replaced half the plumbing. A major portion of the wiring is new because so much of it looked questionable.

"I'm on my sixth dumpster," he said with a wry smile, referring to the huge bin parked in the driveway, overflowing with bits of plaster and lumber, broken bricks, and dozens of Styrofoam coffee cups.

"I removed six inches of cement, with a jackhammer, which was under the three-quarter-inch marble floor in the foyer. The marble was cracked and in bad shape. After I got started, I had second thoughts, but by then it was too late. It didn't fit in with the feel of the house anyway."

The original interior, he said, was surprisingly plain. "There were none of the beautiful interior details that you'd expect to find in a house of this size and design built in 1927. All the woodwork was plain. Door casings, window casings, and baseboards were one-by-one-inch flat boards. It was kind of a 'Georgian farmhouse' style." Kennedy replaced all the woodwork with fancier, more formal Georgian styles that correspond to the exterior architectural design.

The hardware was inconsistent too, he said. Some beautiful brass lever handles and hinges were mixed with nondescript ordinary stuff. Kennedy replaced the ordinary stuff.

According to Kennedy, Robert O. Derrick, a well-known architect of the 1920s, designed the house for the Charles H. Hodges family. It was completed in 1927. "We found a rough plumbing approval inside a wall, nailed to a stud, dated March 1, 1927," he said.

Derrick also designed the Henry Ford Museum at Greenfield Village, Jennings Memorial Hospital, the Hanan Memorial YMCA, the Punch and Judy Theatre building, and more than two hundred private residences, mostly in the Grosse Pointes.

The Hodges family lived in the house until about 1949, when it was purchased by Roy D. Chapin, Jr., the oldest son of Roy D. Chapin, founder of American Motors Corporation. (The senior Chapins built a house on Lake Shore



Road in 1927 that was later owned by Henry Ford II. It was torn down a few years ago.)

The Kenwood Road house changed owners in 1955, when the Templeton family purchased it, and again in 1960. From 1960-1975, Fred and Lynn Kolowich raised six lively children in the spacious seven-bedroom house. "It was a wonderful family home," said Lynn, "the setting for lots of

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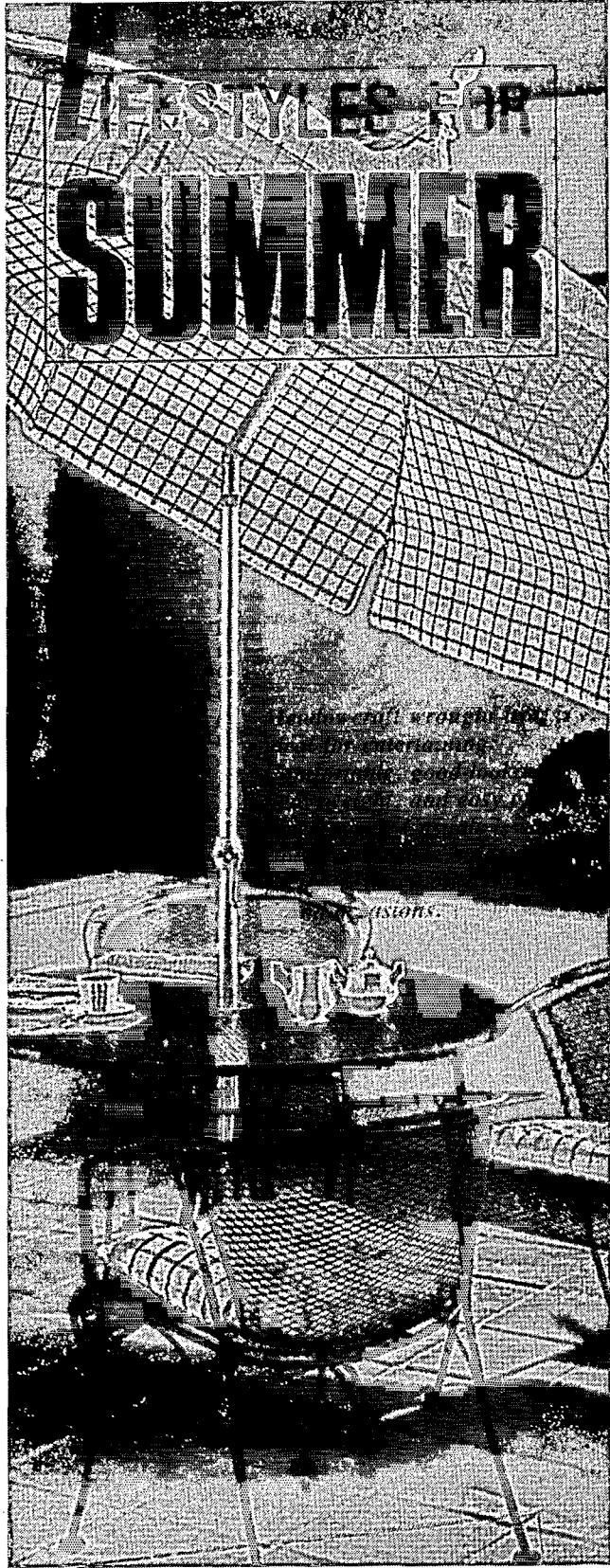
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parties."

The Kolowiches added an outdoor, heated swimming pool in 1971 and had the grounds completely landscaped, with a reflecting pond, a fountain, a series of backyard brick walkways, a patio, and decorative plants and flowers.

"The fire was on March 12, 1975," Lynn said. "I'll remember the date always." The fire started in some new wiring in the third floor office where Lynn and Fred were working. They had just started to go downstairs for lunch when the alarm went off. "We thought the alarm had shorted out," she said. "It had done that many times before. We took the phone off the hook so the fire department wouldn't come."

Fred went back upstairs where they had been working, and the whole area was in flames. "It was so sudden," Lynn said. "We hadn't felt any heat or smelled any smoke just a few minutes before." They ran across the street to call the fire department.

The fire was persistent and kept popping up in new spots after the firemen thought they had it under control. "Five communities responded to the alarm," she said. "Thirty-eight firemen. It took four or five hours to get it out completely."

The firemen were able to save some family mementos and a few pieces of furniture on the first floor. Everything from the second and third floors was gone. Fourteen inches of water sloshed over the first floor debris at the end of the day, and four feet of water stood in the basement. All the second floor ceilings had collapsed onto the first floor because of the thousands of gallons of water that had been pumped onto the roof.

"We didn't know what to do with the house," Lynn said. "It was a total loss — a total mess. We thought about tearing it down and starting over. Someone suggested selling it at auction."

The house was purchased at auction in 1975, and the Edward B. Millicans began the gigantic task of replacing the roof, restoring the damaged ceilings, the floors, plumbing and wiring. The task proved more extensive and expensive than anyone had imagined.

D. J. Kennedy bought the house from the Millicans on January 15, 1986, moved in the same day, and tackled the project of restoring the elegant old Georgian colonial to — and beyond — its former splendour.

"There are wonderful things about an old house that are close to impossible to duplicate," said Kennedy. "Old houses, tuned up and running properly, are quiet and solid. If they're not running properly, they're a nightmare. For instance, if someone is upstairs taking a shower in this house, you can't hear the water running."

"The library panelling is wonderful. It has been bevelled and distressed by hand to look old. You can't get anyone to do that kind of work today." Kennedy will restore the panelling merely by sanding the pine and removing the high gloss varnish.

"There are things about new houses that are better than old ones too," he said. And that's good reason for renovation — even in a well-cared-for old mansion. The Kenwood Road home will get an elaborate new alarm system, modern bathrooms, an improved master bedroom suite (from a combination of two former bedrooms) that includes

a dressing room, a huge closet area, and a modern bathroom with a Jacuzzi. A brand new kitchen and air conditioning will be installed.

He has to stop and count bedrooms before he can say how many there were — or how many there will be when he's completed the remodelling. "There were seven. Now there will be five bedrooms and an upstairs den. Two of these were maids' rooms. I'm making them into guest rooms." He added an upstairs laundry. He has filled in old doorways, opened up new ones, painted tile, removed sinks, reglazed bathtubs, added new wood mouldings and baseboards, and refurbished most of the house's fireplaces.

"Sophisticated Country Georgian" is the look Kennedy is trying to achieve.

Kennedy has a passion for wood, for woodwork, and for mouldings. All new wood floors were installed on the first floor — strips of oak, laid diagonally. Oak parquet covers the foyer floor.

**Old houses, tuned up and running properly, are quiet and solid. If they're not running properly, they're a nightmare.**

The foyer is his masterpiece. It took two men more than a month to put in the elaborate mouldings and the curved wooden bannister for the beautiful circular Georgian staircase. "I call this my Blake Carrington foyer," he said. "I didn't plan it at first. But once I got started, I stood by this fantastic entrance, and I got carried away. This is my 'knock-'em-dead woodwork,'" he said with a smile and a sweep of the hand. "It'll probably knock me broke too." The foyer's symmetrical archways are flanked by Georgian pilasters, intricate crown detail, and raised panelling above each arch.

"I hope the dust has settled and the interior is finished by early May," he said.

As soon as the interior is completed, Kennedy plans to restore the wonderful landscaping of the Kolowiches. He'll add a circular driveway, repair the reflecting pond and fountain, refurbish the swimming pool, replace the broken bricks on the patio and walks, add a sprinkler system, and install new gutters.

"It's wonderful that people are interested and aware of these old houses today. Old houses once were dogs on the market," he said.

"There's a lot more than meets the eye, when you plan to restore one of these. There's always a lot more in time, aggravation, and money. People shouldn't be fooled into believing they can just hang some new wallpaper and refinish some floors. When you start, it's best to assume nothing works. And whatever you estimate on spending — double it.

"If you don't do it right, you do the house an injustice."



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# Old Buildings, New Uses

*The past and present comfortably co-exist in many Grosse Pointe enterprises.*

Delving into the history of Grosse Pointe buildings is like leafing through a family album. There are familiar buildings on streets named after a school chum's great-grandfather and images of sparkling brooks that are now sidewalks. One sometimes gets the feeling of *déjà vu*.

The Pointes have a pleasant mix of older buildings with some newer, more modern construction. But Grosse Pointe is a community of traditions, and its residents seem truly pleased when stately, old buildings are restored and put to good use.

For history's sake, it's a sure way of retaining the flavour of an era gone by. And what a wonderful way to share your own heritage with your children — to be able to point out a building and say, "That's where I went to school, forty years ago, when I was your age."

There are reminders of Grosse Pointe's beginnings on many street corners. While it would be impossible to devote adequate space to every old, restored building, we've highlighted four that have changed hands numerous times and are still being put to good use.

#### National Bank of Detroit

When remembering old buildings, it's not uncommon to have someone say, "It didn't always look like it does now." That's what George Hendrie of Grosse Pointe Farms says about the National Bank of Detroit branch at 17449 East Jefferson.

"The original building was wooden," Mr. Hendrie recalls. "Dr. Belanger built the building and lived upstairs. He ran a drugstore downstairs. That's where people went to get their drugs. At that time, Dr. Belanger went

around to his patients' homes in a cart."

Dr. Belanger already had an established practice in 1904 when the Hendrie family took up permanent residence in Grosse Pointe.

Schettler Drug Store moved into the building after Dr. Belanger. Dexter Ferry of Grosse Pointe Farms can remember Schettler Drugs on East Jefferson as far back as 1918.

"They had a soda fountain in the store, and that's where I had my first banana split," Mr. Ferry recalls. "The drugstore had one long aisle up the middle, and as I recall, the soda fountain was on the Detroit side of the store. Mr. Titus was the pharmacist back then."

At that time, the building was split into two businesses. Schettler's was on the eastern side and Julius Nagle's hardware shop was on the western side, according to Jerrie Cocklin, manager of National Bank of Detroit.

The hardware store was a long narrow shop filled with everything imaginable. Mr. Nagle "had everything in the world for a hardware store. But it was one of those places where you couldn't find anything. There was so much merchandise," Mr. Ferry says.

While the soda fountain in Schettler's holds fond memories for many Grosse Pointers, the decline of soda fountain activity is what eventually led to the closing of the store.

"That was one reason that they went out of business," says James Bonner of Royal Oak. Mr. Bonner joined the Schettler Drug Company in 1945 after they merged with Cunningham Drug Stores. He worked for Cunningham for more than thirty years.

Schettler's on East Jefferson and the outlet on Fisher Road were both

open at one time. The East Jefferson store finally closed in 1947, according to Edwin Holsinger, owner of Trail Apothecary Shop at 121 Kercheval. Mr. Holsinger's former partner, Bart Trail, was once a district manager for Schettler's.

After Schettler's closed and the hardware store moved, the Grosse Pointe Bank set up shop. Major reconstruction and expansion took place, according to Mrs. Julie Buhl Hudson. Her husband, Dr. James Stewart Hudson, had his practice in the house next door to the bank.

"When the Grosse Pointe Bank took over after Schettler's moved out, they added onto the building," Mrs. Hudson says. "My husband had his practice in the house next door. When he returned from World War I, he started his practice out by what is now Bon Secours Hospital. Then he moved into the house next to the bank building. He lived upstairs before we were married."

The Grosse Pointe Bank knocked down the inside wall which separated the drugstore from the hardware store but retained the two front entrances.

National Bank of Detroit purchased the building in 1954. Mrs. Cocklin says that much renovation was done inside, changing one side of the building and the layout of the first floor.

The bank utilizes the entire building now. The basement is a storage area housing all of the Grosse Pointe Bank records. The second floor has been remodelled into one large room for NBD's special department, with an additional area for the lunchroom. Dr. Hudson's building was torn down to make way for a parking lot.

by MICHELLE DELAND

**Alan-Dean & Company**

Delia Boone Schneider, 81, attended the Cook School in the Township of Grosse Pointe, School District No. 9 in 1913. She can count on her fingers and toes how many students there were and effortlessly rattles off each name.

Cook School, now Alan-Dean & Company, 20276 Mack Avenue, opened its doors in 1890 and was part of the farm owned by August and Matilda Cook, of Belgian descent.

"It was a one-room schoolhouse and woodshed with the girls' and boys' outhouses on either side of the building," Mrs. Schneider recalls. "I was the only one in the first grade then. Our teacher was Harriet Drakus. I went to the first, second and third grades at Cook. Then we moved."

School was held from 9 a.m. to 4 p.m. Naturally, everyone walked to and from school and home for lunch. At that time, Mack Avenue was used as an auto test road. Two test drivers would often drive by, Mrs. Schneider says, picking up children along the way and dropping them off on the school steps.

In 1922, according to John Hammel of the Grosse Pointe Woods Historical Commission, Cook School was incorporated into the school system, and the students were sent to Kerby School.

Between 1922 and 1967, when Marc Alan purchased the building, it was used as a church that Hammel says was a forerunner to the Salem Memorial Lutheran Church, now located on Seven Mile near I-94. It also housed a music school and a bachelor's pad, before being converted into Marc Alan's investment banking offices.

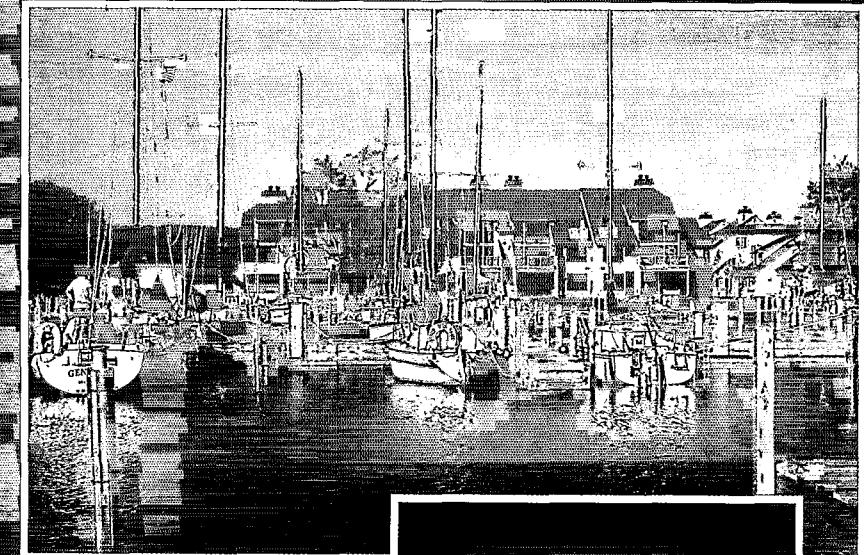
When Mr. Alan took over, the building was in need of more than just a cosmetic face-lift. The project took almost five months of hard work.

New plumbing, a hot water system and wiring were essential to make the building functional.

"What you try to do in restoration is replace doors, windows and trims with similar or identical items. The only thing we did to really change the building was to add a new ceiling. The original was a real board ceiling. We dropped it a foot and put in acoustical tiles," Mr. Alan explains.

The olive carpeting and subtle creamy burlap wallcovering are other creature comforts Alan added to the office.

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There is a stark elegance to the building, both inside and out, that indicates Mr. Alan has a reverence for history. "Everything here means something. There's not a lot of junk on the walls," Mr. Alan says. "We've had half a dozen people come through the building who used to go to school here, but we get very few now. It's been about

five years since anyone has come by. But everyone has been pleased with what they saw."

Two interesting artifacts that Mr. Alan has framed are the school budget for the 1902-03 year and the 1893 list of schoolchildren. Families such as the Beufaits, Trombleys, Van Antwerps and twenty Cooks are all represented. Ages

range from five to twenty.

Back in 1902, teachers were paid \$30 a month, chalk and ink cost \$1 for the year, and a \$2 annual cleaning fee was recorded. Billy Book received \$1.50 every month he had to light the fire. Total annual operating budget was \$312.57.

In 1972 Marc Alan needed more space, so he built an addition which he uses as his office. The design and architecture are simple, in keeping with the original schoolhouse.

The fifteen-foot clock that keeps perfect time on the lawn helps to create a postcard setting. Mr. Alan purchased the century-old clock more than twenty-five years ago and feels it's an appropriate historical addition to the property.

Returning to familiar places can produce mixed emotions, and Mrs. Schneider found that she was not immune to these feelings.

"In 1976 I was having breakfast with some of my family at the Pancake House. We walked across the street to the Cook School because I wanted to show my daughter where I had attended school."

Realizing that she hadn't been in the building since 1913, Mrs. Schneider wasn't quite sure what to expect. But she was ready for a few changes.

"The new owner made the woodshed in the back into a work area for the copy machine. What I recall as being the boys' and girls' cloakrooms, on each side of the front door, now seemed so small. They used to appear so huge to us as kids, when we would put our lunch pails on the shelf." One of the cloakrooms is now a lavatory. The other is still a closet.

The shell of the building is the same, although the red brick has been painted. The original bubbled window glass remains. The interior is as close to the original as was possible for Marc Alan to utilize.

Mr. Alan is proud of his building, and rightfully so. He beams with pride as he caresses the antiqued wainscoting with rosette carvings around the doors.

If you stop by to admire the building, he just might let you ring the old school bell. The cord still hangs in the entry hall.

#### Lingerie Ltd./Wee Kids

Another salvaged building from the Cook estate is the Cook farmhouse,

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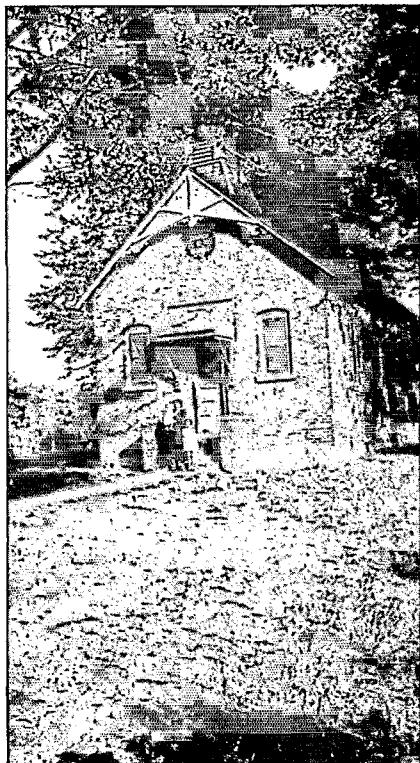
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more recognizable as Lingerie Ltd./Wee Kids, 18710 Mack Avenue. Delia Schneider lived there with her parents and brothers and sisters, who eventually numbered eleven.

"We moved there in 1908," Mrs. Schneider says. "It was then on a ten-to fifteen-acre farm on Mack, about two blocks north of Cook Road.

"The farmhouse had five bedrooms, three upstairs, two down," Mrs.



Cook School (1930s). Delia Schneider is holding son Theodore, with daughter Frances.

Schneider says. "We rented from the owners, Willie Cook and his wife. He inherited the land from his folks and built the farm before 1900. When we moved in, it seems like the house wasn't very old. We had to move out in 1913 when Willie decided he wanted to move back in and farm the land."

In the course of clearing stumps from the fields, Mrs. Schneider's father, Emeric Boone, discovered two tomahawks on the property. The tomahawks, still in Mrs. Schneider's possession, have become treasured family heirlooms.

Theodore and Delia Schneider now live on Kerby Road, just a few blocks from the Cook farmhouse, which was moved at least fifty years ago to its present location. Mrs. Schneider went in to see her old home-

stead, just once.

"It was so much smaller seeing it now," she says. "The stairs used to be in the middle of the house as you entered, with mother's bedroom on the left and the living room on the right. Now the stairs are on the left, making the main room into one area as you enter the front door."

Seven years ago, when Mary Mullins moved her retail business into the farmhouse, she decided to make only necessary structural changes.

"We did what we needed to do. We knocked out a wall upstairs between adjoining bedrooms to make one big room for 'Wee Kids.' So many people have changed this house over the years," Mrs. Mullins says.

What Mrs. Mullins now uses as a storage area was once a bathroom, complete with marble shower. The marble is all that remains of the original room.

Before Mrs. Mullins moved in, a pizza business rented the space. Prior to that, the DeMeulenaere family used the home for their contracting business for many years. Lingerie Ltd./Wee Kids is vacating the building this summer; the farmhouse will be torn down and replaced by an office building.

#### Grosse Pointe Theatre

What's an old building without a ghost? Grosse Pointe Theatre building manager John Guadagnoli says Emma presides over their building.

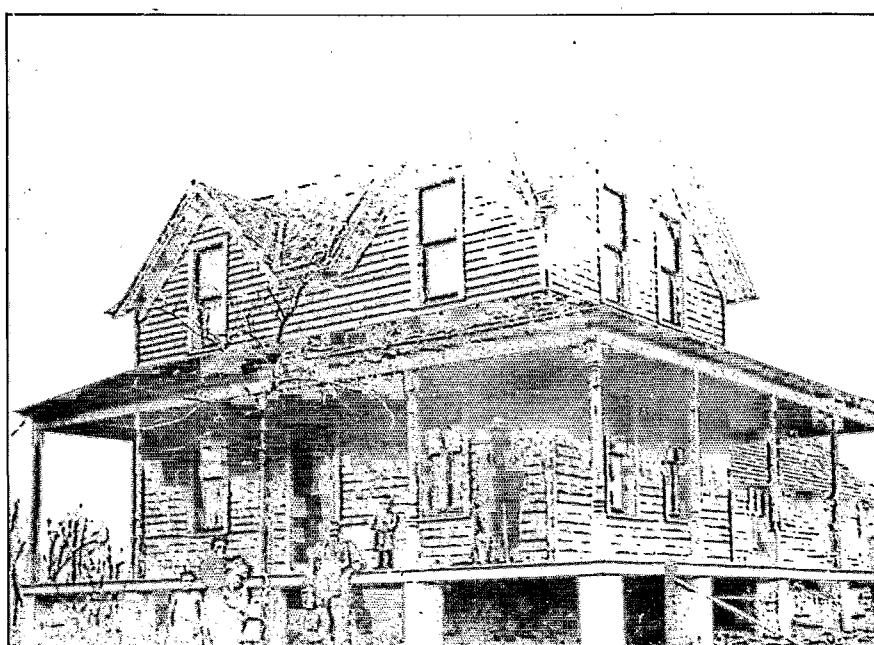
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Before the theatre group purchased the building at 315 Fisher Road in 1981, the structure was the Grosse Pointe Nursing Home. Emma was the last patient to pass away there. She had her bedroom in what is now a costume assembly room. *continued on page 136*

Cook Farm House about 1909. Left to right: Rose Boone Harris, Mrs. Emeric Boone holding baby Emeric, Delia Boone Schneider (partly obscured by tree), Emeric Boone, two-year-old Gustave Boone, hired man, R. Spanic, on porch with dog, Moxie.



# Going Once, Going Twice, Sold!

*When the gavel falls, it often  
signals the sale of a Grosse Pointe treasure.*

In recent years, auction sales of fine furniture, antiques, art and decorative objects from Rose Terrace (the Horace Dodge estate), the estate of Mrs. Wesson Dodge-Seyburn, and selected art and furniture from Henry Ford II's drawing room have made front-page headlines all over the world. The promise of quality merchandise, in a period when quality merchandise is becoming increasingly scarce, combined with "known name" owner association, makes for record-setting sales. One can, perhaps, understand how a collection of ten paintings owned by Henry Ford II, with a pre-sale estimate of \$7 million, might bring nearly \$18.5 million at sale time (auctioned by Christie's, New York, in May of 1980, the sale of these ten paintings set six world sales' records), because fine paintings are, according to experts, in short supply. But sometimes the premium associated with big-name owners is ludicrous.

David Stalker of Stalker Galleries, Birmingham, formerly Stalker and Boos, remembers that at the sale of Rose Terrace, "we even sold wastebaskets for \$50 that, if we were lucky, would bring \$1 next door, and bedroom sets from the maids' quarters that were worth \$35 to \$50 brought \$500!" Even today, Stalker laughs, one can see signs on items at antique shows proclaiming "From Rose Terrace" and be sure that the items are priced higher than others of their ilk.

Grosse Pointe estate sales, while not as frequent an occurrence as they once were, attract a knowledgeable and discriminating crowd of bidders. "Thirty years ago, when most of the old estates were coming down, things

weren't as appreciated," says David Stalker. "Even considering inflation, they brought practically nothing." As a prime example he tells of a painting by the late-nineteenth-century French artist William Adolph Bouguereau purchased by a Grosse Pointe family for between \$25,000 and \$30,000. It brought just \$1,500 at the estate sale in the late 1950s; the same painting recently resold for \$68,000.

Rose Terrace was the biggest estate to sell in recent years. Six million dollars' worth of Mrs. Horace Dodge's finest belongings were flown to London, England for sale, and one million dollars' worth of jewelry was sold in Geneva, Switzerland. The "leftovers" brought \$650,000 in 1976. "We sold the driveway, the bushes, the trees, rose arbor, kitchen plumbing, floors and panelling, even the roof!" recalls Frank Boos of Boos Galleries, Bloomfield Hills (newly relocated from Birmingham). "The floor of one breakfast room, which sold for \$500, seemed a very reasonable price, considering that it was an approximately twenty-by-twenty-foot piece of inlaid marble. But," he cautions, "you must remember that everything at Rose Terrace was sold 'as is, where it is.' Two weeks and \$4,000 later, the buyer had to abandon the marble floor."

The sale of the Elizabeth "Betty" Shelden estate in September of 1982 by Stalker and Boos marked the end of an era, according to *The Detroit News*, who called her the last of Detroit's "grande dames." Daughter of William M. Warren, manager of Parke, Davis & Company, and great-granddaughter of Hiram Walker, she married the prominent banker and real estate

financier, Allan Shelden, who died in 1935. Betty Shelden lived a life that most only dream about. She had live-in servants, a chauffeur-driven limousine, a summer home at Manchester-by-the Sea in Massachusetts, and a one-hundred-acre farm in Rochester where she rode to horse and shot pheasants in the autumn with her friends. A trustee of the Detroit Institute of Arts and board member of the Detroit Symphony Orchestra, Detroit Artists Market, Junior League of Detroit, Detroit Zoological Society, and the Garden Club of Michigan, Mrs. Shelden did not neglect her community duties. Highlights of the sale of her estate included a collection of rare eighteenth-century lemonglass, original Steiffs and other antique toys, a silver tea tray by Paul Storr, most renowned of the nineteenth-century silversmiths, and two Cadillacs, a 1976 and 1978. The cars each had less than one hundred miles on their odometers and were stored, covered, on blocks. One of the chauffeur's chores was to start them every three weeks and keep them immaculately washed and polished.

Frances Gray Merkel's estate sale (her father was an original investor in the Ford Motor Company) in April of 1983 by DuMouchelles, Detroit, boasted a spectacular library of books — more than 15,000 volumes, bound in fine gilt and leather — plus her wardrobe, which included both an ermine coat and ermine cape, seven fur muffs, and fine silk and lace lingerie. Many people attended the sale simply to see the dining room. It was here, beneath the rock crystal chandelier with its tier upon tier of white candles, that Mrs. Merkel gave her famous black-tie din-

by LYNNE GUITAR

ners. Her fabulous Sheffield silver, Waterford and Baccarat crystal, and Royal Worcester, Wedgwood, Herend and Coalport china brought high prices.

Another recent news-making item from Grosse Pointe is a 1965 Rolls-Royce Salon Silver Shadow, part of the Dodge-Seyburn estate sold by DuMouchelles in June of 1983. David Jones of Davisburg, Michigan bought it for \$30,000. His purpose in purchasing the automobile? He planned to drive his cats around in it.

From the premises of Mr. and Mrs. Peter Stalker II (brother of David Stalker), a painting by Jean François Millet, circa 1865-68, brought bids from all over the world. "The Goose Girl" was acquired by the Torrey family in 1905 and loaned to the 1912 Inaugural Exhibition of the Toledo Museum of Art. High bidders for the painting at the June 1985 sale were three Japanese buyers representing the Tokyo Art Museum. Interested in nothing but that particular painting, they successfully bought it for \$425,000 and immediately returned with it to Japan.

Frank Boos warns that merchandise values are a veritable roller coaster, now up, now down, over a period of years. "American antiques were cheap a few years ago," says Boos. "For example, Tiffany lamps. They cost a lot of money when they were manufactured in 1910-1920. Then they got stored away in attics to gather dust because no one liked grandma's ugly old lamp. You couldn't give them away!" Of course, today, Tiffany lamps are "hot" items; a floor model recently sold for \$675,000.

Anything of the Art Deco period is "hot as a pistol" today, says Boos. But it wasn't always so. He tells of an anonymous Grosse Pointe matron who gave her hairdresser a bronze Art Deco statue of a dancer as a tip, obviously because the hairdresser admired it and the matron thought the statue of little value. That was twenty years ago. Last May, Boos sold the statue for the hairdresser. It brought \$25,000.

The art market is "especially voguish," says David Stalker, and warns that graphic arts, even prints by masters such as Picasso and Chagall, are generally down in value right now, though artists like Erté are very popular (Art Deco/Art Nouveau periods). Wildlife and western art is avidly collected today, as are most fine art works by

American artists. Frank Boos recently sold a painting by Jasper F. Cropsey, of the nineteenth-century Hudson River School, for \$49,500. The Troy widow who consigned the work to the sale originally purchased the painting at J.L. Hudson's in 1943, for \$400.

One of the most interesting stories in the annals of the art auction world

deals with an American painting, "Icebergs," by Frederick Remington. When the huge five-by-nine-foot work was commissioned in 1860, it cost \$10,000. A lot of money back then! When the artist died in 1909, the work was valued at just \$300. In 1980 the painting resurfaced. It was "discovered"

*continued on page 79*

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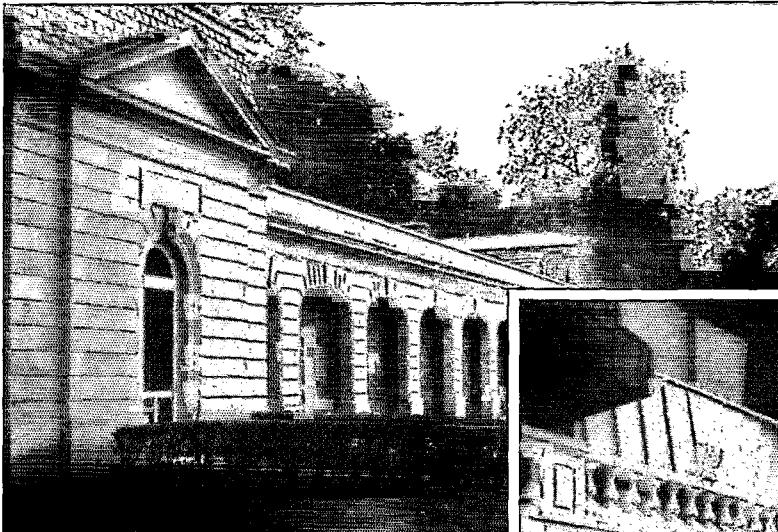
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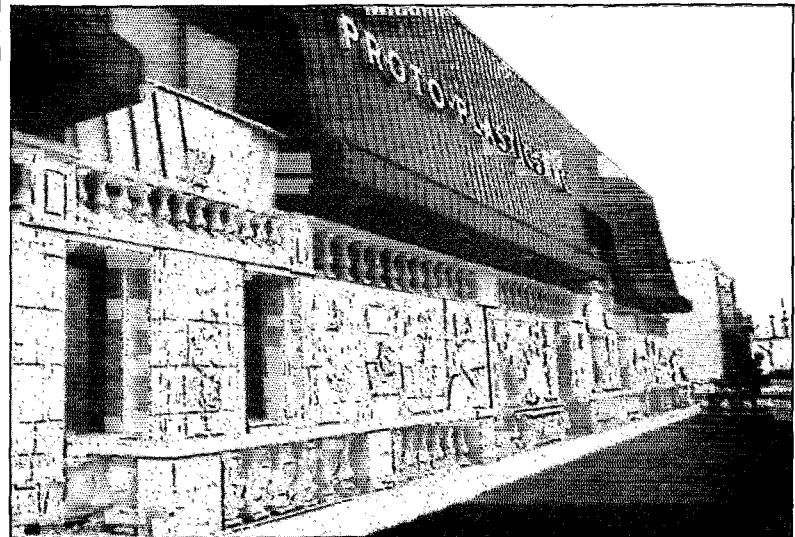
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Original keystone at Rose Terrace.



PHOTOS BY DALE NORTHUP

Keystone, balustrade and stone carvings from Rose Terrace on facade of manufacturing company in Troy.

## Dismantling an Estate

### *After the auction, where does it all go?*

Some might consider it disrespectful, mounting the keystone, balustrade and stone carvings from a fine old mansion such as Rose Terrace onto the facade of a plastic moulding and try-out plant, but Joseph Bianco, owner of Proto Plastics, Inc. in Troy, Michigan, has succeeded in preserving the limestone sculptures commissioned by Anna Thomson Dodge in the 1930s. They were sold at auction in 1976, along with all the other structural antiques (fireplace mantles, staircases, columns, windows, doors, panelled walls, ceilings, floors) that were left after the art, furnishings and personal effects of Mrs. Dodge were dispersed to the four points of the compass.

Whole rooms from Rose Terrace have been reconstructed, full size and true to life, throughout the metropolitan-Detroit area, including those in a Bloomfield Hills residence. The owner added a new wing to his house in order to reconstruct the library and men's bar room he purchased. Another resident of the same city, who bought sixty of the doors from Rose Terrace (com-

plete with their gilt-bronze hardware) has incorporated thirty of them into the construction of his new home.

There are little bits of Grosse Pointe all over the world. A home in Dallas, Texas now boasts Rose Terrace's dining room, ladies' vanity room and master bedroom, and the grand staircase from the mansion — a huge marble masterpiece — was shipped to Brazil, South America.

Sometimes the relocated rooms, or bits and pieces of relocated Grosse Pointe mansion, look fine in their reincarnations, and other times they appear out of context. But they are being preserved, unlike the beautiful English boxwood hedge that was also sold. That boxwood hedge was one hundred and fifty years old when Mrs. Dodge imported it from England in the first quarter of the century. The day after it was auctioned, the auctioneers gaped in astonishment to discover that it had been sheared off at ground level! The new owner had purchased it to use the wood for carving.

Lynne Guitar

*continued from page 77*

in a down-at-the-heels boys' boarding school in London, England that had to either raise operating money or close down. In the intervening seventy years, Remington's works had appreciated quite a bit. "Icebergs" was sold for \$2.75 million by Sotheby Parke Bernet, New York, setting a world record for an American painting. But that's not the end of the story. Stalker and Boos read about the record-breaking sale and recognized the painting as a larger version of one they'd appraised for a Bloomfield Hills family, distant relatives of the artist. Remington had created a seven-by-eleven-inch painting while tossing in Labrador's icy seas in a rowboat, then used it as a model to create the wall-sized version in the comfort of his New York studio. The real

*continued on page 130*

## Christ Church Antiques Show

Some people drive hundreds of miles in a weekend just to visit a few antiques shops, but smart Grosse Pointers know that at the end of each May they can view the wares of nearly forty of the finest antiques dealers in the region, all under one roof, at the Christ Church Antiques Show. The invited dealers are from all over Michigan, including Harbor Springs and Charlevoix, and from as far away as New York, Ohio, Pennsylvania and Illinois. They offer a quality mix of British and American furniture, country collectibles, glass, porcelain and china, Oriental antiques, silver, jewelry, rare old prints, quilts, linens, antique toys, and more. "The dealers put away specially selected merchandise," says Wendy Jennings, co-chairwoman with Susie McMillan of the annual event, "saving it all year just for this show." Also available for sale are books on collecting antiques, and plants and herbs. The Angel Cafe, in the undercroft of the church, is a superb spot to rest weary feet and brag about special finds, while enjoying a luscious lunch or authentic British tea, complete with scones and fruit bread. During tea time, Sharon Snyder conducts lecture tours of the church and its impressive stained glass windows.

The Christ Church Antiques Show is a continuation of the fundraising idea begun by University Liggett School in the mid-Sixties. "That was a beautiful show," says Susie McMillan, "but it became very 'pricey' and stopped running in 1979. When Christ Church picked up on the idea in 1985, we agreed to show antiques and collectibles that were of good quality, but that people could afford."

Proceeds from the sale benefit the internationally-renowned Christ Church Choir. The choir members, and their parents, work hard all year to make the show a success. "The minister's only job is to pray for nice weather," says McMillan. "The first year, he did too good a job!" Despite summer-like weather, more than one thousand eager buyers were tempted more by antiquing than by picnicking or sailing, and the number grows every year.

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# Moving Ahead to a Time Gone By

*One Grosse Pointe couple realize their dream of owning a country inn.*



The blue waters of Little Traverse Bay sparkle in the sunshine. Narrow, winding streets are speckled with the gently moving shadows of tall elms, touched with the green of delicate buds. Vivid yellow daffodils and pink tulips trim lush green lawns rising to turn-of-the-century homes, where the white lines of gingerbread detail stand out against soft pastel siding.

A few cars move along the road and turn into drives as workers begin preparation for summer in northern Michigan. Sounds of happy laughter will come later, when school is out and children return to outdoor games. Stillness hangs heavy, but the gentle sounds of flute and oboe wafting from open windows will come with young students in the music school. Adults in their summer best will meet friends and stroll leisurely to the Chautauqua series in the auditorium.

This is Bay View, carved out of the wilderness above Petoskey in 1875 as a retreat for revival meetings and spiritual refreshment. That spirit lives on in a tightly-knit community of longtime residents from across the country.

High on a bluff, almost hidden in the trees, the four-story Terrace Inn stands tall. It is time to remove the plywood from the windows and carry heavy,

white rocking chairs back to the expansive front porch that offers a broad view across historic Bay View.

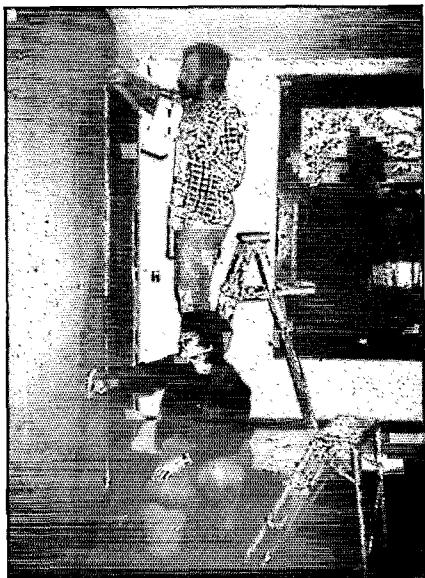
Inside, the lobby's rich pine panelling will sparkle again with an application of oil soap. A little bleach and starch will freshen the priscilla curtains that frame soaring windows. A dust rag will remove remnants of the long winter from the gramaphone that stands along one wall and the upright piano that will bring music back to the room.

The treadle sewing machine in the corner recalls another time, reflected in the cranberry glass oil lamp on the mantle and in the picture cards that fit the stereopticon resting among old books on a nearby shelf. Logs must be brought in for fires that will warm visitors.

A massive, antique sideboard in the dining room awaits broiled Lake Michigan whitefish and homemade soup, specialties of the house. A double-crank coffee grinder helps recall the aroma of the steaming, rich brew that accompanies the complimentary continental breakfast. It won't be long before the soft earthtone print tablecloths will be covered by beige plates ringed in red and fresh vegetables served in carnivalware glass.

The calendar says it is 1986, but

by ROBERT BUTTON



Above: The dining room, Terrace Inn.  
Left: The McClows at work.

Roger and Suzanne McClow are moving ahead to a time gone by.

It has taken nearly twenty years for the McClows to go back to a place only five hours from their home in Grosse Pointe. And it will take several more years to bring 1910 comfortably into the 1980s.

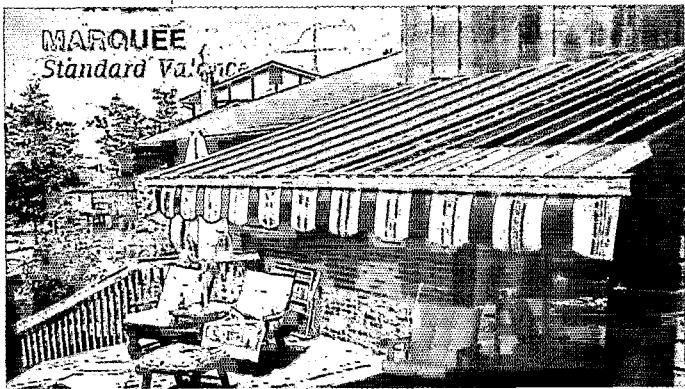
The McClows' dream had its genesis back in 1968. Roger, still an undergraduate at the University of Michigan, was passing through Hardin, Montana, on his way to

California for his sister's wedding. He overheard a woman talking about her son's experiences as an extra during the filming of *Little Big Man* at the nearby site of Custer's last stand. Fascinated by the history of the area, he put down four dollars for a night in an old local hotel and began a love affair with vintage country inns.

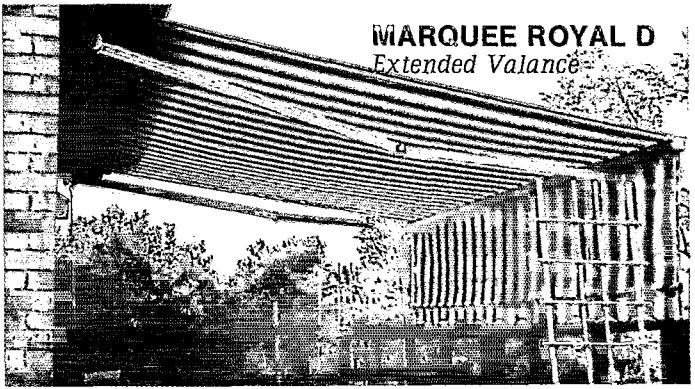
Following graduation in 1969 and a trip to Europe in 1970, he sensed a growing passion for great old places time had passed by. "Europe was heaven for me," McClow said.

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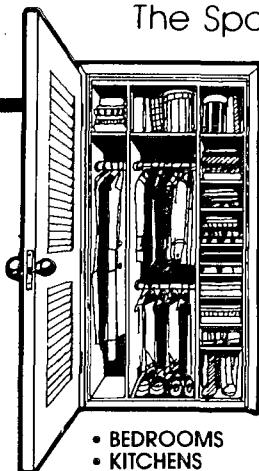
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## REAL ESTATE

"In England — on the square of almost every town — there is a choice of old hotels. I stayed in some built in the 1600s, where Prince Charlie had stayed on his way back to Scotland to rally his troops. They are not museum pieces or tourist centers; they have simply been the nicest hotels in town for three hundred years."

He contrasted that with his hometown of Ithaca, which once had five hotels, each for different clientele. McClow said many old hotels in Michigan were important as centers for political wheeling and dealing. But gradually they were replaced by highway motels for high-speed travellers. Many small-town hotels became seedy havens for old folks, drawing visitors only for big chicken dinners on Sundays.

McClow's enthusiasm led him back to school to study architecture at Lawrence Institute of Technology, but he found that he spent all his time on parking lots and rectangular boxes.

He and Suzanne Posler bought a HUD house in Highland Park while he was in law school at Wayne State University. A neighbour helped with the electrical wiring, and by the time McClow got his law degree in 1976, they had learned renovation by trial and error, doing the plastering and painting themselves.

Following a trip to Vermont in 1980, McClow started talking to associates in his law office about his dream of owning a country inn. A friend saw an ad in the Wall Street Journal for a national real estate broker called Country Inns Unlimited.

He wrote, and the company periodically sent information on inns available in New England. McClow never responded, and the company started sending listings from other areas.

Meanwhile, on a trip to Bad Axe, McClow saw a place in Romeo. He was interested because of the possibility of maintaining his law practice in Southfield while commuting from Romeo. But he didn't think the place had enough rooms, and there were lots of grounds that needed care. It had potential, but the opportunity slid by.

He was also interested for a while in a place on Harsens Island. It was big — fifty rooms — but the shipping channel had passed it by, the facilities were badly deteriorated, and he was concerned that the clientele would be limited to boaters.

Then the mail brought a listing of country inns available in the Midwest. The Terrace Inn, in Bay View, between Petoskey and Harbor Springs, stood out. McClow said, "I looked at the card and said to Suzanne, 'I've never heard of this place before; it looks terrific.' We sent away for materials, and I talked to my brother Jack, who worked in Atlanta for a chain of hotels.

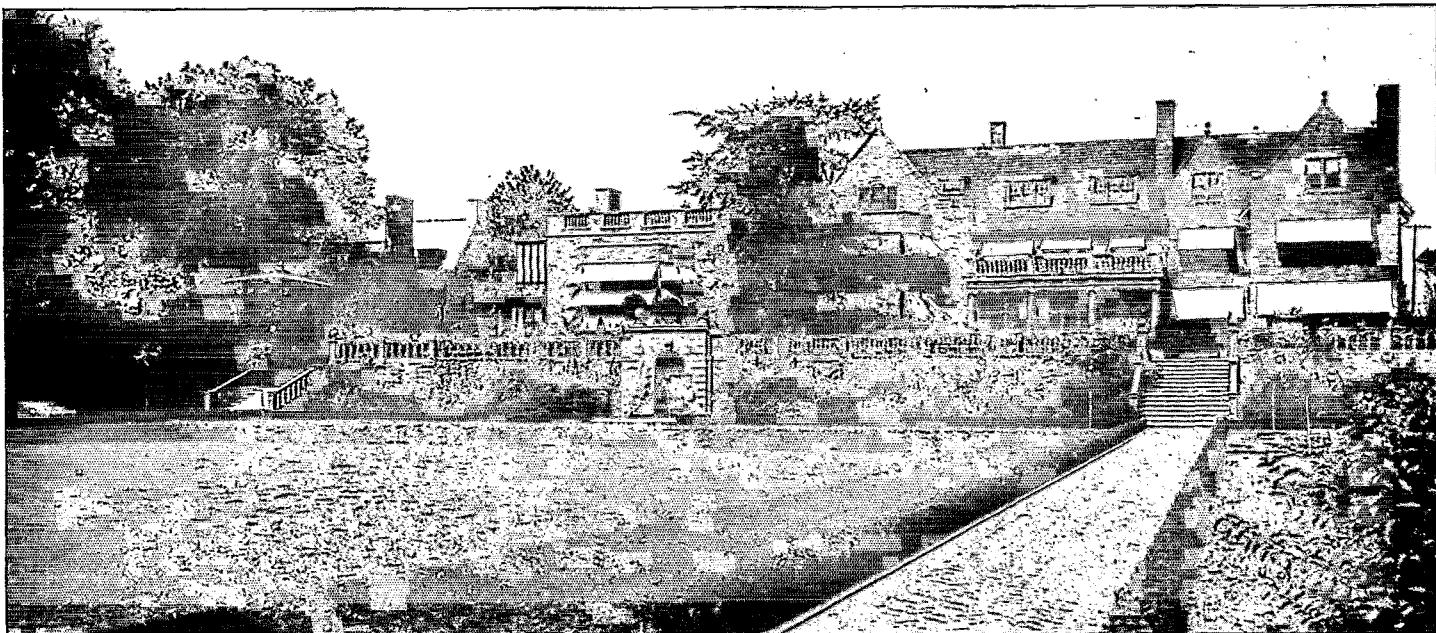
"We got the information, and it was pretty interesting. But I couldn't get anyone (in the broker's office) to talk to me. I called another broker in Harbor Springs, and he'd never heard of the place. In November 1984, I was ready to go up to look at it when the broker called and said they'd accepted another offer.

"When I got a letter in January that the deal had fallen through and the Terrace Inn was back on the market, I called my brother again. He thought the possibility of coming up to Michigan to manage this place sounded exciting. Then I hopped in the car and went up to see it."

*continued on page 140*

# The Grosse Pointe of Albert Kahn

*A famous architect leaves a bittersweet legacy.*



The original Rose Terrace home of Anna Thomson and Horace Dodge, Sr., designed by Kahn in 1910, leveled circa 1934.  
PHOTO COURTESY OF MANNING BROS.

There are million dollar homes on Carmel Lane off Lake Shore Road in Grosse Pointe Farms, but only one mansion.

It's not hard to spot. Stone lions guard the entrance to the terrace of the impressive twenty-eight room Georgian white stucco residence with its Doric colonnade and fancy French doors. Its five-story chimneys tower over the other homes in the neighbourhood. This is a mansion right out of classic literature. Jay Gatsby would have felt at home here.

Like the estates in *Jane Eyre*, this mansion even bears a lilting name — Elsinore. It was built in 1912 by the late famed architect Albert Kahn for Philip H. McMillan, a director of the Packard Motor Car Company. This was a time when Grosse Pointe was no longer considered "out in the country" and Lake Shore Road was sometimes referred to as "Gasoline Alley," because of the wealth pouring into the area from the newly rich automakers.

But Elsinore is more than just a local relic from a grander time. It is part of the generous Grosse Pointe legacy of Kahn, Detroit's premier architect, who made his reputation building factories and who changed the face of the Motor City with such works as the Fisher Building, General Motors Headquarters and the Ford Motor Company's Rouge Plant.

Although there were no factories to build in the Grosse Pointes, Kahn left an indelible imprint here by building both the modest and the monumental, from the Edsel and Eleanor Ford estate to the simpler Vernier School and Grosse Pointe Shores Municipal Hall. His legacy takes a bittersweet turn, however, because while the municipal hall, the school, the Ford estate and Elsinore have survived, along with a few others, at least half a dozen of Kahn's major works in this area have been destroyed.

The destruction can be traced back to the Depression. The original Rose Terrace home of Anna Thomson and

by ANITA PYZIK LIENERT

Horace Dodge, Sr., a red sandstone mansion with a green tile roof, designed by Kahn in 1910, was leveled after Mrs. Dodge remarried and built a new Rose Terrace in 1934 on neighbouring property in Grosse Pointe Farms. It continued into 1985, when the Charles M. Swift mansion, built in 1903 by the architect, was torn down.

The Swift mansion, at 17840 East Jefferson, a Tudor-style, twenty-eight room, three-story gray stone residence, later owned by Horace Dodge, Jr., and, most recently, by his daughter, Anna Ray Ranger, was said to be the last big estate left in the City of Grosse Pointe. A developer plans to create a subdivision on the 7.6-acre lakefront estate adjoining what is now the Rose Terrace subdivision.

Grosse Pointer W. Hawkins Ferry, noted architectural historian and author of *The Legacy of Albert Kahn and The Buildings of Detroit*, says the destruction of Kahn's work is "a phenomenon of Grosse Pointe more than other places."

He explains: "The houses were too big and couldn't be maintained. More

have survived outside of Grosse Pointe. In Grosse Pointe, the houses were built larger than other places because of the scale of living. Because of taxes and the inability to get domestic help, people couldn't maintain the homes."

Those who do try to maintain the homes, like the current owners of *Elsinore*, Alfred and Maria Provenzano, often find themselves caught up in something which halfway resembles an archaeological dig or the plot of Steven Spielberg's recent movie "The Money Pit," about a couple struggling against great odds to renovate their dream house.

Since 1975, when they bought the mansion, the Provenzanos have spent a quarter of a million dollars for repairs and renovation. It wasn't until a year after they had moved in that they discovered they were the caretakers of a piece of the Kahn legacy.

"We didn't know it was a Kahn house at first," Mrs. Provenzano recalls. "Our attorney (the late Grosse Pointer Sebastian Buffa) gave us the Ferry book for Christmas. I was leafing through it, and I said, 'My God, that's my house!'"

The Provenzanos, who are major stockholders in Supreme Heating and Supply Company in Detroit, share the mansion with its brass elevator, eleven bathrooms and ten bedrooms with their sons Alfred Jr., 30, Rick, 17, and a cat named Charlie. Their son Mark, 28, is vice-president of Supreme Properties in Detroit and is in charge of the mansion's renovation.

"We are trying to strike a balance between modernizing and maintaining the integrity of the house," Mark Provenzano explains. For instance, the family redid one of the two bathrooms in the master suite recently for \$20,000. They retained the original floor, sink and bathtub (which still sports the bell used by the original owners to summon their valet) but added a Jacuzzi and new gray and white wall tiles in a 1930s style.

The Provenzanos also kept the quaint Western Electric intercoms from 1912, complete with yellowed labels on the bells for the houseman, garage, pantry and various maids, but added a sophisticated digital phone system which controls the home's heating system. It's an important feature, since



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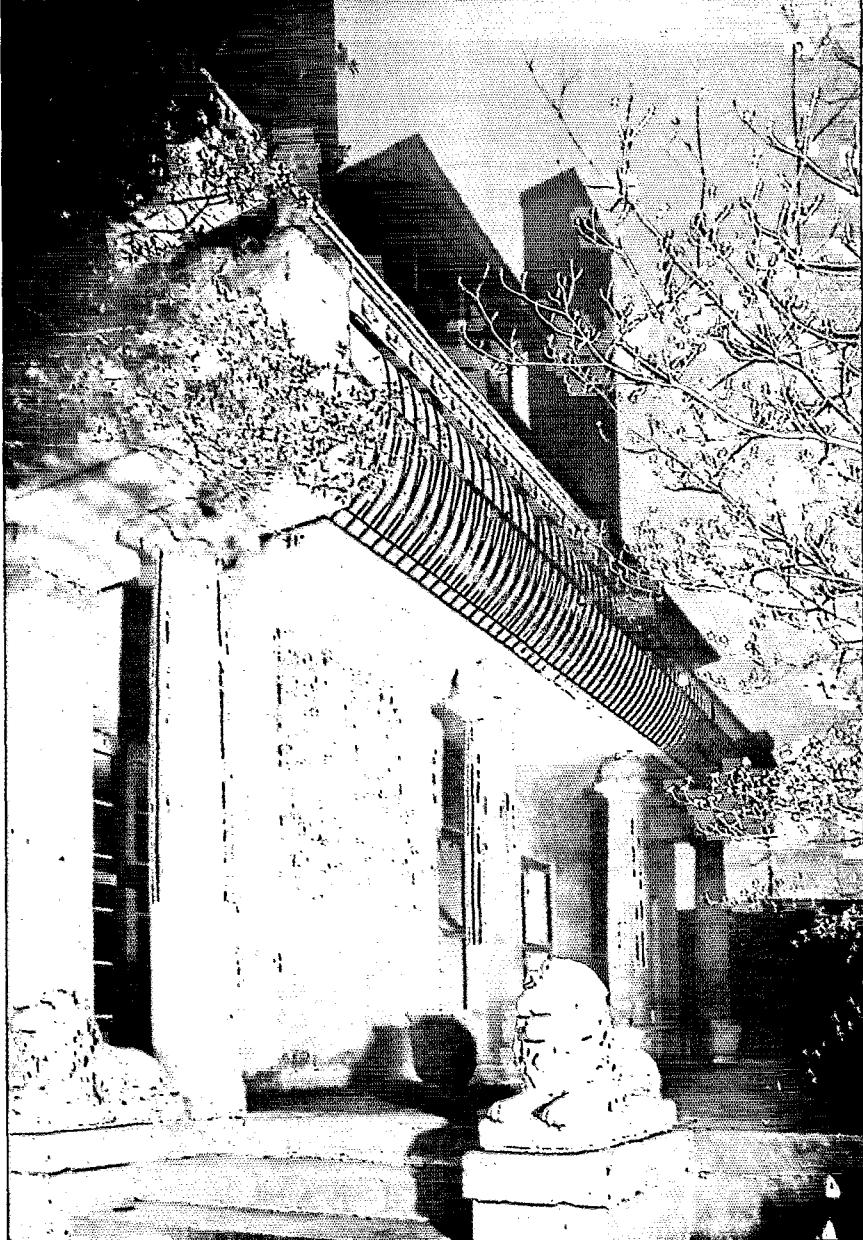
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Above: Mark Provenzano, son of the current owners of Elsinore, looks at Kahn's original blueprints.

Right: Stone lions guard Elsinore's terrace entrance, shown here at night. The mansion was built by Kahn in 1912.

PHOTOS BY ELIZABETH CARPENTER



the place costs \$6,000 a year to heat.

Kahn's signature has been found on various parts of the house, from the sewer system (recently excavated and discovered to be an individual line from the house to Lake Shore, all done in brick and mortar) to the tunnel, which has two entryways in the basement and runs around the perimeter of the house (similar to one Kahn implemented at the Ford estate).

Renovation expenses are staggering. It cost \$12,000 to recast the plaster molds of leaves, berries and scrolls in the formal dining room and paint the room in six varying shades of green. About \$45,000 was spent to sandblast the outside of the house and paint the windows, partly because workmen's ladders couldn't reach the chimneys and a special scaffold had to be handmade, taken through the residence in pieces and assembled and hung from the roof.

Provenzano says it's difficult to find craftsmen who not only know how to make the repairs, but are willing to do them. To repair plaster molds in the forty-by-eighteen-foot living room, for example, Provenzano says a repairman will have to "set up a scaffold and lay on his back like Michelangelo."

Despite the Provenzanos' efforts, Elsinore, estimated to have cost \$600,000 to build, will never be fully restored to its former glory. It used to have a Lake Shore address, but

its fourteen acres were subdivided years ago, and its view of Lake St. Clair is partially blocked by newer homes on what was once its massive front lawn. The mansion's garage now belongs to another home at the end of Carmel Lane, and the Provenzano property is limited to the house and a twenty-five-foot strip of land which runs behind it down to the lake.

Still, as Maria Provenzano lovingly runs her hand along the formal dining room's hand-carved Italian marble fireplace which Kahn had shipped from Italy, she wonders aloud how many other homes have had "every part, every detail approved by an architect like Albert Kahn?"

Kahn has been described by biographers as a man of conviction when it came to details. He even involved himself in the construction of dollhouses for his daughters, Lydia and Rosalie, not liking anything available in toy stores at the time.

Even the most modest Kahn building in the Grosse Pointes has intriguing detail. A simple, 1929 Kahn colonial on Lincoln in the City of Grosse Pointe has striking pink Pewabic tile in an upstairs bathroom and an intricate frieze around the fireplace in the living room.

The recently renovated Grosse Pointe Municipal Building at 795 Lake Shore, built in 1915 with Federalist-style arched windows, is an excellent example of Kahn's



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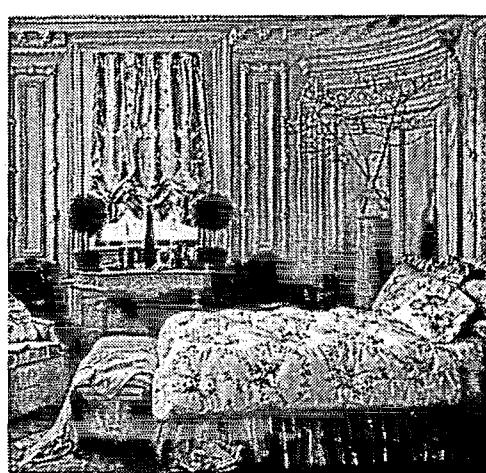
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## REAL ESTATE

work here, according to W. Hawkins Ferry. The hall was built for \$22,000 on a lot purchased from Henry Ford. "It's well designed during one of his best periods, with beautiful brick work in a period when he was modern in his approach," Ferry says.

Behind the hall is the Vernier School, which was built one year earlier and matches the design of the municipal building. The school cost \$47,589.65 to build (at four and one-half percent interest), and the detail inside the seven classrooms is classic Kahn. One room even houses a Pewabic tile fireplace graced with figures of rabbits, ducks, roosters and antelopes. The Grosse Pointe Historical Society has asked the village for permission to renovate the school and use it as the society's office.

Ferry, who is vice-president of the Historical Society, says the best surviving example of Kahn's work in the Grosse Pointes is further down Lake Shore. It is the sixty-room

### Kahn's Grosse Pointe Works

	Built
Grosse Pointe Shores Municipal Hall	1915
Charles M. Swift residence, City of Grosse Pointe	1903 (Demolished)
Horace Elgin Dodge mansion (original Rose Terrace), Grosse Pointe Farms	1912 (Demolished)
Country Club of Detroit, Grosse Pointe Farms	1905 (Demolished)
Henry B. Joy residence ( <i>Fair Acres</i> ), Grosse Pointe Farms	1908 (Demolished)
Vernier School, Grosse Pointe Shores	1914
Philip McMillan residence ( <i>Elsinore</i> ), Grosse Pointe Farms	1912
Frank and Robert Kuhn house, Grosse Pointe Farms	1914
C. Goodloe Edgar house, Grosse Pointe Shores	1915
John S. Newberry house, Grosse Pointe Farms	1915 (Demolished)
Edsel & Eleanor Ford estate, Grosse Pointe Shores	1927
Alvan Macauley house, Grosse Pointe Shores	1928 (Demolished)
626 Lincoln, City of Grosse Pointe	1929
Benjamin Tobin house ( <i>Rosecroft</i> ), City of Grosse Pointe	1912
Henry Sherrard house, Grosse Pointe Farms	1892 (Generally acknowledged to have been designed by Kahn, although positive documentation does not exist.)

Edsel and Eleanor Ford estate at Gaukler Pointe, which Kahn built in 1927.

Kahn travelled to the Cotswold district of Worcestershire, England, in preparation for the building of the estate at 1100 Lake Shore, taking photographs and making sketches of every detail of construction.

Kahn's daughter Rosalie Kahn Butzel of West Bloomfield was a teenager at the time of the Ford estate construction and recalls that her father kept close track of every detail on mansions like the Ford estate. "He knew every detail of the houses," she says. "He kept very close track of them, even to the intricate designs in the plaster ceilings."

"Throughout his lifetime," she continues, "he brought his work home almost every night. As a small child, I could go into his den and he wouldn't know I was there, he concentrated so hard. It was his nourishment and his breath of life."

Still, Kahn found time to strike up a friendship with the Fords and even took his family to tea once with the automakers. "Mr. and Mrs. Ford were as interested in the detail of their home as my father was, so they made a great team, working closely and enthusiastically together," says Mrs. Butzel.

As a team, Kahn and the Fords selected stones for the roof of the estate and faced the sixty-room residence with Briar Hill sandstone. Expert British workmen were brought over to split the stones and lay them on the roof in the authentic Cotswold manner. A stairway of weathered oak, huge fireplaces, panelling and other materials were brought over from England and painstakingly reassembled.



The John S. Newberry mansion was designed by Kahn in 1915; it has since been demolished. PHOTO COURTESY OF MANNING BROS.

The result is a vast, yet rustic, creation, which cost more than three million dollars to build.

After Ford died at age 49 in 1943, Mrs. Ford put the estate up for sale at a modest \$500,000. A sales brochure

*continued on page 137*

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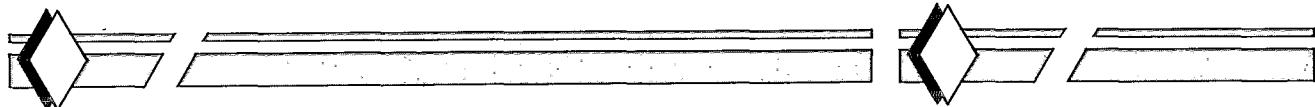
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# The Neighbourly Thing To Do

*With increasing frequency, block parties are cementing Grosse Pointe neighbourhoods.*



There's a party going on down the street, and if you listen carefully, you can hear the sounds of Grosse Pointers celebrating each other. Caring and sharing is evident in the Pointes where value is placed on close ties with one's neighbours.

A 1932 Essex sedan rolls leisurely down Whittier Street in Grosse Pointe Park. The car blends in easily with the eight blocks of vintage homes that comprise the Audubon-Whittier Property Owners Association, which was organized in 1941. The name may sound formal; certainly its structure is.

Each street has its own captain who is responsible for keeping the Board of Directors apprised of new neighbours or deaths on the block. Each resident is automatically a member of the Association and is expected to ante up \$20 yearly for dues.

For the last ten years, the Grosse Pointe Hunt Club has played host to the residents' annual meeting. But wait. Does this sound a bit stuffed shirt?

Just ask Don Berschbach, the group's sustaining secretary and twice-former president, if a party follows the meeting.

"Well, we interrupt the party for business," laughs Don, who describes

himself as "a guy who just lives the Association."

Between seventy-five and one hundred and twenty residents arrive on the second Wednesday in June to enjoy a smorgasbord, open bar, guest speaker — and the meeting.

The cordial atmosphere originated with two late founding members, George Mehling and George Johnson. Berschbach recalls that Johnson's white-pillared, two-story home on Whittier was the site of picnics every August. Others remember his opulent Christmas displays, such as Santa astride a rocket.

That same fellowship continues today. New neighbours on Audubon and Whittier between Jefferson and Kercheval receive the Association's welcome, along with a printed directory and automatic membership. Blocks are encouraged to host different activities, such as the Christmas Walk that Berschbach and his wife initiated ten years ago. Couples visit six or seven seasonally decorated homes for a thirty-minute stay, complete with refreshments, then continue to the next stop, until concluding at the "sponsor" home.



A polarity of residential styles strikes the first-time visitor to Grosse Pointe Farms' Mary Street-Lakeview vicinity. Long-standing frame houses abut low-lying brick ranches, and wide open spaces are broken by clumps of thick foliage.

The houses on Mary Street are highlighted by a unique contemporary corner home of rustic wood and sharply contrasting angles. The foundation of this modern design is an old farmhouse formerly occupied by a family who still resides in the neighbourhood.

The block party, which began in 1984, is a collective neighbourhood idea. Socializing has become a staple each Labor Day weekend for fifty to sixty celebrants.

A potluck meal is served in the cordoned street following the party's commencement. Activities, including children's games, bike decorating and conversation, continue until late in the evening.

"It's fun to just be together and to let the little kids play in the street once a year," comments Emily Boley, a four-year Mary Street veteran. Mrs. Boley and her husband, Reverend Robert Boley, pastor of the Farms' United Methodist Church, find neighbour-

by CHERYL RILLY & WENDY CLEM

hood partygoers congregated in front of their home during each event.

"People from surrounding streets also attend," adds Mrs. Boley. The attraction is due, no doubt, to the lure of happy chatter, drifting strains of music and the sounds of active children bringing a conclusion to summer's hasty season.



Within walking distance of the lake, the Shores' Colonial Road is a narrow ribbon drive bordered on both sides by Tudor, Colonial and Cape Cod homes. Lawns bank upward through diversely landscaped yards of close proximity, reminiscent of nestling European villages.

In this setting residents have joined together for the last three years for outdoor cocktail parties or picnics at the park.

A residential turnover in the last five years has resulted in fewer children on the block, explains one neighbourhood spokesperson, which has, in turn, lessened the interaction among adults. Block gatherings provide the opportunity of meeting one another and becoming acquainted. The children aren't left out, either. In fact, coteries such as last fall's cocktail party include the junior socialites.

Last year's party was treated with indifference by Mother Nature. "It absolutely poured," says one resident. But scouting preparedness saved the day. Readied garage space for snacking and socializing ensured that not even spirits were dampeden.



"It's definitely a come-and-stay awhile neighbourhood." Helen Leonard's response accurately describes the inveterate multi-chimneyed homes that line the 900 Balfour block with warm and eclectic opulence. The atmosphere invites you to linger.

Summer gatherings aren't planned regularly, but they do happen. Pot-luck picnics at Patterson Park or backyard get-togethers are held "just to keep in touch with one another."

That feeling transcends summer.

## Thinking About Throwing a Party?

The fun starts with a few requirements from your City Hall and Police Department. Remember to include all pertinent information, such as date, time, street names and the number of people expected to attend.

**Grosse Pointe:** Residents should send a letter to Bruce Kennedy, Public Safety Director, 17145 Maumee Road. Your request will be reviewed and recommended to Thomas Kressbach, City Manager.

**Grosse Pointe Shores:** A letter requesting permission should be sent to both Joseph Vitale, Public Safety Director, and Michael Kenyon, the Village Manager, 795 Lake Shore Road.

**Grosse Pointe Park:** City Manager John Crawford is the person to contact in the Park (15115 E. Jefferson),

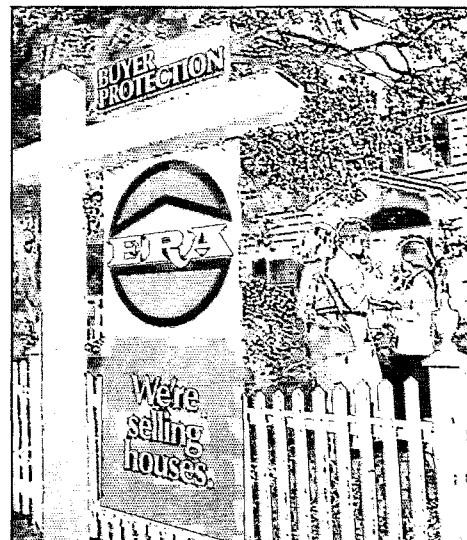
so that proper safety precautions can be taken.

**Grosse Pointe Farms:** Application for a police permit should be sent two weeks in advance to 90 Kerby Road. The police will notify the neighbourhood representative when they will deliver and pick up the proper barricades.

**Grosse Pointe Woods:** A minimum of fifty-one percent of your neighbours must sign a petition agreeing to the party. That petition is presented to Public Safety Director Jack Patterson, 20025 Mack Avenue, and the necessary forms filled out.

Your City Hall and Police Department must be informed of your plans in order to ensure the travel routes of emergency vehicles and the safety of your neighbours.

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Seven years ago, to beat the winter doldrums, a card party was initiated, says Helen, "so that on cold nights we wouldn't have to drive anywhere." Through the years, pinochle-playing couples have been replaced. The last couple, she intimates, "was replaced with 'foreigners' from Pemberton (a nearby street)."

New and old neighbours are treated with like accord. When previous residents visited from a new home in California, they were eager to see old friends. A Sunday evening coffee was quickly organized to renew acquaintances.

Neighbours also keep an eye out for new residents. Helen tells the story of the family who moved in across the street. The number of cars in the driveway gave the appearance of bustling activity, and Helen rushed over with a freshly-baked peach pie. "No one was home," she recalls. "They just had a lot of cars."



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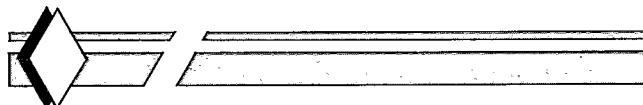
The most formal activity throughout Grosse Pointe Park is the annual Fourth of July Parade sponsored by the Civic Association.

"If there's a time when you get the feeling of a small-town community, that's the day," says Helen.

Nancy Duffy, Association President, agrees. The entire town is invited to participate, and many accept the invitation enthusiastically. Children dress in costume and decorate pets and bikes. Blocks are encouraged to construct homemade floats and do so creatively. One block marches beside a rowboat-turned-Viking-ship. Another group builds its version of the Statue of Liberty.

Fire engines head the parade which begins at Pierce Middle School, crosses Jefferson to Trombly School and continues to Patterson Park where the festivities begin.

Patriotic speeches emphasizing the importance of the Fourth of July are a must, as are picnic lunches, three-legged races, and rolling peanuts for prizes. Antique cars queue up as a yearly favourite with children and adults alike. The Detroit police helicopter drops in for a visit, and this year power boat races and the harmonized warbling of the Sweet Adelines will be added attractions.



When Robert Frost penned "good fences make good neighbours," he obviously didn't have the residents of Grosse Pointe Woods' Ridgemont Street in mind.

"Everybody watches out for each other," says Caren Ruttan, organizer of the annual block party, now in its ninth year. Along with her husband, Harold, Caren was instrumental in implementing Ridgemont's Neighbourhood Watch Program, which has evolved into a yearly party centered at the Ruttan home.

"It's a wonderful way for families to get together," she says. "The kids really look forward to it. They know from a very young age that this happens every year — like a family reunion."

August is the targeted month for Ridgemont's party,

## REAL ESTATE

so that harvested corn supplements the potluck meal. A diversified feast of Mexican dishes, quiche, pizza and dozens of other dishes await buffet picnickers.

For the residents, who include retirees, twenty-one children under the age of 10, and a veterinarian and electrician who maintain a neighbourly "on-call" status, the festivities begin in the late afternoon. Neighbours joined by curious relatives and homesick friends who return just for the day enjoy one another's company into the wee hours of the morning.

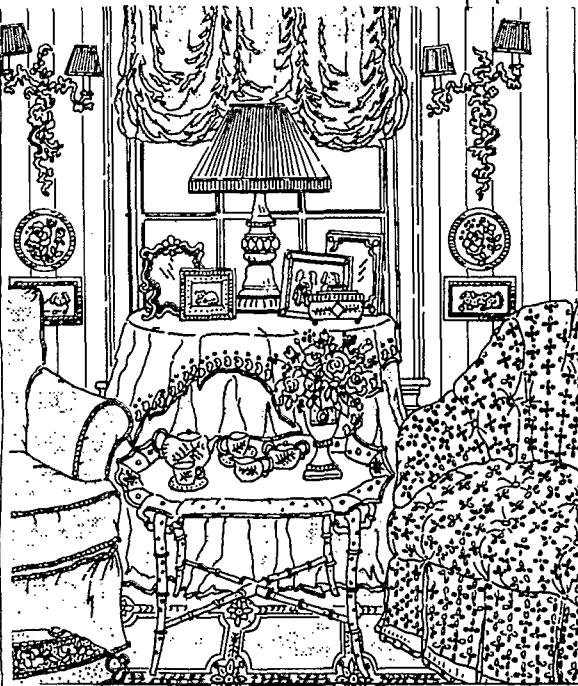
Egg and balloon tosses, basketball games, dancing and an occasional neighbour disguised in clown white or strumming a guitar in a rock band enliven the hours in between. The highlight of the party occurs just before the meal is served. The presentation of a play that is written and performed by the children is sometimes interrupted by dinner, only to continue afterwards.

Caren sums up the feeling of Grosse Pointe's residents best.

"We love this neighbourhood," she says. "You could not get better neighbours. That's why we live here." ◇

*Cheryl Rilly and Wendy Clem have written for Woman's Day magazine. They are in the process of opening their own feature syndicate.*

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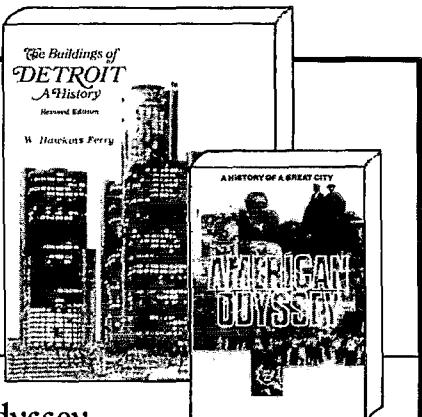


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# Current and Future Construction in the Pointes

*There's more to local building activity than meets the eye.*

Tracking down a rumour that McKinley Place in Grosse Pointe Farms was the oldest subdivision in the Pointes, HERITAGE called John A. DeFoe, Public Service Director for the Farms. Looking through the plats, he found that while McKinley Place was indeed an early subdivision (1907), there were records dating back to June 14, 1888, for the Charles G. Moran subdivision on Lakeview Avenue. "That was before Kercheval went through," said DeFoe, and added that the Moran subdivision was later expanded to a total of fifty-nine lots.

What a developer wouldn't give today for fifty-nine vacant lots!

Bounded on the south by Detroit, on the west by Harper Woods, and on the north by St. Clair Shores, the Grosse Pointes must, alas, look inward for lots on which to build new homes instead of outward like Detroit's western suburbs. New residential construction takes place helter-skelter on "second" lots throughout the community. These lots have remained vacant over the years and come up for sale on occasion because the owners need the money, or because they don't want to

continue mowing the extra expanse of lawn, or for sundry other reasons.

There's a new home going up on a second lot on St. Clair in the City, and on Audubon, Balfour and Harvard in the Park. The latter is at the rear of the John Axe property, where the pool used to be. Jim Ellison, Director of Public Service for the Park, also mentioned that a new home on Kensington was just sold, and a house on Wayburn is being torn down to make way for a new one. Only one house, at Thorntree and Morningside, is

*continued on page 94*

by LYNNE GUITAR

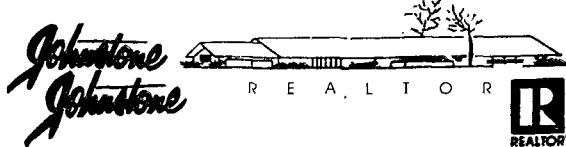


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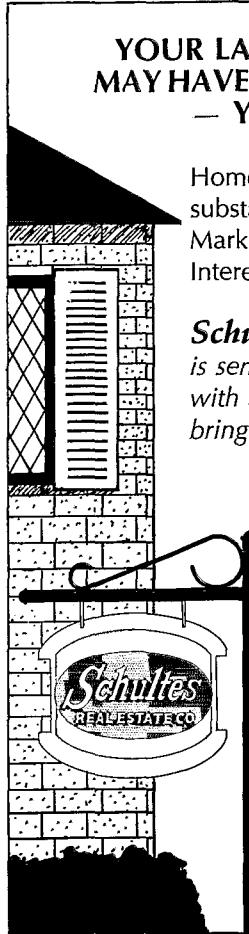
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# What's So Great About Digging in the Dirt?

*Musings on the nature of the gardening experience.*

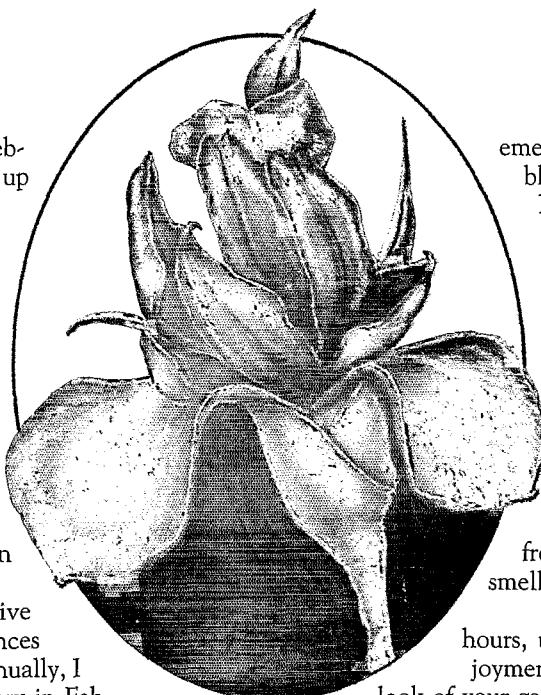
The fever begins with the February thaw. When the ice breaks up on the river and deceitful warm breezes promise summer, I am overpowered by the urge to get at the earth, to work it and smell it and make it produce. The variegated greens of a kitchen garden inhabit my mind, and the riotous colours and extravagant scents of flowers attack my senses. "There is definitely something very wrong with you, Mom," express my concerned children. "Get on the reality train — this is winter!"

Attempts to act out my primitive urges to plant result in sidelong glances shared among my housemates. Annually, I long for the Belle Isle Conservatory in February. The cool beauty of the flower house satisfies my desire for colour; the hot, glaring sunlight in the cactus house provides the humid atmosphere that eludes me; the chirping of the birds who winter in the tropical house and flit from palm tree to palm tree remind me that summer will come again. I search for the heavy scent of gardenia plants, and am delighted when their aroma leads me to the clustered grouping of my favourites.

Hours are spent with the Burpee catalogue, which arrives in early January. Lists are drawn and redrawn, the garden is plotted and plotted again. Finally the order is dropped in the mail, another satisfying rite performed.

One year I planted peas during the February thaw, alongside the house where the frost was not to be feared. My breath a geyser of steam on the cold mid-winter air, I turned over the rich earth, laid out the rows, popped in the seeds and covered them. My family watched from a bedroom window, hot chocolates in hand, roaring with laughter at my folly. Undaunted, I smiled back at them sweetly and waved. The pleasure was all mine.

Those delicate peas, which wither in summer's heat,



emerged at the tail end of spring, white blossoms ample reward for my efforts. No one at my dinner table ridiculed the sweet tenderness of those translucent pods; the subject of my personal eccentricities was temporarily set aside.

What is so great about digging in the dirt, my kids want to know. How can I explain it to them? It's the joy of kneeling in the verdant grass on a day when the sun provides a clean, clear light and the spring breeze refreshes your soul; it's the warm, moist smell of the earth as you turn it over, its deep, rich colour lasting only a few hours, until the air dries it out. It's the enjoyment of planning and plotting the final look of your garden in your mind's eye. It's the excitement of seeing seeds you have sown spring to life in orderly rows. It's the uncommon beauty of a kitchen garden with its many lush shades of green dispersed among the rows, for each plant has its own hue, and the collective effect is a breathtaking work of art.

When you garden, you become a part of nature; you learn to appreciate the earth, the sun, the wind, the rain. You hear the chatter of birds and squirrels, and bunnies become so familiar with your presence that they hop across the lawn an arm's length away. And while your hands work and your senses are filled, your mind is free to journey where it will. Many answers appear in the garden, many burdens are lifted. It's easier to find God when you get back to the basics.

Just as life is a journey and not a destination, so gardening is an effort which reaps pleasure in and of itself. Its enjoyment is not easily communicated to others, but I continue to try.

This year my kids bought me a T-shirt on sale at the nursery that reads: GARDENERS DO IT IN THE YARD. Maybe they're finally getting the point. ◇

ILLUSTRATION BY DENISE ZEIDLER

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## CURRENT AND FUTURE CONSTRUCTION

*continued from page 92*

under construction in the Woods, according to Building Inspector Earl Wakely; and Fred MacWhirter, Head of the Building Department for the Shores, noted that four new houses are going up: two in the Fontana Yacht Club subdivision (Woodland Shore), one on a lot cleared when an existing home was demolished at 915 Lake Shore Road, and one on a vacant second lot at Lake Shore and Renaud. In the Woods, only two licenses for new homes have been issued this year. "It's much slower than in the past," said DeFoe. Prices for most of these new homes being built hover at the \$200,000 mark, with a few edging up to \$475,000 in the Shores.

Second lots don't come up for sale as often as potential buyers wish, but perhaps one day in the future there will be more of them available. "The Council turned down a petition to build a home at Maumee and Washington because it would be too close to existing homes," said Bob Ven, Building Inspector for the City. "Right now, lots must have one hundred feet of footage to conform to building codes, but in future the Council may give a variance on lot footage so the smaller lots, the sixty-foot lots, can be built on."

In recent years, amidst horrendous hue and cry, most of the new residential building sites in the Pointes have been made available by demolishing grand old mansions along Lake Shore Road and Jefferson Avenue. That's what has happened to Rose Terrace, the Ranger Estate, the old Sheldon Estate, Henry Ford II's home, and more. "Not many of the old houses are left," said Fred MacWhirter, "and what ones there are have already subdivided the front halves of the lots, and homes are already built there."

The new home sites at Rose Terrace are sold out, and there are only three left at The Sycamores and four at Briarwood Place (Sheldon Estate). If you have your heart set on a new Grosse Pointe home near the lake, you'd do best to look into the available sites at Windemere Place (Henry Ford II's former home at 457 Lake Shore Road) or at The Dodge Place (the old Ranger Estate on Jefferson in the City).

Windemere Place is a new-concept community being built and marketed by Russell Homes, Inc. The developer is 457 Lakeshore Ltd. It consists of eighteen elegant, new-style

"cluster" homes. "Windemere is a controlled community of residential units combining the benefits of real property ownership with those of luxurious condominium living," explained Richard E. Russell. Those luxurious benefits include an extensive security program, exterior home and grounds maintenance, pool privileges and a share in the exquisitely landscaped common grounds.

The homes are tastefully designed red-brown brick with gray roofs, taupe trim and tall, arched windows. The four styles available range from a 2,600-square-foot ranch to a 3,400-square-foot, two-story chateau. Deluxe entry foyers, fireplaces, libraries, walk-in closets, built-in security systems, and attached two-car garages are among the deluxe features. "In Grosse Pointe, home buyers don't necessarily want big houses so much as quality," said Russell. The \$330,000 to \$390,000 price includes landscaping, sod and sprinkler system.

Four of the eighteen home sites at Windemere Place had already been sold when HERITAGE interviewed Russell in May, but there are plenty still available.

Construction has not yet begun at The Dodge Place, but Christopher Blake of The Blake Company expects to begin the first nine houses in July of this year. "Hopefully, by year's end, the first occupants can move in," he said. "And, contrary to rumour, The Dodge Place is not sold out. Three of the proposed eighteen homes are sold, and there are seven other solid prospects, but we still have units for sale."

Homes at The Dodge Place will be traditional one-and-one-half and two-story Georgian, New England and Country French colonials, but the developer will control the lot and designs to maintain the integrity of the community. Priced from \$300,000 to \$750,000 (for the three sites on the lake), all homes will feature floor-to-ceiling windows, vaulted ceilings, large functional bathrooms, a large informal room (family room or great room) and smaller formal room (typically a library), and a big open kitchen with lots of light. "You can't put enough emphasis on the kitchens," Blake stressed. "The kitchen's the most important room in the house, the room where people gather even at formal parties, where you wouldn't expect it to be

*continued on page 113*

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# Building a Playhouse

Everyone needs a place of his or her own. For kids, there's no better private spot than a playhouse. Here, they can hold club meetings, rule a mythical kingdom, launch an adventure, trade secrets. And they never have to make their beds or pick up their rooms.

Playhouses can be simple, makeshift hideaways or elaborately designed constructions. Here's one that falls nicely in the middle (estimated cost is \$460).

## Building Supplies

- 4 2"x4"x8' (#2 & better) treated ponderosa pine
- 4 2"x4"x8' (#2 & better) studs
- 26 2"x4"x6' (#2 & better) studs (cut from 13 12' lengths)
- 8 4'x8"x5/8" T1-11 (outside walls)
- 5 playhouse trusses
- 1 2'8"x6'8" prehung door (this will need to be cut down)
- 3 4'x8"x1/2" CDX plywood (roof)
- 4 bundles of shingles

## Trim

- 24' 1"x4" #2 & better white pine
- 76' 1"x6" #2 & better white pine
- 7 1"x3"x8' #2 & better
- 4 1"x3"x10' #2 & better
- 4 1"x3"x12' #2 & better

Roofing nails  
Finishing nails  
3½" nail

## Tools

Hammer  
Saw  
Tape Measure  
Chalk Line  
Square

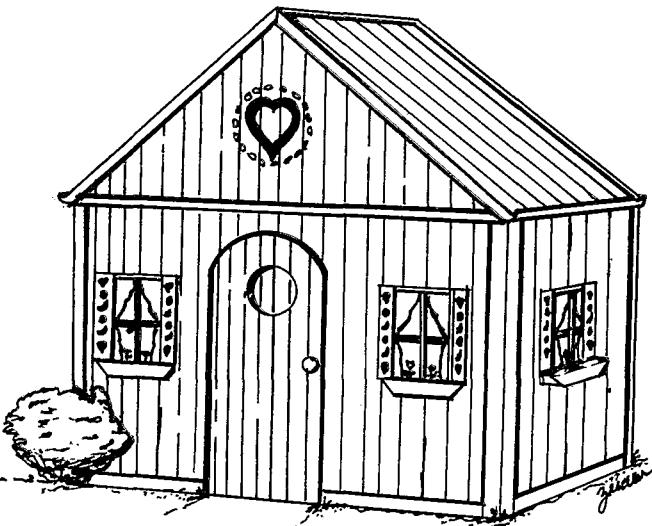


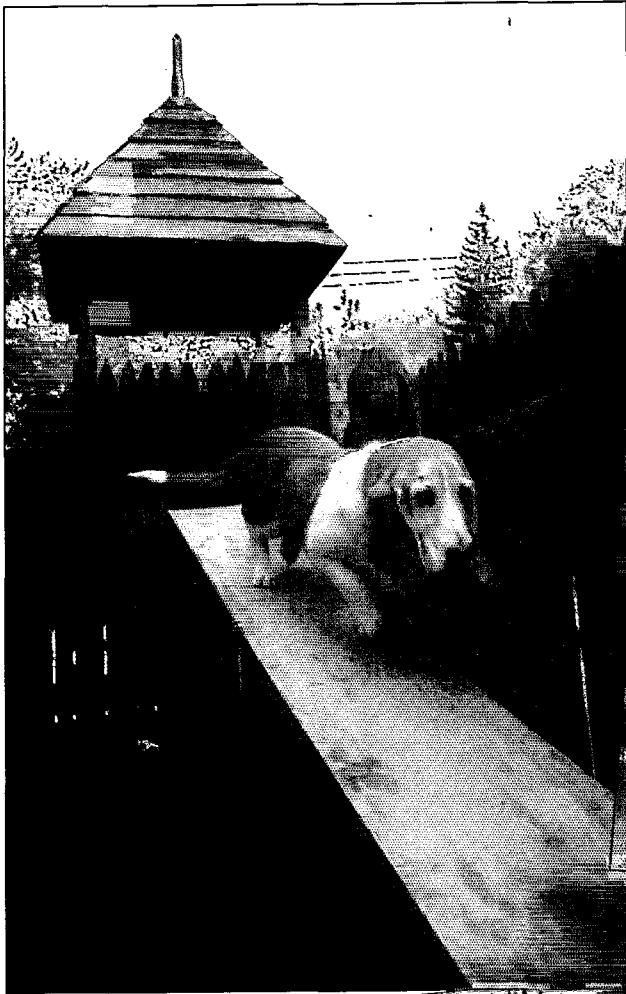
ILLUSTRATION BY DENISE ZEIDLER

## Directions

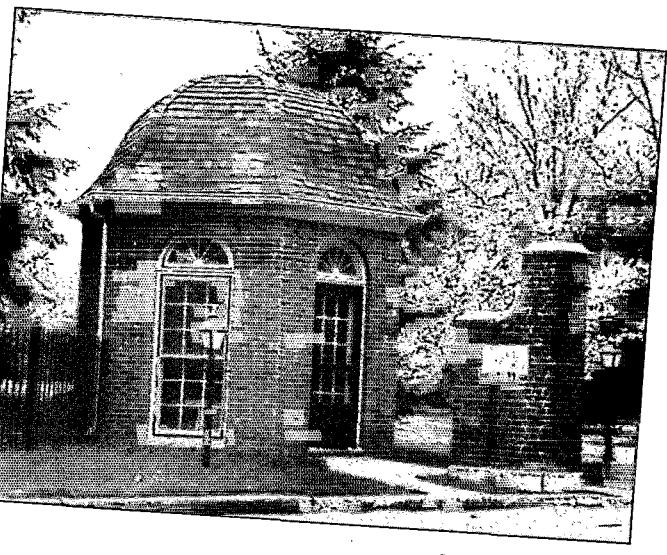
1. Pour an 8'x8' concrete slab.
2. Place one 8' treated 2x4 and one 8' 2x4 stud parallel on the cement. Nail the 6' studs to the 2x4s on 24" centers. Repeat for the remaining three walls.
3. Nail 4x8 sheets to the outside, then put four walls together, making sure the treated 2x4 is on the bottom.
4. Cut space for door in front.
5. Secure playhouse trusses atop 6' 2x4s.
6. Nail plywood to trusses to form roof and attach shingles, using roofing nails.
7. Trim the exterior of the house according to your family's personal preferences.
8. Paint or stain finished house.
9. Keep your sense of humour when the kids nail up a sign, "Keep Out. This Means You!"
10. Keep Out. This Means You!

We wish to thank Paul Aggeler of John's Lumber in Clinton Township for his help in compiling this article. Those wishing further assistance may contact Paul at (313) 791-1200.

# Sheltered Lives



*Stylish accommodations  
are available  
throughout the Pointes.*

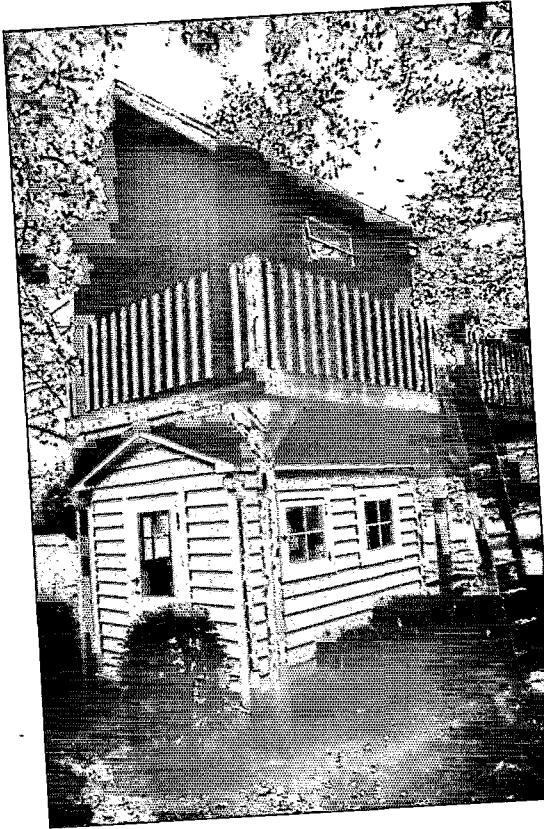
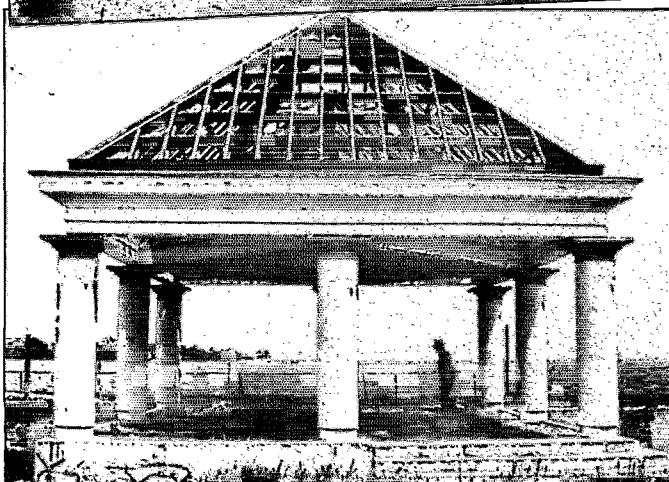
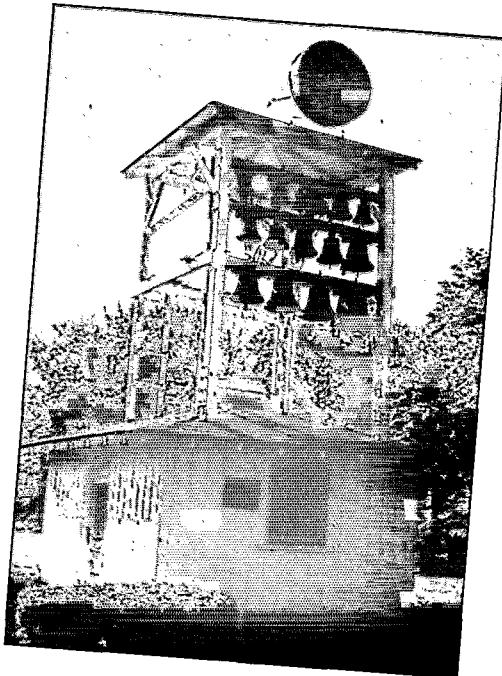
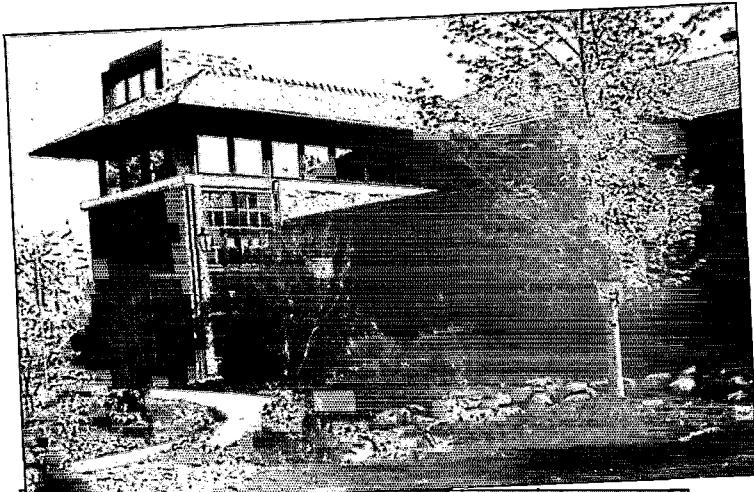


Above: Alice at her look-out post, Grosse Pointe.  
Above right: Gatehouse, Grosse Pointe Farms.  
Right: A deluxe nest to feather.



PHOTOS BY ELIZABETH CARPENTER

*Right: Joy bells, Grosse Pointe Farms.  
Below: Municipal Hall, Grosse Pointe Shores.*



*Above: Gazebo, Patterson Park, Grosse Pointe Park.  
Right: Making the most of limited space.*

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# Dear Old Golden Rule Days

*ULS alumni share fond classroom memories.*

by SANDI ADAMS SCAFFETTI



Lore Moran Farry and John Danaher.

Warm hugs and firm handshakes marked the coming together of old friends at South Florida's third annual University Liggett reunion in March. Fifty people gathered in the Palm Beach home of Mr. and Mrs. A. J. Fisher, Jr., on the Intra-coastal Waterway, to reminisce about Liggett School, Detroit University School, Grosse Pointe Country Day and Grosse Pointe University School (the four schools that merged at different times, ultimately forming University Liggett in 1969).

Travelling from Miami, Delray Beach, Stuart, Jupiter, and Fort Lauderdale, they represented only a fraction of the two hundred University Liggett alumni scattered throughout Florida. The event also drew a Grosse Pointe entourage, including new headmaster Ted Whatley, trustee Joan Hadley Brossy, and John Danaher, director of development.

It was the first time that Betty Jane Fisher, a Grosse Pointe Country Day School graduate, and her husband, Alfred, have hosted the alumni gathering. For the past two years, cousins Harvey C. Freuhauf, Jr., and H. Richard Fruehauf, Jr., and their wives have hosted it at Lost Tree, a golf and resort club north of Singer Island.

Although the paths of many alumni diverged years ago, shared memories quickly closed the gap.

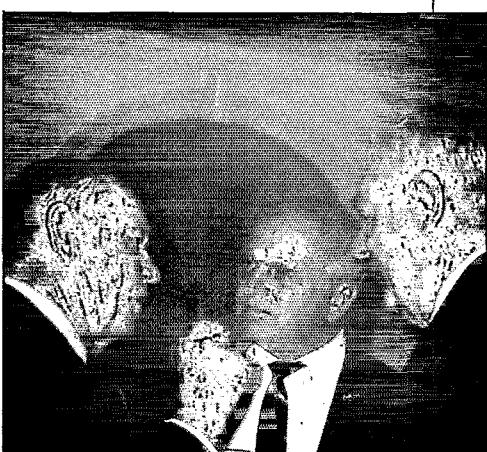
Picking up the past came easily to Nancy Burgess Torgerson, a 1949 Liggett graduate who organized the event and attended with her husband, Tom. She spent part of the evening



(left to right) Ted Whatley and Stanley Day.



(left to right) Carlton Higbie, Jr., Michael Fisher and Beth Philips.



(left to right) Carlton Higbie, Jr., Richard Fruehauf, Jr. and Alfred J. Fisher, Jr.

## *pointes south*

reminiscing with classmate Ann Opperthauser of Atlantis. The two have been friends for fifty years. While her son, college student Robert Dodge, and her husband, Orval, listened in, Opperthauser recalled the daring days of her youth. Once, when she and Torgerson were caught trying to skip school in the eighth grade, their punishment was copying the *Encyclopedia Britannica*.

"Of course, the teacher never intended for us to copy the whole thing, but we didn't know that," said Torgerson.

son. "We never skipped school again."

The innocent mischief of school days was a popular topic of conversation among alumni, some of whom, like Betty Jane Fisher, have seen their children graduate from their alma mater. J. Bell Moran, a Floridian for twenty years, was accompanied by his daughter Lore Moran Farry. Moran attended Detroit University School; Farry was a student at Grosse Pointe University School and Liggett. The two have called Palm Beach home for

more than fifteen years; another daughter, Lisa, a 1970 GPUS graduate, visits Florida on holidays.

A colourful personality who lays claim to a checkered academic career, Moran belongs to a family that arrived in Detroit in 1701 and once owned a farm where the Grosse Pointe Academy now stands. As a first-grader, Moran was the only male student at that school, then known as the Convent of the Sacred Heart.

"I told my dad I wanted to go to school with my sister," recalled Moran. "At the time, I must have been mad at my brothers, who were at DUS."

Moran and his sister rode in the rumble seat of his father's Model A Ford Coupe, while his brothers stayed warm inside the car. The following year, Moran was at DUS with them, still shivering in the rumble seat as they drove to school each day.

When the stock market crashed, Moran's father, J. Bell Moran, Sr., the founder of City National Bank and the Detroit Historical Society, had to tighten the family budget. Moran, the youngest of the four children, enrolled at Trombly Elementary School. When the economy began to improve, he returned to DUS, where he stayed through eighth grade. Boarding school followed at Georgetown Preparatory School outside of Washington, D.C.

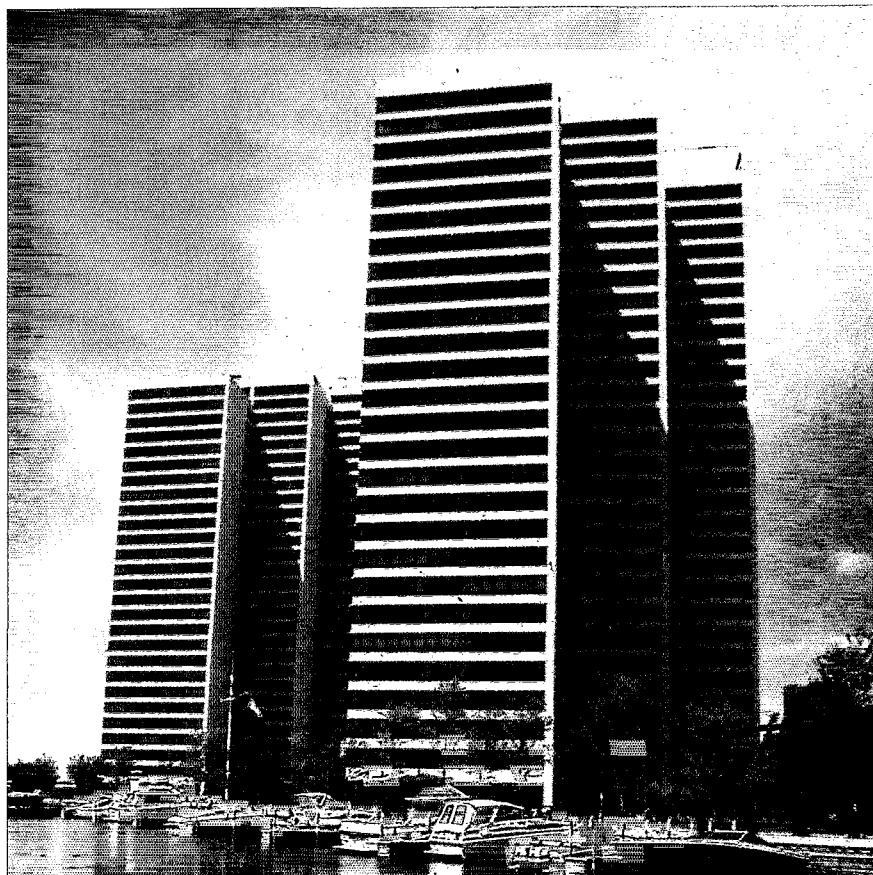
Among Moran's memories was a summer spent at Camp Kit Carson in Colorado under the tutelage of long-time DUS Latin teacher and Coach Francis McCann. While academic enhancement was the purpose of the six-week session, horseback riding was one of the prerequisites.

"There were fifteen or twenty boys," recalled Moran, "all of whom had been there before. Here I was, the new kid, and somehow I was assigned this young, good-looking horse named George. The other guys were so jealous. When we'd go riding, they would hit this horse on the rear, and he'd take off. There were coyote holes everywhere. I don't understand why I never fell off."

The Liggett family tradition has left its mark on Moran's daughter Lore Farry. The school has been the alma mater of her grandmother, two aunts, and her mother.

"I'll never forget that school for the rest of my life," she said. "The teachers took time, they cared, and

*continued on page 139*



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# Happy Birthday, Liberty

*After one hundred years in New York Harbour,  
the Statue of Liberty still tugs at America's heartstrings.*

by STELLA KLEFFMAN

"The dream of my life is accomplished. In this, the work of my life, I see the symbol of unity and friendship between two nations, two great republics," Bartholdi was quoted by the *Detroit Free Press*, October 26, 1886, as he viewed the Statue of Liberty for the first time after its erection on Bedloe's Island.

It had cost him years of effort and \$20,000 of his own money, but for now, at least, it seemed worth it. His one regret was that his mother could not be with him to enjoy his masterpiece in its proper setting nor hear the lavish praise that was being showered upon him.

More than fifty years earlier, while farmers were tending their fields and orchards in the little French village of Grosse Pointe, an event had taken place in the Alsatian region of France, in the city of Colmar, that would affect not only French-American relations but the millions of immigrants who would come to the United States from around the world. On August 2, 1834, Frederic Auguste Bartholdi was born to Jean-Charles and Auguste-Charlotte Bartholdi in an eighteenth-century townhouse, now the Bartholdi Museum. With considerable income from farming properties in the area, the family enjoyed a very comfortable lifestyle.

Two years after the sculptor's birth, his father died, and his mother took her sons to Paris to be educated. Bartholdi enjoyed drawing and painting, but it was in sculpting that he made his reputation.

By 1865, an evening at the home of Edouard de Laboulaye defined the course Bartholdi would pursue. Laboulaye was a scholar, a writer, a liberal, a historian who felt great affection for the United States. It was a time of political unrest; the people of France were seeking their independence. France had helped America during her Revolution, and the mere mention of Washington and Lafayette brought immediate recollections of the cooperation and friendship that had existed between the two countries. Affirming that friendship now by means of an extraordinary visual expression would not only be a tribute to America's independence but would help to advance their own cause.

In 1871, with the support of Laboulaye, Bartholdi made a journey to America, hoping to enlist support for the project

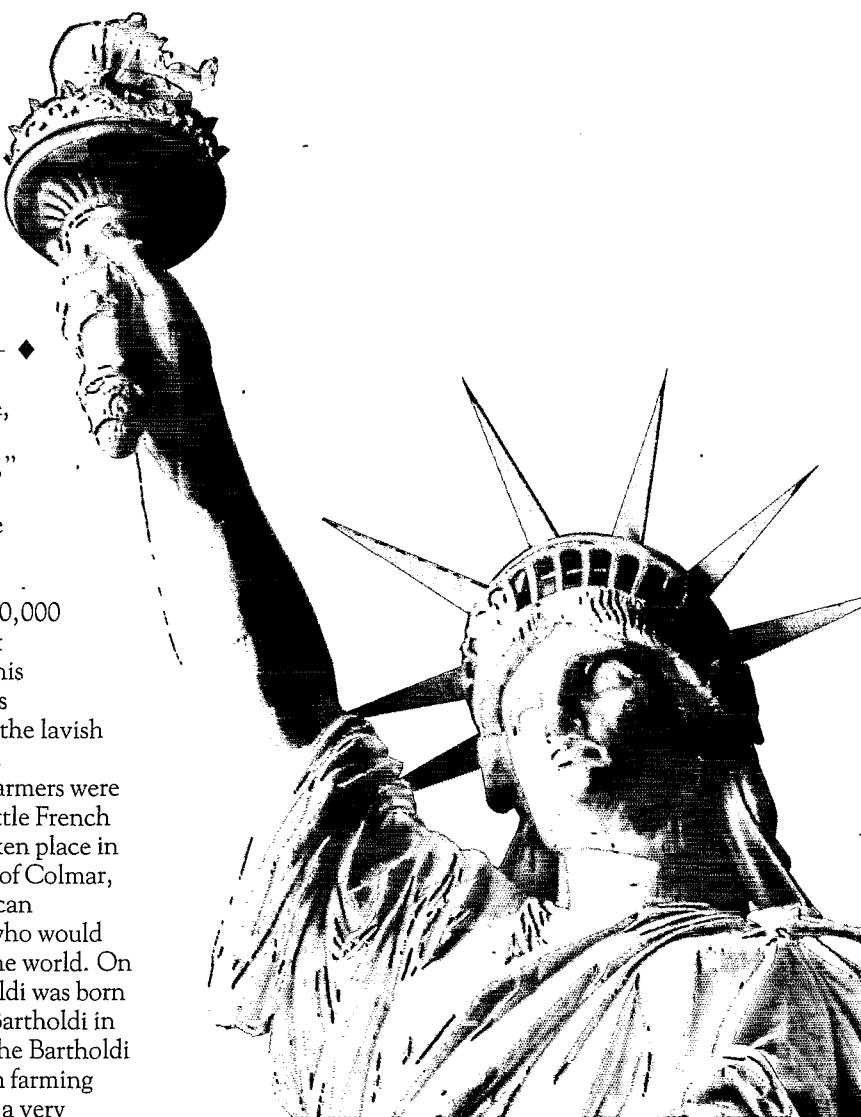


PHOTO COURTESY OF THE STATUE OF LIBERTY-ELLIS ISLAND FOUNDATION, INC.



Frederic Auguste Bartholdi. PHOTO COURTESY OF THE FRENCH GOVERNMENT TOURIST OFFICE.

they had discussed years earlier. With him, he carried letters of introduction to several wealthy and influential men, including President Ulysses S. Grant. During this coast-to-coast tour, which included Detroit, he made connections with people who would later prove beneficial to his cause. No definite commitments were made concerning the statue during these visits, but Bartholdi did decide on the form it would take and where he wanted it to stand. He felt that Americans were im-

pressed with things that were big and that gave him encouragement as he thought about the statue that would later be referred to as his "Colossus."

Visiting with the family of the artist, John LaFarge, Bartholdi met a young lady by the name of Jeanne-Emilie Baheux de Puisieux. He asked her to pose for the arm and torso of his statue, and she happily consented. A romance ensued, and after Auguste obtained his mother's approval, he and Jeanne-Emilie were married before returning to France.

Bartholdi had always loved his mother very deeply. It was her moral support and financial assistance that encouraged him and sustained him in his monumental undertaking. Madame Bartholdi was a woman of great dignity and strength. It is her features that are immortalized on the nation's symbol.

To raise funds for his important project, the Franco-American Union was formed, headed by Edouard de Laboulaye. A lavish banquet was held, November 6, 1875, in the Grand Hotel du Louvre in Paris, with two hundred guests, including important business and industrial leaders, politicians and members of both the American and French press in attendance. The hall

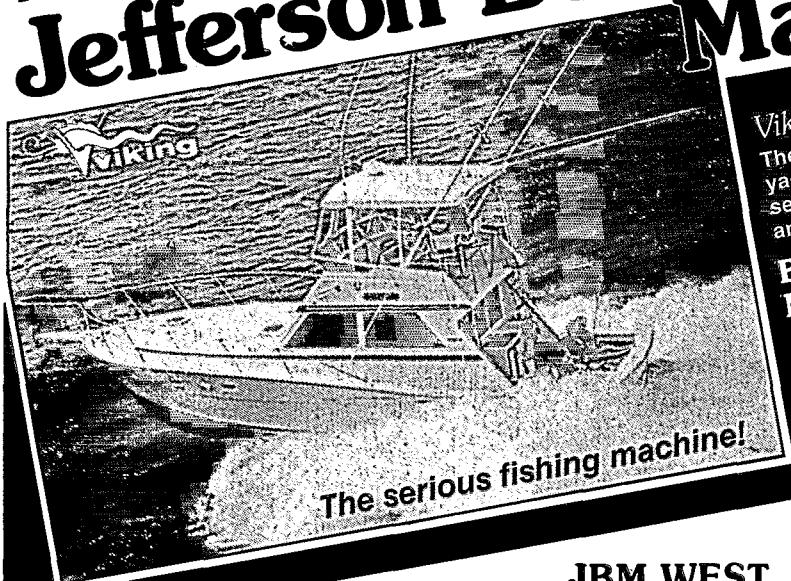
was decorated in red, white and blue and a painting of the Statue of Liberty was brightly lighted to kick off the campaign. Pledges were, of course, collected.

All kinds of fundraising activities were held, including fairs, dances, festivals, even a lottery. For a benefit performance at the Paris Grand Opera, Gounod wrote a "Liberty" cantata that opened with these words, "I have triumphed! I am one hundred years old! My name is Liberty!"

Bartholdi sailed again to the United States in 1876, this time for the Centennial Exhibition in Philadelphia to which he had sent the arm and torch of Liberty. It had been impossible to complete the statue for the Exhibition, but Bartholdi felt that a portion of his work would spark the imagination of visitors and encourage the public to contribute to the campaign.

Work continued on the statue. Because of its size, it had to be constructed outside the studio of Gaget, Gauthier et Cie, where the parts were individually made, using wood, plaster and copper. The copper for the "skin" was moulded in the repoussé technique, in which the panels were shaped and ornamented with relief pat-

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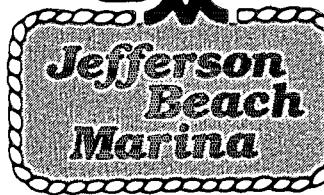
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terns by hammering or pressing on the reverse side.

To support the largest copper statue in the world, Bartholdi required the services of an engineer and sought the expertise of Alexandre Gustave Eiffel, who had already distinguished himself as a structural engineer and would later be acclaimed for the Eiffel Tower.

On July 4, 1884, Levi P. Morton, the American Minister to France, officially accepted the sculpture as a gift to the United States from the people of France. Laboulaye had died in 1883, and Viscount Ferdinand de Lesseps, who had promoted the construction of the Suez Canal, now headed the Franco-American Union and made the presentation.

In America, work had begun on Bedloe's Island to prepare the concrete foundation for the statue. The United States had agreed to pay for the pedestal, designed by Richard Morris Hunt, who was noted for his elaborate designs of mansions for socially prominent New York families. However, the campaign to raise funds had met with little success and much criticism. At times work had to be stopped until more money could be raised.

Joseph Pulitzer, a Hungarian immigrant, came to the rescue. Pulitzer, who had tackled several jobs before becoming a reporter for a German newspaper, eventually acquired ownership not only of that paper but of the *St. Louis Dispatch* and the *New York World* as well. It wasn't until Pulitzer appealed to the general public for funds that an enthusiastic response was elicited. The *World* promised to print the name of every donor, no matter how small the contribution. Not only did the fundraising take hold, but the campaign increased the circulation of the *World* much to the dismay of the *New York Tribune*.

Every conceivable project was advanced to raise money, including an auction in the National Academy of Design, for which Emma Lazarus had been asked to write a poem. That, as well as contributions from other poets, was published in a booklet but was forgotten until Georgianna Schuyler, an artist, found it in a bookstore in 1903. She was deeply impressed when she came upon it, had the poem "The New Colossus" cast in bronze and presented it to the U.S. government. The plaque now stands near the main entrance to

*continued on page 143*



Immigrant family arriving in America in the 1930s. PHOTO COURTESY OF THE LIBRARY OF CONGRESS.

## The New Colossus

*Not like the brazen giant of Greek Fame,  
With conquering limbs astride from land to land,  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glows world-wide welcome, her mild eyes command  
The air-bridged harbor that twin cities frame.  
"Keep, ancient lands, your storied pomp!" cries she,  
With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore,  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!"*

November 2nd, 1883  
—Emma Lazarus

# Service with a Smile

*In the markets of Grosse Pointe, everyone knows your name.*

by BETTY STANSBURY YOUNG

During the Twenties in Grosse Pointe, numerous deliverymen roamed the neighbourhood's elm-lined streets. There was the iceman, the butter and egg man, the produce man, the Mills-Fox Bakery man with Mary Pickfords — little chocolate cakes, cream-topped and frosted — and the Wilson milk and dairy man (in our case, Mr. Schewe). My mother-in-law, Gertrude O'Neil Young, remembers the waffle man fondly. She and her friend, Betty Watson (Prewitt), always ran to the street to buy the fresh, hot waffles covered with confectioners sugar, which transferred itself, magically, to their noses.

Today, only a few are left — the milkman, the produce man, and the Good Humor man, whose familiar melody still signals the arrival of summer. What does remain are the markets of Grosse Pointe — and the men and women who have made them institutions over the years.

George Bery has been the butcher at Hamlin's for twenty-three years and at Henri's in the Village for thirty years before that. His uncle, John Bery, had a market at Maryland and Jefferson, where the Park Municipal Building now stands. The property extended back to Fox Creek, with a slaughterhouse and smokehouse occupying the back barn. George's father, Bert Bery, and A.C. Butler, drove a horse-drawn wagon from farm to farm in Grosse Pointe. The meat hung by the hoof, and Bery and Butler cut to order. George says he retired last year, but butchers never do. You'll still find him carving on Hamlin's well-worn butcher blocks on weekends.

Eighty-three-year-old George Schleicher has been making meatloaf, pickling tongues, and cutting meat at Farms Market for six years. When he was nineteen, he rented a meat market, which he eventually purchased, then



Mulier's Market, 1928, at the corner of Mack and Woodhall. Far left: Omer and Margaret Mulier. Far right: Valere Mulier. The man in the middle is not identified.

Shopping and socializing are part of Saturdays at Farms Market.

sold when he "retired." Verbrugge asked if he could help out one weekend; George stayed there for ten years. His delivery trade follows him everywhere.

Rose Mulier of Mulier's Market remembers weighing and bagging bulk sugar, flour, even cookies. Ursula Klobuchor, a long-time friend and employee of the Mulier family, remembers cutting bananas from the huge bunch hanging in the store. She also recalls that Valere Mulier, the store's founder, got his start by supplying chickens to Kid Harris' roadhouse at Mack and St. Clair.

During the war, Helen Verbrugge

used to drive with her young son Allen to packing houses in Port Huron to get meat for the store's customers. Cars were checked by patrols to prevent this very activity, but no one ever stopped a woman with a child. She would fill the trunk of her car and head back to Grosse Pointe. After the store "closed," they would put paper in the windows, and regular customers would come in to buy any remaining meat.

During those same years, the Office of Price Authority froze all prices and made spot enforcement checks. Bill Moir, Sr. of Farms Market was fined \$25 because the price he was

# food

charging for bananas was one penny too high. Moir was able to keep his customers supplied with meat through his contacts at Eastern Market, but word got out and people came from as far as Birmingham to buy. When the store was too full of people, Moir simply locked the doors and allowed his regular customers to come in the back door.

In the Depression years, when people had to wait for their scrip to arrive by mail, Moir (then working at Fred's Market, where Jacobson's now stands) advanced his customers food and trusted them to bring in scrip when it came. Those customers never forgot, and when Moir opened Farms Market, they followed him. Their children and grandchildren still shop there.

Adolph Verdonckt came from Belgium in 1916 and eventually opened his bakery in Grosse Pointe, featuring European and Mediterranean specialties. Two thousand loaves of French bread and eighteen hundred loaves of Kramique raisin bread, along with a wide variety of pastries, were baked daily by twenty-five bakers. Son George, who worked at the bakery from three to seven a.m. before going to

high school, remembers when pastries sold six for a quarter, and a loaf of bread was seven cents. Every holiday, customers would form long lines waiting to buy special treats.

Although lifestyles and eating habits have changed over time, some things have not. Service is one of them. Ed Deeb, Executive Director of the Associated Food Dealers of Michigan, agrees that it is service that sets Grosse Pointe markets apart from others.

There was a time when hunters could bring a string of ducks, pheasants or quail to butchers who would dress and freeze wrap each bird. Now there are health controls that prevent that practice, but other services still flourish.

Shopping by phone is still commonplace. In Grosse Pointe's early years, ninety percent of all shopping was done by phone, with cooks calling in sizable orders for families with large staffs. Even though many of the mansions have been torn down, many Grosse Pointe markets, particularly Farms and Hamlin's, continue to handle a substantial volume of business by

phone.

If Farms, Hamlin's, or Village Foods is out of an item ordered by a customer, they will try to get it from one of the other two stores before making the delivery. On occasion, special orders have been flown in, met by a driver, and delivered to the customer. For customers who leave the door open, Farms delivery boys will put groceries in the kitchen and refrigerate perishable items.

With a trend toward healthy eating, fresh produce and fresh fish have become increasingly popular. Consumption of meat has decreased, affecting the number of butchers required by a market. In the Sixties, twenty butchers stood behind the counter at Verbrugge's. Now the Farms supports seven and the Yorkshire Market five. Still, every market in Grosse Pointe has a butcher willing to prepare any cut a customer desires, trimmed to please.

For two-career couples, working singles and busy volunteers, convenience foods and gourmet carryouts have become staples on their food shopping lists. The markets have responded by

## AUCTION DATES

Friday, June 13, 1986  
7:00 pm  
Saturday, June 14, 1986  
11:00 am  
Sunday, June 15, 1986  
12 noon

# Du Mouchelles

409 E. Jefferson Ave. Detroit, Michigan 48226  
(313) 963-6255

## PREVIEW DATES

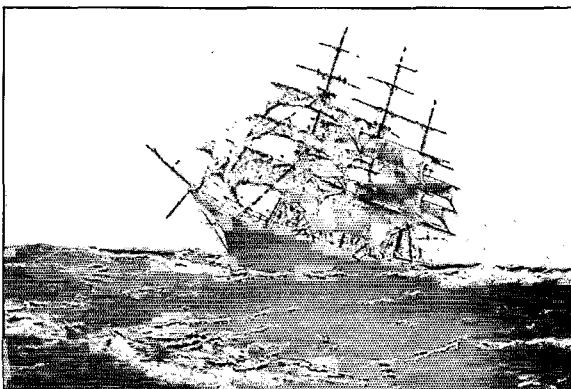
Preview exhibition begins  
June 6, 1986 through the  
sale dates, 10 am-5 pm  
Special exhibition  
Wednesday, June 11, 1986  
10:00 am-9:00 pm  
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- Friday:** Tiffany Sterling  
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Antique Regina music box
- Saturday:** Meissen Urns  
Wedgwood fairyland luster  
Steuben sculpture and glassware  
Battersea Enamel Boxes  
Royal Doulton Flambe  
Royal Crown Derby Imari
- Sunday:** Rifle and shotgun collection  
Boehm, Royal Worcester and other fine porcelains  
Fine collection of American and European paintings,  
including: William Robinson Leigh, Montague J. Dawson,  
Julien Dupre, Albert Joseph Franke and Paul Desire  
Trouillebert  
French bronzes  
English and French furniture  
Fine jewelry

*Exquisite offerings from the estates of Virginia Beardsley of Muskegon, Michigan and Sidney Fershtman. Over 1200 fine offerings.*



"Snuggling Down," Montague J. Dawson (British 1895-1973) oil on canvas, 25" x 37"

# food

offering meatloaf, shish kebab, stuffed pork chops and chicken breasts, and other items. Farms Market will even cook a roast, turkey or ham for you. At Village Foods, the demand for stuffed pork chops was so great that the meat department purchased a caulking gun to expedite preparation.

Specialty shops provide savoury tarts, supreme en croute, quiche, croissants, pastas, salads, sauces, baked goods and desserts. Lines form at the Cheese Cake Shoppe and Josef's Bakery. Josef, whose business has doubled in the last four years, serves approximately twenty-two hundred customers per week. He tried once to gain entry into the *Guinness Book of World Records* by baking a chocolate eclair thirty-six inches long, eight inches wide and eight inches high. Quite a feat, since his oven is only twelve inches high. The eclair was a success, but the *Guinness* staff was not sufficiently impressed to record the event.

Foods from all over the world are available at many markets. French, German, Greek, Italian and Lebanese are readily available within the Pointes. Health food is available at two

specialty shops, and "out-of-season" items can be had year-round. Hamlin's, for instance, has fresh raspberries about ten months of the year.

The markets of Grosse Pointe have combined the service of the past with the demands of the present to provide quality shopping services for all of Grosse Pointe.

Following is a list of Grosse Pointe markets. Take your pick, shop there regularly, and soon everyone will know your name!

**Alexander & Polen**, 19337 Mack, north of Moross, in the Woods. 881-3000.  
Founded: 1946 by Herman Alexander and Merle Polen. Since 1969, owned by Frank Orlando.  
Specialties: Part of a chain featuring 30-35 varieties of Alexander & Hornung sausages and luncheon meats; full meat market with limited grocery items; German and Canadian specialties; 16 varieties of mustard; Burkhardt, Chamberlain, Dimtheier and Viking breads; gourmet items.  
Hours: 8 a.m.-6 p.m., Monday through Saturday. Delivery available.

**Beaconsfield Market**, 15230 Charlevoix, corner of Beaconsfield, in the Park. 822-4371.  
Founded: 1928 by Joseph Eschrich. Originally located on the other side of the alley; moved to current location in 1941. Now owned and operated by son, Bob.  
Specialties: While Eschrich is German, many longtime customers are from Belgium and, more recently, Leba-

non. All three ethnic specialties are found here; vintage scales and dairy cases add a nostalgic touch.  
Hours: 9:30 a.m.-7 p.m., Monday through Saturday; 12 noon-7 p.m., Sunday. Delivery available.

**Cheese Cake Shoppe**, 19873 Mack, in the Woods. 882-7921.

Founded: 1981 by Sue and Mary Rancilio and Margaret Dunlap.  
Specialties: Thirty flavours and four sizes of cheesecake products.  
Hours: 9 a.m.-5:30 p.m., Tuesday through Friday; 9 a.m.-4:30 p.m., Saturday.

**Fairfax Quality Market**, 899 Beaconsfield, corner of Fairfax, in the Park. 822-7074.

Founded: 1933 by Gus and Nick. Sold to Gus Koupparis in 1970. Remodelled in 1982, including a newly-landscaped parking lot across the street.  
Specialties: Greek and Italian products, including wines, fresh feta cheese, fresh and marinated shish kebab, olives, salad dressings, pastas.  
Hours: 9 a.m.-7 p.m., Monday through Saturday; 11 a.m.-5 p.m., Sunday. Delivery available.

**Farms Market**, 355 Fisher Road, in the City. 882-5100.  
Founded: 1939 by Bill Moir. Now owned and operated by son Bill, daughter-in-law Jean, and son-in-law Don LaForest; daughter Diane is office manager. The third generation learning the family business includes grandsons Bill and Larry.  
Specialties: Out-of-season produce, aged meats, Provimi veal, fresh fish, premium table wines, bakery and deli products, made-to-order sandwiches, and a large selection of caviars, pates and other gourmet items.  
Hours: 8 a.m.-5:30 p.m., Monday, Tuesday and Thursday through Saturday; 8 a.m.-12 noon, Wednesday. Delivery available.

## FARMS MARKET

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## food

**Farmer Jack**, 20382 Mack, corner of Lochmoor, in the Woods, 884-5950.  
Founded: 1951. Managed by Andy Lelli.  
Specialties: Fresh ginger root, bok choy, a wide variety of produce, meats, and grocery items.  
Hours: 8 a.m.-10 p.m., Monday through Friday; 8 a.m.-9 p.m., Saturday; 9 a.m.-6 p.m., Sunday.

**Grosse Pointe Fish and Seafood**, 19531 Mack, in the Woods, 885-3884.  
Founded: Circa 1946 by Ed Schmidt, Sr.  
Specialties: Cooked and peeled shrimp, cooked lobster, swordfish, yellowfin tuna, shad roe, homemade cocktail sauce and tartar sauce.  
Hours: 9 a.m.-6 p.m., Tuesday through Thursday; 8:30 a.m.-6 p.m., Friday; 9 a.m.-5:30 p.m., Saturday.

**Hamlin's**, 89 Kercheval On-the-Hill, 885-8400.  
Founded: 1920s in Detroit by L.J. Hamlin. Moved to present location in 1938 under ownership of Lee McMonigle. Purchased by John Keller in 1979.  
Specialties: Prime aged meat, sweetbreads, lamb, veal kidneys, fresh produce (in and out of season), including radicchio, purple and yellow peppers, mini carrots, imported crackers, cookies, candies, Lindt chocolates, cheese, deli salads, wine gift baskets.  
Hours: 8 a.m.-5:30 p.m., Monday, Tuesday and Thursday through Saturday; 8 a.m.-12 noon, Wednesday. Delivery available.

**Healy's Health Hut**, 19850 Mack, in the Woods, 885-5000.  
Founded: 1971 by Dan and Bonnie Healy.  
Specialties: Binned grains, seeds, nuts, beans, herbs, barks, grasses, roots, leaves and teas; natural foods, allergy-free cosmetics, food supplements, organic eggs, tofu, nori, sugar-free, salt-free and caffeine-free products.  
Hours: 10 a.m.-7 p.m., Monday through Friday; 10 a.m.-5 p.m., Saturday.

**Josef's**, 21150 Mack, north of Vernier, 881-5710; 16941 Kercheval, in the Village, 881-3500.  
Founded: 1971 by Josef Bogosian.  
Specialties: French pastries, European tortes, sculptured cakes, wedding and other special occasion cakes.  
Hours: Mack Avenue — 9 a.m.-6 p.m., Tuesday through Saturday; 9:30 a.m.-1:30 p.m., Sunday. Kercheval location — 9:30 a.m.-6:30 p.m., Tuesday through Saturday; 9:30 a.m.-1:30 p.m., Sunday.

**Kroger**, 16919 Kercheval, in the Village, 884-6035; 18870 Mack at Moross, in the Farms, 881-4864.  
Founded: Kercheval, 1940. Manager (since 1953) George Sassin; co-managers, Richard Pastoria and Al Mazur. Mack, 1953. Manager, Joe Geisler; co-manager, Noah King.  
Specialties: Special order meats, fresh fish daily (Kercheval store only), pre-packaged and bulk produce, deli items, imported cheeses, wine and beer.  
Hours: Kercheval — 8 a.m.-9 p.m., Monday through Wednesday and Saturday; 8 a.m.-9:30 p.m., Thursday and Friday. Mack — 8 a.m.-10 p.m., Monday through Saturday; 9 a.m.-7 p.m., Sunday.

**Meldrum and Smith**, 17750 Mack, in the City, 885-5433.  
Founded: 1955 by Ray Smith, son Ray, and Jack Meldrum. Now owned and operated by son Ray Smith with his brother Larry. A family operation which has employed a brother-in-law, sister-in-law, and fifteen of their children.  
Specialties: Fresh produce in season, herbs, hard-to-find items including gooseberries, quince, currants, pomegranates, persimmons, Jerusalem artichokes, real maple syrup, comb honey, as well as berry plants and garden seeds.  
Hours: 9 a.m.-6 p.m., Monday through Sunday, May 17-October 30.



# VILLAGE FOOD MARKET

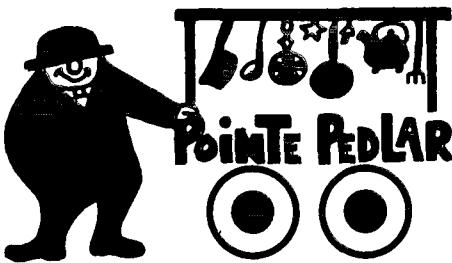
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**Merry Mouse**, 17001 Kercheval, in the Village, 884-9077. Founded: 1972 by Joyce DeVries and Jeanette Woodbury. Purchased in 1979 by Andrew Moquin, whose partners are now Linda Ford and Murielle Hyland.

Specialties: Extensive selection of imported and domestic cheeses; imported biscuits, teas, mustards, pasta, preserves, chocolates, toffees, baguettes, croissants, brioche, pates, quiches, savoury tarts, soups, salads, salmon mousse, and other carry-out items.

Hours: 10 a.m.-6 p.m., Monday through Wednesday and Saturday; 10 a.m.-7 p.m., Thursday and Friday.

**Mulier's Market**, 15215 Kercheval, in the Park, 822-7786.

Founded: 1922 by Valere Mulier at Mack and St. Clair. Son, Omer, opened his own market in 1937, expanded and moved to current location in 1940. Market is now owned by grandson Eugene and operated with assistance from his mother, Rose, and his son, Mike. Omer's sister, Eva, still works every Thursday making specialty items. Specialties: Homemade sausage, head cheese, potato salad, liver pate, meat loaf, spidini (stirloin tip rolled with capicola ham and cheese), city chicken, shish kebab, stuffed peppers.

Hours: 8 a.m.-6 p.m., Monday through Saturday.

**Pastissima**, 19775 Mack, in the Woods, 881-9840. Founded: August 1, 1985 by Bob Bagno.

Specialties: Italian pasta, five cuts with numerous variations, including egg, spinach, basil, rosemary, sweet red pepper, tomato, lemon basil, squid-ink, whole wheat; tortellini and ravioli come filled with cheese, veal, chicken breast or mushrooms. 25 different sauces; salads; desserts.

Hours: 10 a.m.-8 p.m., Monday through Saturday; 12 noon-5 p.m., Sunday.

**Roslyn Market**, 21020 Mack, north of Vernier, in the Woods, 884-3600.

Founded: 1939 by Joseph Corblit. Purchased in 1974 by John and Barbara Dinkel.

Specialties: Spinach pies, barbecued ribs and chicken, stuffed sole, flounder, sixteen deli salads, salt-free seasonings.

Hours: 9 a.m.-6 p.m., Monday through Saturday. Delivery available.

**Sanders**, 17043 Kercheval, in the Village, 885-8346.

Founded: 1932. Manager, Chris Kokeno.

Specialties: Bakery items, ice creams, sauces, candies.

Hours: 8 a.m.-9 p.m., Monday through Saturday; 10 a.m.-8 p.m., Sunday.

**Sprout House**, 15233 Kercheval, in the Park, 331-3200.

Founded: 1980 by Murielle Crisara and Bonnie Breidenbach.

Specialties: Bulk beans, grains, organic produce, macrobiotic foods, eggless noodles, sugar-free foods, fresh tofu, low-cal tofu, frozen dinners.

Hours: 10 a.m.-6 p.m., Monday through Saturday.

**Verbrugge's**, 17328 Mack, at St. Clair, in the City, 885-1565.

Founded: 1910 by Edmund Verbrugge across the street from present location. Moved to St. Clair, then to current location in 1966. Son Cyril and grandson Allen continued the business until 1983. Current owner is Fred Saad.

Specialties: Meatloaf, meatballs, Usinger liver sausage, stuffed chicken breasts, chicken Milano, crown roasts, party trays, fresh fish, gift packages.

Hours: 8 a.m.-6 p.m., Monday, Tuesday and Thursday through Saturday; 8 a.m.-12 noon, Wednesday. Delivery available.

**Verdonckt's Franco-Belge Bakery**, 15046 Mack, corner of Maryland, in the Park, 823-0722.

Founded: 1924 by Adolph Verdonckt. Son George took over the bakery in 1946. Sold to Ronnie Mihailovski in 1974.

Specialties: Belgian raisin bread, Belgian sponge cake, apricot squares, assorted tarts.

Hours: 6 a.m.-6 p.m., Monday through Friday.

**Village Food**, 18330 Mack, in the City, 882-2530.

Founded: 1936 by Alex Bell. Now owned and operated by son Neil. Formerly called Merrytime & Schervish Market.

Specialties: Take-and-bake entrees from meat counter, fresh fish, self-serve liquor, including a large selection of California wines, a large selection of produce and grocery items.

Hours: 8 a.m.-7 p.m., Monday, Tuesday, Thursday and Friday; 8 a.m.-6 p.m., Wednesday and Saturday.

**Yorkshire Food Market**, 16711 Mack at Yorkshire, Detroit, 885-7140.

Founded: 1948 by Jimmy Vitale. Now owned and operated by sons, Ronnie and Richard, and daughter, Roz Michael.

Specialties: Fresh fish daily, occasionally including abalone, Dover sole, salmon; Italian sausage; imported cheeses; Aunt Lena's stuffed pork chops, stuffed chicken breasts, stuffed veal breasts, ham salad, meat loaf; wines and liquor.

Hours: 8:30 a.m.-8 p.m., Monday through Saturday; 10 a.m.-2 p.m., Sunday. ◇

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# One Lap of America — Grosse Pointe Style

*Six Grosse Pointe residents set out  
on the road rally adventure of a lifetime.*

by MAUREEN CASH

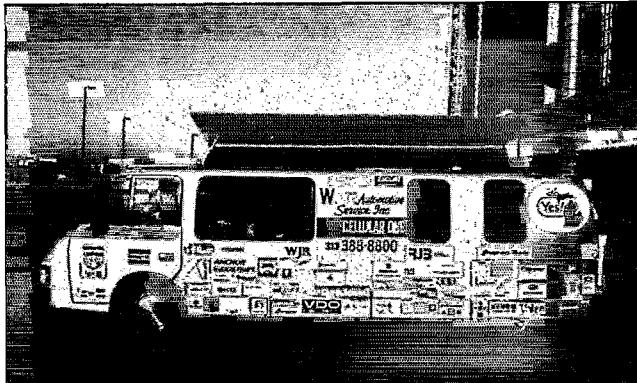
We left the Renaissance Center to drive across the country and back — more than eight thousand miles — in just eight days. We had to be crazy . . . there was little doubt of that! I kept hearing the words of Brock Yates echo in my mind: "The One Lap is like driving to the moon in the back of a garbage truck." But somewhere behind all my doubts was the thrill of embarking on a true adventure.

Chances are, you've never heard of the adventure known as the Uniroyal One Lap of America. But a few Grosse Pointe residents are now intimately acquainted with this 8,200-mile road rally that circumnavigates the United States in eight days.

This year's One Lap — the third annual — officially began on May 3, when one hundred and nineteen vehicles departed from Detroit's Renaissance Center. Among the drivers were Grosse Pointe residents Joe Andreini, William Harrington, Susan Smith Jeanes, David Scott, Ellis Veech and Robert Young.

The One Lap of America consists of eight Time/Speed/Distance (TSD) road rallies which are connected by means of 1,000-mile "transit legs" — in plain English, 1,000 miles of on-the-road driving!

A TSD is actually a set of instructions covering a 50- to 100-mile rally that is to be run at "average speeds," which vary continually throughout the course. Timekeepers stationed at hidden checkpoints along the route compare each vehicle's time with what should be the "perfect time" for that point in the TSD. Vehicles are then given penalty points based on the number of seconds late or early at which they arrive at



Grosse Pointers did the One Lap in two Vixen 21 motorhomes.

each checkpoint.

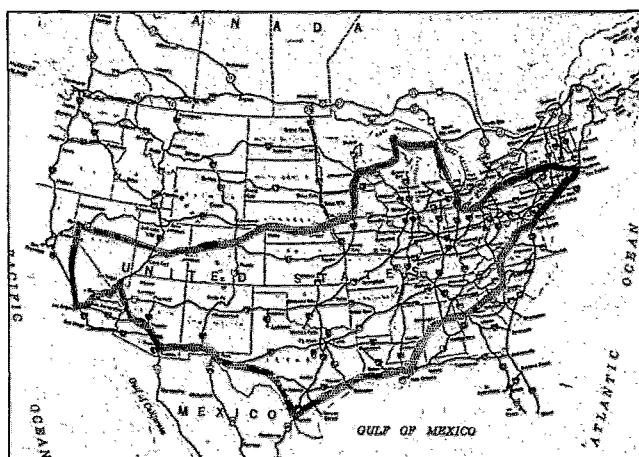
TSDs demand precision driving, timing and navigating, while the 1,000-mile legs between TSDs demand endurance from both driver and vehicle. The vehicle itself is the greatest variable, because so many different types compete. Entries in this year's One Lap included factory cars, tow trucks, four-wheel drive vans, a stretch limousine, a motorcycle, and two Vixen 21 motorhomes.

It was in those motorhomes that two Grosse Pointe men rallied and kept a diary of their day-to-day adventures — and misadventures! Each Vixen was driven by a three-man crew, and each crew was headed by a Grosse Pointe resident: Bill Harrington, vice-president of marketing with Vixen Motor Company in one; and Rob Young, vice-president of National Bank of Detroit in the other.

## May 3, 1986

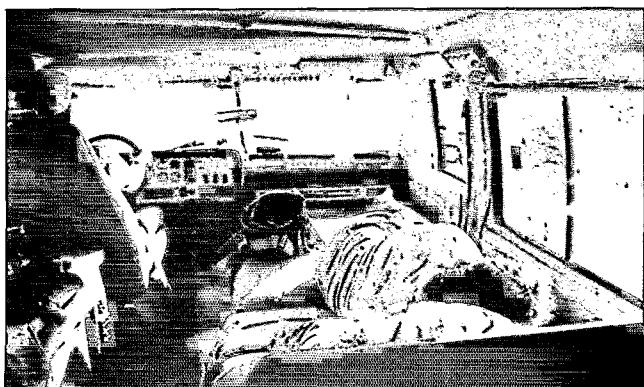
Up early and off to Bill Harrington's for breakfast — and our last taste of civilization for a while. Down to the Ren Cen for a drivers' meeting . . . lots of hoopla in Detroit. The rally cars are leaving every thirty seconds. We leave around 1:15 p.m. and forge ahead to our first two TSDs. There's great excitement. We run two tough rallies and manage to rack up lots of points!

Forgot to keep an eye on the fuel gauge and ended up rolling (literally!) into a truck stop for gas. Good planning! Now it's on to Watkins Glen in New York.



Route of the eight-day One Lap of America rally.

*continued on page 110*



The crews developed a pattern of “drive until tired, then sleep.”

May 4, 1986

Got lost trying to find Watkins Glen . . . the road sign was too small to see at 3:30 in the morning! We're now 600 miles into the trip.

On to Providence, Rhode Island for check in. Great reception — big-hearted people in this tiny state.

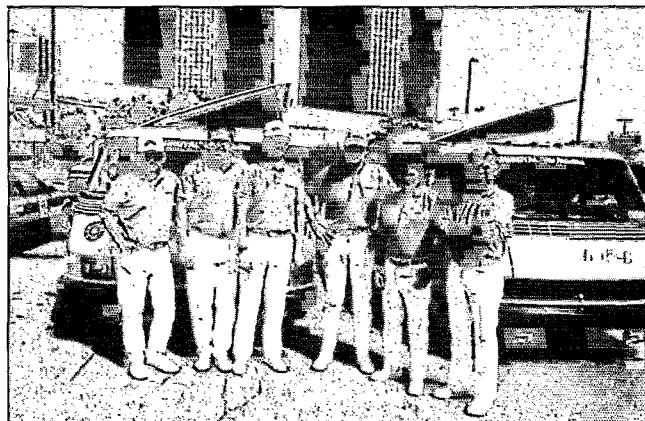
Now it's off to check in at Darien, Connecticut. We're 1,116 miles into the trip . . . and it's only Sunday.

Next stop: *New York Times* printing plant in New Jersey. We were running right on time, but the swamp around the Meadowlands in Jersey was on fire, delaying us 28 minutes. (Guess I'm getting "stopwatch conscious." Back home, I'd have called it thirty minutes.)

We stopped for a cold chicken dinner at the *New York Times* plant. Cold chicken never tasted so good! They also gave us the Sunday *Times* . . . but who has time to read?

The crews have fallen into a pattern of "drive until tired, then sleep." We seem to work well together. At least we're still talking to each other! It's time for strategic planning of the next TSD on Skyline Drive in Shenandoah National Park.

Mile mark: 1,466. Road Atlanta in Atlanta, Georgia is the next stop. Good thing we're doing the One Lap in the lap of luxury. At least we can cook and stretch out in

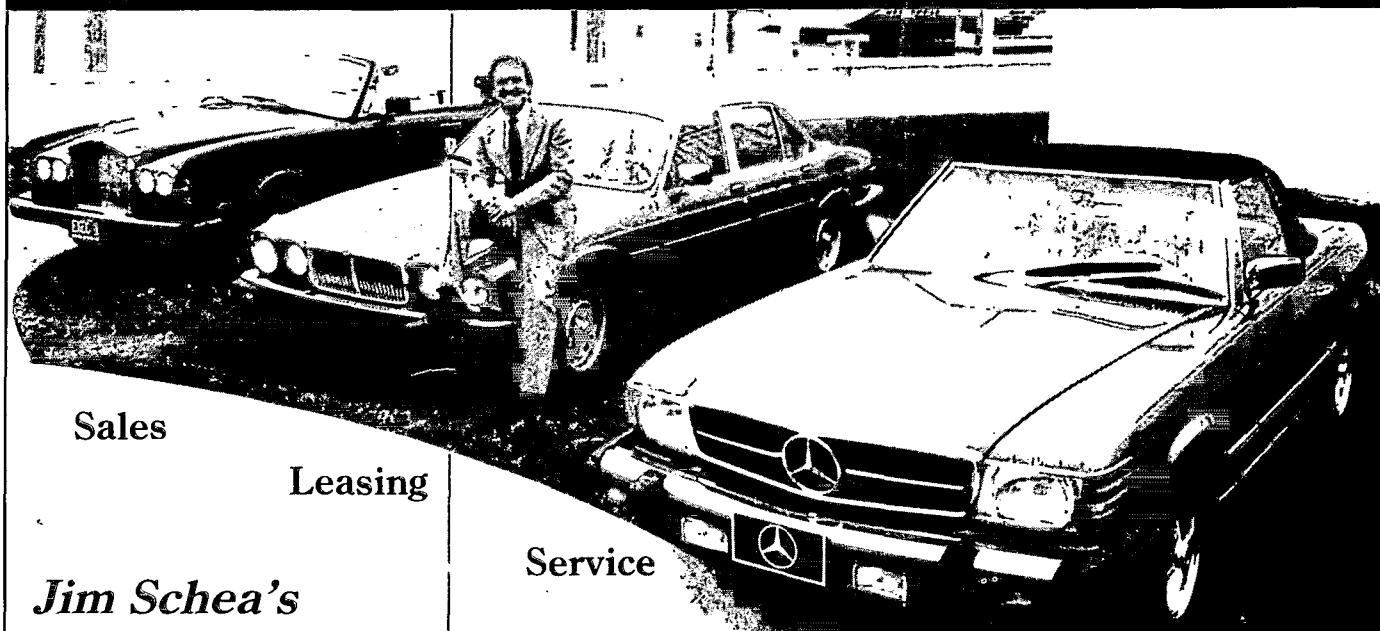


Rally crews included (left to right) Rob Young, Bill Muir, Tim Spry, Bill Harrington, Jeff Young and Don Lott.

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## sports

the permanent double bed. Just can't imagine doing this in a small car. Two Yugos are entered — Ugh!

### May 5, 1986

We drove all night through Virginia, North Carolina, South Carolina and Georgia to reach Road Atlanta by 9 a.m. Mile mark: 2,022. Checked in and took off again, skipping the next TSD because we were behind the pack. Now it's on to Laredo, Texas.

We crossed Alabama, Mississippi and Louisiana into Texas. Good roads and weather all the way — so far.

That "See the USA" jingle keeps popping into my head. I know Dinah Shore didn't mean to see *all* of it in just eight days.

We arrived at the Uniroyal test track in Laredo by 9 a.m. Mile mark: 3,277. We raised the power roof and showered . . . life's simple pleasures!

Now we're headed for Las Vegas via Texas, New Mexico, Arizona and Nevada. I keep asking the driver, "Are we still in Texas?" I swear we'll never get out of this state.

Famous last words. We ended up travelling through parts of Texas at the breakneck average speed of 30 mph. We discovered it was a simple fuel filter problem and solved that — but missed the Vegas TSD. Oh well, Los Angeles — here we come!

### May 7, 1986

Pulled in at the Portofino Inn in Redondo Beach, California around 4:30 in the afternoon. Mile mark: 4,912. Dead tired! Thank heaven for the eighteen-hour layover that's scheduled here. Ahh, to sleep in a stationary bed!

Five long showers and eight short hours of sleep later, we're ready to head out "On the Road Again."

### May 8, 1986

Restart from the Portofino Inn. Pulled out just past noon on the way to the Carson City TSD. On to Reno and the MGM Grand.

I've got "If this is Tuesday, it must be Belgium" syndrome. Where are we again? Oh yes — Nevada. We manage to make a stop for a quick bite to eat . . . and, of course, to remove some quarters from the MGM Grand.

Mile mark: 5,401. We've got a long drive ahead — the next TSD is outside Denver!

The Portofino Inn layover was a

good idea — we sure needed the rest — but it broke our established drive/sleep pattern. We're all feeling exhausted . . . and grateful for CB radios. They're a real help in keeping drivers alert during long nights.

### May 9, 1986

This is one of the most incredible sections of the country to date. We just crossed into Utah, and "beautiful" is the only way to describe it.

Mile mark: 5,784. We've still got

a long way to go. "Highway 50 eastbound and down." (The CB has us talking like truckers!)

Just passed into Colorado. Mile mark: 6,118. The TSD starts at 9 p.m. near Idaho Springs. Never knew mountain driving at night could be so much fun. Too bad we don't have time for a little skiing.

### May 10, 1986

How many days have we been on the road now? They're all starting to

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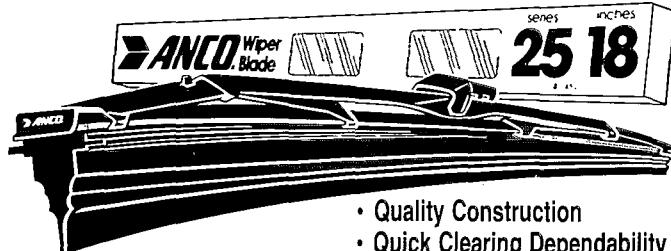


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blur together. We just left Denver on our way to Eau Claire, Wisconsin. We've got another long drive ahead via Nebraska, Iowa and Minnesota. This "Around the Country in Eight Days" stuff doesn't give you much time for detailed sightseeing!

Eau Claire is great! The route actually takes you on a tour of the town — with everyone out on their front lawns, waving as you pass. There's dinner waiting for us at the Uniroyal plant here.

Mile mark: 7,408. We're on the "downhill side"! The crews are holding up well — the vehicles are holding up better. And now we're off to the midnight rally in Houghton. Oh Michigan, sweet Michigan!

The "Welcome to Michigan" sign (at mile mark 7,670) has never been such a welcome sight.

**May 11, 1986**

"Southbound and down." Mile mark: 7,793. There's the bridge . . . and what a great sight at night! Only 293 miles to go — and everyone feels like they could do that standing on their heads. Of course, everyone's a little punchy by now.

We've spotted the Ren Cen, and it's like the Emerald City to us! We're not too tired to be deliriously happy that we're finally home.

The third annual One Lap of America has come and gone. But the memory is still vivid for Bill Harrington and Rob Young. Safely back in Grosse Pointe once more, and looking back on their adventures, would they do it all again?

Harrington answers glibly: "Perhaps it's not as comfortable as having dinner at Sparky Herbert's but, 'Yes.' One Lap of America is definitely on next year's agenda!" ◇

Maureen Cash is an advertising copywriter in Troy, Michigan. Our thanks to all of the participants whose notes and recollections contributed to this article.

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"The subdivision itself will have the impact of spaciousness," said Blake. "The lots are bigger, on average, than those at The Sycamores, and there are only eighteen, compared to twenty-five at Rose Terrace." Blake has saved as many of the original trees as possible and plans to plant more, including a row of trees, perhaps red maples, along the curving boulevard that will provide access to the development. Blake has also managed to save the carved limestone balustrade that surrounded the original formal gardens.

There are hazards encountered in building on the grounds of demolished mansions. Taking out the pool by the lake, Blake stumbled across a partially-caved-in, underground room, accessed through the pool house. (Empty, but was it once a storehouse for bootleg whiskey?) And Russell told about Harbor Hill, formerly the old John Dodge Estate, where a home exploded in the Seventies when old underground tunnels filled with natural gas that was ignited by a pilot light in the home, luckily while the owners were away in Florida. "Another time," said Russell, "we discovered an old seawall that took a crew two days to jackhammer out, and we're always finding pipes and things." At Windemere Place the author witnessed a bulldozer literally stopped in its tracks when a hidden pipe jammed between the tracks and the shovel, ripping out all the vehicle's hydraulics and shaking up the driver.

None of the developers talked about finding hidden treasures, however, unless you count the gin in old bottles with glass stoppers and the Shettler's Whiskey bottle that Blake found in the basement of the Ranger Estate and donated to the Grosse Pointe Historical Society.

Doubtless, demolishing the old to make way for the new will continue in the Grosse Pointes as it has in the past. One hundred years from now, enterprising developers will knock down a house built to meet today's demands, demands which will have changed — change being inevitable — and unearth a basement discard that has been transformed into a valuable relic. ◇

Lynne Guitar's interest in construction comes from her father, who was a builder and contractor for nearly three decades.

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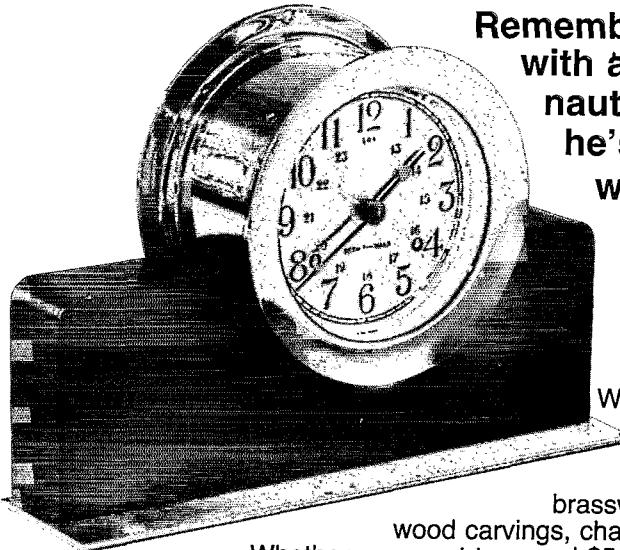
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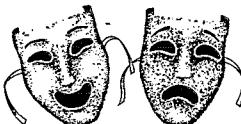
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# The Play's the Thing

*Grosse Pointe Children's Theater  
gives local youngsters a taste of stardom.*

by ANDEE SEEGER



On Saturdays, the terrace level of the Grosse Pointe War Memorial fairly explodes with sound and motion.

At the foot of the stairs, little girls in pink tights study ballet with Mary Ellen Cooper. At the other end of the corridor, a sort of organized chaos bubbles over; this is the Grosse Pointe Children's Theater, under the vital guiding force of Sally Reynolds.

Mrs. Reynolds calls it her second home. For thirty-two years, from the same chair in the same room, she has taught more than five thousand children how to perform onstage. Countless students have gone on to professional theatre careers, while even more have used the self-confidence and skills she taught them to win success as lawyers, engineers, teachers, businessmen and women, and any number of good and useful positions in society.

Mrs. Reynolds does not stay in her chair. Through hour after hour of class and rehearsal, she bounces up and down, in and out of the ranks of kids, singing and dancing with them, blocking scenes, coaching movement, showing, telling, scolding, cajoling, getting a performance out of tiny five- and six-year-olds and from gawky teenage six-footers. Barely five-foot-three herself, she begs and bullies them, making them repeat and repeat until they get it right. They work like the little troopers they are learning to be. And they adore her.

The love is mutual. The children and their theatre are Sally Reynolds' life, and she literally takes them home with her. When she is directing a show, which is most of the school year, she rehearses individuals and small groups in her living room and basement several afternoons and evenings a week. Sometimes she uses space at Maire School. "Small groups" may include a dozen or so, eagerly hopping around and singing or shouting till the walls echo and the floor shakes. Show business is not shy.

## Consider Yourself One of the Family

The Grosse Pointe Children's Theater is very much a family operation. It centers on the children, who register for drama classes at the War Memorial. But it could not function at its present level without the devotion of parents who volunteer or are recruited to help with costumes, props,



Mike Babel was one of two actors who had the lead role in the Children's Theater's production of *OLIVER!*

sets, makeup and publicity, and who occasionally find themselves onstage when Reynolds needs a real adult for a part. Some parents are themselves frustrated actors. Some succumb to gentle arm-twisting by their children or by Reynolds.

The final show for the 1985-86 season, *Oliver!*, hit a new high for intergenerational activity.

Consider the Ramsey family. Ten-year-old Kim, a veteran of half a dozen shows in three years with the group, auditioned for the role of Oliver. Children's theatre generally offers many unisex roles, especially for the very young: dwarfs, elves, even angels. In this *Oliver!*, many of the orphan boys were played by girls. But Sally Reynolds felt that a boy should play Oliver himself; otherwise, she says, "It would be like choosing a boy for *Annie*." So Kim had to settle for a smaller part, but was amply consoled when her father, Jim, was cast as Mr. Brownlow. Jim Ramsey heads his own telephone company, Magna Communications, but listened as Reynolds gave him directions. Betsy Ramsey, age seven, is finishing her first year with the theatre; sister Annie, at five, hasn't started yet. Mother Linda sells tickets and, in Jim's words, keeps "busy just



David Bryant as The Artful Dodger.

PHOTOS BY ELIZABETH CARPENTER

organizing us" — understandable, as the girls attend a host of other classes. Kim takes ballet, gymnastics, singing, cheerleading and forensics — not unusual among these active, ambitious kids.

Consider the Babcocks, drawn in by Leo, now an architect graduating from the University of Michigan. Leo Babcock played Fagin in two earlier GPCT productions of *Oliver!* Now the family is represented by Sarah, nine, and Charlie III, seven; their father Leo's brother, Charles II, a lawyer and builder, helped build sets, while Charles' wife Lynn made her acting debut as Miss Bedwin. Lynn is also the parent coordinator and, presumably in her spare time, does some stage managing.

The Gianni family has even more people involved. In



Mike Babel as Oliver, Carey Crim as Bet.

two semesters with the group, Luke, ten, has been in three plays and had the lead as one of two boys playing Oliver. (Sally Reynolds always double-casts her plays; it gives more people a chance to participate and provides insurance against unforeseen catastrophes (for example, last winter's flu epidemic, which had little actors dropping out like flies.) Luke's father, Jerry, played the alternate Mr. Brownlow. (To make make-believe, you have to take it seriously. Jerry Gianni is president of Hiram Walker, but flew home on a red-eye special from a business trip to San Francisco in order to be on time for a Saturday rehearsal.) Mother Mary worked on props. One brother, Matthew, fifteen, helped with props and sets, while another brother, John, seven, appeared in a smaller part. One more brother, thirteen-year-old Mark,

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## performing arts

somewhat escaped the net.

The Babel family manages to top even that. Denny Babel worked the lights and his wife, Gail, deals with props, while oldest son, John, fifteen, handled sound effects. Mike Babel, thirteen, was the other Oliver; his sister Kelly, eleven, sang and danced in the Workhouse Gang and in Fagin's Gang. The children's Uncle Dave played Dr. Grimwig; even grandmother Ethel got into the spirit of the thing in the part of Old Sally.

Indeed, as many participants say, the whole group becomes an extended family for them.

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The children work with intense concentration. On a soft, sunny spring day, they ignore the call of the outdoors and pour their energy into rehearsal. Out in the hall, some vocalize or run through lines. A few have their schoolbooks and study amid the confusion.

As Lynn Babcock puts it, "Mrs. Reynolds is able to get the best from your child. The discipline and the time here is incredible." She notes that spirit of cooperation in which they all help each other, even with homework.

"Sally is tough," says Jerry Gianni. "What she gets out of these kids in discipline, the parents wish they could. They work right through lunch; they work around the clock; they have lots of stamina. Sally is amazing. I don't know how she does what she does. It's absolutely amazing to watch these kids compete, and then work so well together. Also, they learn that parents are more than just parents." Gianni admits, "I'm brand new at this," and that auditioning shook him. "There must have been two hundred people from all over, trying out. If you don't think that's hard, getting up in front of your kids! It was harder on the adults; kids have less inhibitions than we do."

Linda Ramsey thinks Children's Theater is great because "It's gotten the whole family together," as contrasted with all the other after-school activities in which "you find yourself running around, helter-skelter, this way and that."

Danielle DeFauw and Cathy Putnam both came in through their children and wound up designing and coordinating costumes. DeFauw has been a costume enthusiast for years, first in her native France and later with com-

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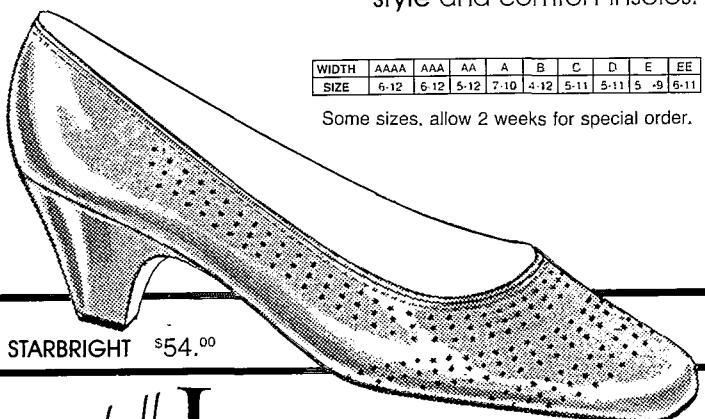


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## *performing arts*

munity theatre in the foreign colony in Bangkok. She's been at it with GPCT for three and a half years. Putnam joined her about two years ago, after working with her husband (Putnam's) as stage manager. The two women have become so much a team that they finish each other's sentences. Now Pat Wyllie has become their third musketeer.

That trio, however, did not dress *Oliver!* Needing a rest after the last show, they had given themselves a sabbatical. Deborah Wise and Helen Cargas did the honours this time; again, drawn in through their children — Sarah Wise, who joined the group just last fall, and Victoria Cargas, who is also a prize-winning figure skater. Both mothers have done costumes for other shows. Susan McCartney is the third woman on *their* team.

Wardrobe can be a huge job. The costume designers must study the play and the period and learn who is cast for what parts and what characters appear together in which scenes. They must scout where suitable fabrics are available and hunt for patterns, which they then recommend to the parents, who are ultimately responsible for supplying the costumes. Cost is a big factor. Close to performance date comes costume check, with last-minute emergencies. Somehow they make it work.

If you have ever tried to fit one fidgeting child for Halloween, multiply that by thirty or fifty or eighty. Remember also that some children take two or more small parts in the same show, with as many costumes. Then, because of double-casting, double your numbers; then try to imagine the enthusiasm it takes to do the job. Finished costumes belong to the parents, who paid for them. Occasionally they can lend or swap. GPCT has no room for storage, so usually each show means new designs, new fabrics and sizes to be coordinated, and a complete new production.

That includes sets. Chuck St. Croix came in a couple of years ago to enroll his daughter Kirsten and stayed to work "wherever I can help Mrs. Reynolds. This year I've been coordinating the scene shop, and it takes — oh, I've had about ten other parents helping me, on and off, to put all these sets together."

They build the sets in the War Memorial's carriage house but can store

only a few there. The rest wait in garages all over town. After the show, for lack of storage, most of them must be destroyed.

St. Croix, a salesman from Roseville, believes that "out of maybe one hundred parents, we get twenty or twenty-five that really do yeoman service." He did some acting as a teenager, and was happy to get back onstage in *Oliver!* as Sowerberry, the undertaker. St. Croix had tackled adult roles in other GPCT shows.

"It's a lot of fun," he says. "I take a small part that doesn't require a lot of time or rehearsal. And it gives me a chance to get out on the stage and do a little acting, as well as some of the other parents. So it keeps us real busy. But mostly we're here for the kids."

St. Croix is profuse in his praise of Sally Reynolds and his dedication to her. He can't seem to explain adequately what he feels she has done for his own child. Like the other kids,

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## *performing arts*

Kirsten has many other classes, but her dad says that "theatre is probably the most intense part of her extracurricular activities."

The dedication probably comes through strongest in Sally Reynolds' long-term associate, Mrs. John (Stelene) Mazer, her pianist and music director for twenty-eight years. A native Grosse Pointer, Mrs. Mazer was a child prodigy who at age five played with the Detroit Symphony. Despite a crippling condition that required drastic surgery, she went on to professional study at the Detroit Conservatory of Music, Ohio State, University of Pittsburgh and Wayne State, plus summer workshops at Michigan State and the University of Michigan. She played piano, sang with bands, and for a time had her own radio show, called *Saddle Shoes and Swing*, at WWJ, when that station's newly-built auditorium was on Lafayette. She gave up most professional performing to marry and raise her four children, but still plays for fashion shows, the War Memorial and — of course — Children's Theater.

"I love doing this," she says, noting also her love for Sally Reynolds, which is strong enough to weather occasional artistic differences. "I will do anything to help her," Mrs. Mazer repeats. Together they have come through trying times. GPCT presented the first show to open the War Memorial's new Fries Auditorium; then, as now, the lake level was high, and both women recall coming in to find the place flooded and the piano floating. The room did get pumped out, and the show went on. Then there was the time the backstage volunteers didn't anchor the set quite right, and the mountain fell down, to the tune of "Climb Ev'ry Mountain," in *The Sound of Music*. George Kappaz, who has gone on to Broadway, was playing the father's role and literally moved mountains: he lifted the thing back into place, while the children kept on singing.

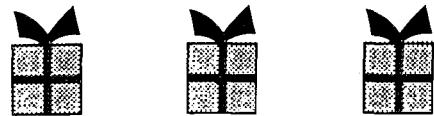
The children show how important it all is to them through their vitality and enthusiasm. St. Croix calls them "high RPM kids." They tell you, yes, the hours are long, but they find it well worthwhile. They know they are learning valuable skills in presenting themselves, and they love it. Many also act in school plays and take other classes in music or dance. A few have professional aspirations; some already have the experience. They will literally go to great lengths to achieve it.

Corrine (Cori) Carrier comes in from Rochester Hills. She grew up in GPCT, as did Susan (Sue) Brammer Gedert. The two alternated in *Oliver!* as Nancy and can tell joyful and harrowing tales of shows gone by. Carrier now attends Oakland University and Gedert graduated from the University of Michigan, both in radio and television broadcasting. Carrier wants a theatrical career and has appeared with Actors Alliance.

Ed Stevens, who alternated with Doug Taylor as Fagin, now studies at Central Michigan University in Mount Pleasant; but as a loyal Reynolds alumnus, he came back weekends to do the show. Ed also has his eye on the profession. Taylor graduated from Western Michigan at Kalamazoo, a few years back, and since then has acted with The Players.

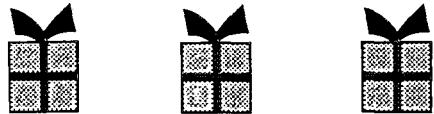
Jed Cohen, nine, has just auditioned for Reynolds and been accepted into the group. He'll commute from Huntington Woods. Jed has already been in three operas with Michigan Opera Theatre and one show with The Theater Company of the University of Detroit. When his parents

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## performing arts

heard of Reynolds' reputation, the three of them decided this was the place for proper training.

But another recent newcomer has come farthest; Jonathan Hittinger, ten, moved here recently with his family from Brazil, where for six years his father, William, represented Signode Corporation in Sao Paulo. Jonathan was already a polished veteran of dramas and musicals at the American school there.

This *Oliver!*, Reynolds' fourth, used more adults than previous productions, largely because there weren't enough qualified teenagers on the GPCT's current roster.

David Bryant and Mike Heppner shared the role of the Artful Dodger. David, a junior at Grosse Pointe South, has been with Reynolds for seven years. Active in South's Pointe Players, he studies musical theatre at Interlochen in the summer. He hasn't decided yet whether he has the determination to pursue theatre as the difficult career he knows it to be.

Adam Brady, a graduate of Grosse Pointe North, played Bill Sykes. A veteran of school shows, he came to Reynolds last year and was impressed by the professionalism of the kids. Brady graduates soon from Specs Howard School of Broadcasting.

Brady says the kids think Reynolds is "a mother figure" and "just a neat lady" from whom to learn, with all her experience. She is also a brave lady, considering that some top-flight drama coaches in New York and Hollywood believe that you can't teach children to act. They insist that children can mimic, but can't learn technique. Nonsense, says Reynolds; she does it all the time.

St. Croix states, "She believes in teaching theatre by having kids perform. So there's a little bit of non-production training; but most of it is getting a part, and learning it. And then going onstage and doing it. It doesn't matter if their parents help or don't help in the production. The kids earn their own parts on their own merit — and the ability to fit the part. So they learn all aspects of theatre. And, not getting a part is one of those aspects. So they're learning the good, fun things about theatre, but they're also learning that you don't always get what you want. If you want it, you've got to work for it. You've got to earn it. And then when you get it, you've got to do your very best; otherwise, you're going to hear from Sally. Because she does demand as much as she can get, from each individual . . . she gives of her own self more than anyone could believe."

### **It's a Fine Life**

Sally Reynolds' love affair with children's theatre began when her mother took her, as a child, to Orchestra Hall to see Claire Tree Major's productions of plays for children.

Mrs. Reynolds remembers, "I would yearn so, and say, 'Oh, I wish I could be in that *Cinderella*. Why do they always have grown-ups playing those parts?'" Right then, she thought of creating opportunities for young people to be in theatre — real theatre, not just an auditorium class or shows in the backyard.

She majored in secondary education and theatre at Michigan State and got into their Toy Shop Theater, where students could take children from the community and put on scenes and one-act plays. Mrs. Reynolds was fascinated but still dreamed of doing musical comedy in New York.

*continued on page 142*

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# RESTAURANTS

Celebrate summer with HERITAGE restaurant critic Charlotte Russe, who believes that dining out is one of the best ways to keep cool on warm nights. Ms. Russe ventures near and far in search of gastronomic pleasures to share with her readers. This month, the Tidewater Grill's mesquite grill is fired up for summer fun.

Charlotte keeps us updated on restaurant information. Prices indicated are based on the estimated cost of a typical dinner for two with one drink each, but excluding tax and tip. All establishments have a full bar unless indicated. Note days and hours they're open, and Bon Appetit!

Credit Cards: AE—American Express; CB—Carte Blanche; DC—Diners Club; MC—Master Card; MTE—Metro Trade Exchange; V—Visa.

**Allette's Restaurant Bakery**, 3459 Porter, Detroit 554-0907. This is the place to go when a trip to France is out of the question. The food, not the decor, is center stage here—hearty French cuisine and ethereal desserts. Allette no longer presides, but not to worry; other family members carry on the formidable tradition. Tuesday-Saturday, lunch 11 a.m.-2 p.m., dinner 5-10 p.m. \$25. No credit cards.

**Amigos**, 18310 Mack in the Farms, 886-9625. The sombreros and typical south-of-the-border decor were omitted when this little eatery was decorated, but the menu is definitely Mexican. The large grilled burritos are memorable. Also on the menu are enchiladas and soft tacos, plus a few vegetarian meals. Everything is made from natural ingredients. No bar. Monday-Thursday 11:30 a.m.-9 p.m.; Friday-Saturday 11:30 a.m.-11 p.m.; Sunday 4 p.m.-8 p.m. \$12. No credit cards.

**Assembly Line Sandwich Shop**, 19341 Mack in the Woods, 885-5122. Though half of their business is carry-out, they do have a casual dining area for about forty. Delivery between 10 a.m. and 3 p.m. has become legendary. Try their huge party subs. Monday-Saturday 10:30 a.m.-10 p.m.; Sunday noon-9 p.m. \$8. No credit cards.

**Cafe Le Chat**, 17001 Kercheval in the City, 884-9077. A charming, cozy cafe featuring gourmet meals with a French flair. Soups, salads, pasta and sandwiches are available, along with a full dinner menu. The cheese tray changes daily, as does the selection of decadent desserts, all made on the premises. Lunch Monday-Saturday 11 a.m.-2 p.m. High tea Monday-Saturday 2 p.m.-5 p.m. Dinner Wednesday-Saturday 6:30 p.m.-9:30 p.m. \$12-\$30. MC, V, AE.

**Callaghan's In the Park**, 15412 Mack, 881-6550. The sandwich menu features ground rounds, clubs and coney islands. Onion rings and homemade soup round out the fare at this casual neighborhood eatery. Monday-Saturday 10 a.m.-2 a.m.; Sunday noon-2 a.m. \$10. No credit cards.

**Clairpointe**, 630 St. Clair in the City, 884-6810. A full menu of Italian and American dishes are served, including chicken piccata, Boston scrod or stuffed pizza. For dessert, there are many homemade treats, including a variety of tortes. No bar. Monday-Saturday 7 a.m.-9 p.m.; Sunday 8 a.m.-3 p.m. \$12. No credit cards.

**Da Edoardo**, 19767 Mack in the Woods, 881-8540. Northern Italian continental cuisine served in a beautiful, dimly-lit English countryside setting. Rich wood paneling and mirrored arches enhance the three intimate dining rooms. Veal medallions with prosciutto and cheese sauteed in wine sauce or the spinach pasta filled with crab are the more popular specialties. Over coffee and dessert, study the magnificent ceiling in the Cappuccino Room. Monday-Thursday 5 p.m.-10 p.m.; Friday-Saturday 5 p.m.-midnight. \$40. MC, V.

**Diamond Lil's**, 18774 Mack in the Farms, 881-3717. Homemade soups, sandwiches, salads and, of course, "Lil's Famous Ground Round." Daily specials and a heavy oak setting help make Lil's one of Grosse Pointe's friendliest eateries. Monday-Friday 11:30 a.m.-2 a.m.; Saturday noon-2 a.m. Entertainment Thursday-Saturday. \$15. MC, V.

**First Place Lounge**, 16921 Harper, north of Cadieux in Detroit, 885-0109. Catering to sports enthusiasts, mini-bleachers provide atmosphere while clientele watch three televisions tuned to cable sports. Sandwiches include 1/3-pound burgers made of ground round, stacked ham and cheese, and rib-eye steak. Thursday special is burritos, Friday special is burrito supreme dinner with refried beans and rice. 11 a.m.-2:30 a.m. daily, noon-2:30 a.m., Sunday. Under \$10. No credit cards.

**Galligan's**, 519 E. Jefferson, Detroit, 963-2093. An old-style, well-appointed bar in the midst of downtown's hubbub. Usual pub fare includes hamburgers, sandwiches, mussels, chili and fish. The black bean soup is a standout—hearty and delicious. The rooftop restaurant opens in warm weather to afford diners a spectacular view of the booming Detroit scene. Monday-Saturday 11 a.m.-2 a.m. \$12. AE, DC, MC, V.

**Irish Coffe**, 18666 Mack in the Farms, 881-5675. A famed ground round headlines at this spot. Lined with lots of wood, the interior resembles a library. But a friendly crowd of all ages keeps things far from hushed. Monday-Saturday 11 a.m.-2:30 a.m.; Sunday 5 p.m.-2:30 a.m. \$7. MC, V.

**Jacobson's**, St. Clair Room, 17000 Kercheval in the City, 882-7000. Take a break from shopping duties in this cheerful colonial room. Among the chef's specialties are the crepes, sandwiches, and soups. Salads include pasta, tuna, taco and a great Maurice. Open Monday-Wednesday 9 a.m.-5:30 p.m.; Thursday-Friday 9 a.m.-8 p.m.; Saturday 9 a.m.-5:30 p.m. \$14. AE, Jacobson's.

**Jefferson Colonnade**, 22423 Jefferson Avenue, St. Clair Shores, 779-4720. Long a tradition in the area for German and American cuisine, specializing in broiled fish and daily specials. The colonial motif extends to the interior with a polished but friendly atmosphere. Open Monday-Friday 8:30 a.m.-10 p.m. Saturday 8:30 a.m.-midnight. \$25. AE, V.

**Julio's**, 20930 Mack in the Woods, 885-7979. Now you don't have to go all the way to Greektown to hear your waiter shout "Opa!" John Kefallinos has brought Greek food to the Pointes in his newly-opened restaurant. Along with the ubiquitous saganaki, the menu features dolmathaki (stuffed grape leaves), octopus, horiatiki (blend of tomatoes, cucumbers, green peppers, onions, Greek olives, feta cheese and pepperoncini), spinach cheese pie, gyros, souvlaki and pastitsio (Greek lasagna). Lots of Greek bread comes with everything. Seven days, 11 a.m.-2 a.m. \$14. AE, MC, V.

**Le Cafe Francais**, 20311 Mack, in the Kimberly Korner Mall in the Woods, 343-0610. A courtyard with a running fountain, plants and statues sets the romantic scene for the prix fixe dinner. Wine and beer. Lunch Tuesday-Saturday 11 a.m.-2:30 p.m. Dinner Wednesday-Saturday at 6 p.m. by reservation only. Sunday brunch 10 a.m.-2 p.m. Courtyard dining. \$60. AE, CB, DC.

**Little Tony's Lounge in the Woods**, 20513 Mack, 885-8522. Taste Carol's homemade chili or some outstanding GP burgers in the rustic comfort of high-backed wooden booths. While dining, pause to study the cartoons and other artwork on the walls—many are by local artists. Monday-Saturday 11 a.m.-2 a.m. \$12. No credit cards.

## TIDEW

Anchoring one end of the Eastland Shopping Center, the Tidewater Grill has managed to bring a taste of New England to our midwestern palates. Here, weary shoppers, moviegoers, and fishlovers looking for a better-than-average meal can all be satisfied. Dark tile floors, high ceilings, soft amber lights and carefully mismatched tables and chairs create a comfortable, eclectic atmosphere. Trays of condiments, including malt vinegar, are already at the print-covered tables, along with generous bowls of oyster crackers. Close your eyes — this isn't Detroit; it's Boston.

The most important part of the Tidewater Grill's menu centers on its mesquite-cooked entrees. This style of cooking especially suits the fresh fish that arrives daily from local and eastern waters. The swordfish, on one occasion, and yellowfin tuna, on another, were grilled perfection — outsides seared with the subtle taste of mesquite, insides tender and moist. Preceded by a surprisingly good garlic and poppyseed roll, the entrees were accompanied by baked beans, coleslaw, and a colourful stirfry of vegetables.

The mesquite grill also works its wonders on the menu's steaks, burgers, ribs and chickens, adding a fillip to what might otherwise be unexciting choices.

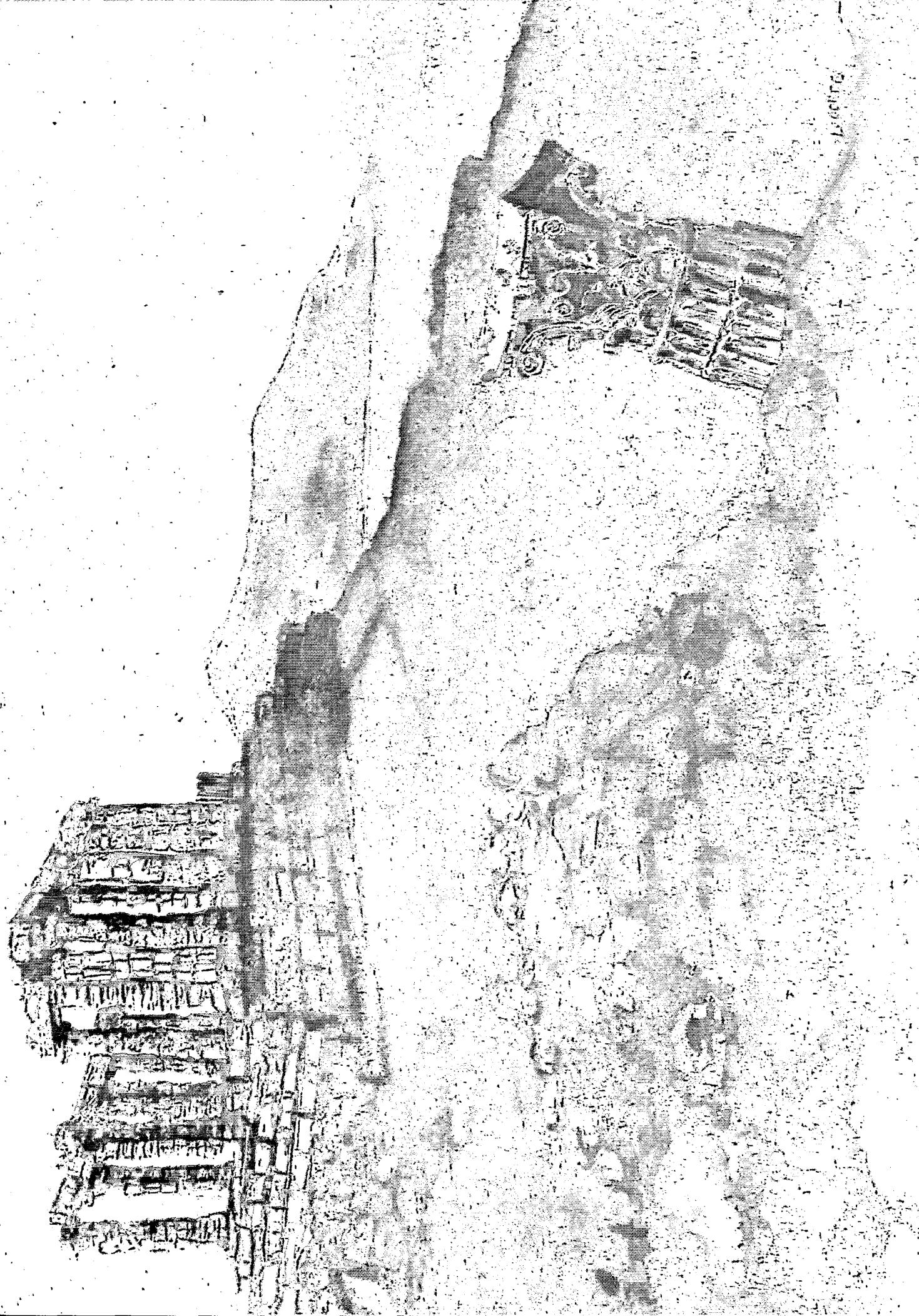
Along with the extensive fish selection, which changes depending on availability, there are a number of other tempting possibilities. Fresh pasta selections include a rich linguine with white clam sauce and creamy cheddar cheese, shrimp and salmon pasta, and chicken and shrimp pasta, all served with hot garlic bread, tossed

# JUNE

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Classical Pops Concert	2	3 Windsor Raceway Trip	4 Garden Tour	5 Poetry Reading	6 Garden Center Tea Balloon Flights Begin	7 Wok Cooking Class Blacksmith Show
8 The Gondoliers Dog Show	9 Country Tour	10 Voice Concert	11 South Graduation Night	12 Sugar	13 Junior Tennis Tournament	14 Sugar Art on the Pointe Sequicentennial Begins
15 Art on the Pointe Sharing Traditions Exhibit	16 Summer Reading Club	17	18	19	20 DSO Opening Night American Indian Workshop	21 Garden Tour Salute to Liberty Hill Days Festival Spring Ballet Recital
22 DSO Concert Garden Tour Spring Ballet Recital	23 Steel Band Concert Ballet Workshops Begin	24 Detroit Zoo Trip Creative Mask Making	25 Budweiser Races Begin Creative Mask Making	26 DSO Chrysler Concert	27 Children's Day Festival	28 Wheels of Freedom Run for Liberty Budweiser Gold Cup
29 Mack Avenue U.S.A. Budweiser Gold Cup	30 Balalaika Orchestra & Dancers					

# JULY

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6 Music of America	7 Harbor Inn Trip	8 G.P. Park Cocktail Party	9 Art Glasses Begin Pottery Classes Begin	10 Freedom Festival Fireworks Vocal Workshops Begin	11 Summer Drama Workshop Music of America	12 4th of July Parade
13 French Market Veterans' Open House	14 M.O.T. Quartet	15 DIA Photography Exhibit	16 Chesaning Showboat	17 Yesterday's Memories Concert	18 Miss Firecracker Contest	19 French Market Military Muster
20 Concert and Cars	21 Dixieland Jazz Band	22	23	24 Yesterday's Memories Concert	25 DSO Concert	26 Mackinac Raid Trip
27 DSO Concert	28 James Tocco Concert	29	30	31	DSO Concert	G.P. Village Sale Fire Engine Master



**Mallard Pub**, 18000 E. Warren, Detroit, 884-9100. This cozy little nest sports ducks on the walls, the tablecloths and the Tiffany-style lamps. The theme extends to the menu, with duck soup and mallard salad, Long Island roast duck, or sauteed breast of duck with raspberry champagne sauce. Other entrees include venison, boar, moose and pheasant. Lots of alternatives for less adventurous diners. Monday-Thursday 11:30 a.m.-10 p.m.; Friday 11:30-2 a.m.; Saturday 4 p.m.-2 a.m. \$20. AE, MC, V.

**National Coney Island**, 19019 Mack in Detroit, 881-5509. Savour your coney dog in style, amid natural wood and hanging plants. A great breakfast menu and their famous Greek salad round out the fare. Beer and wine; parking in the rear. Monday-Thursday 7 a.m.-11 p.m.; Friday and Saturday 7 a.m.-midnight; Sunday 8 a.m.-10 p.m. \$10. No credit cards.



salad and freshly grated cheese. Chicken pasta with artichoke hearts was a delightful choice, as was chicken Nicole, a boneless breast of chicken with mushrooms, artichoke hearts, and sherry.

If you're in the mood for lighter fare, try the raw bar (cherrystone clams, oysters, and shrimp), or choose from an array of salads and sandwiches, including a Philly steak sandwich grilled with green peppers, onions, tomatoes and Swiss cheese.

Early diners can enjoy dinner for \$5.95, Monday through Friday, 4:30-6 p.m. There's a kid's menu that includes pita pizza; a movie special that includes a sandwich, drink, and theatre tickets for two for \$14.95; and a birthday special that provides a free meal for the birthday celebrant with a paying guest.

Desserts include an extravagant mud pie — too rich to finish — homemade chocolate brandy mousse with whipped cream, turtle pie or double fudge brownie sundae. Or indulge in an ice cream drink — anything from a Snickers Bar (Franjelico, creme de cacao, nuts) to a Windjammer (rum, amaretto, strawberries). The Tidewater also offers a full bar and a number of good wines by the glass.

Sail in one of these days. It isn't often you get to Boston without paying the airfare.

**TIDEWATER GRILL**, Eastland, Harper Woods, 527-1050. Open Monday-Thursday, 11 a.m.-11 p.m. (bar open until midnight); Friday and Saturday, 11 a.m.-midnight (bar open until 1 a.m.); Sunday, 12 noon-9 p.m. Entrees range from \$5.75 to \$10.95. AE, CB, MC, V.

**The Old Place**, 15301 E. Jefferson at Beaconsfield in the Park, 822-4118. This formal dining room is filled with gorgeous antiques to occupy wandering eyes between courses. China dolls, wall hangings and old farm implements create a backdrop for tables beautifully set with white linen, pewter and crystal. The primarily American menu includes an occasional nod to the French. Chateaubriand, many veal dishes, rack of lamb, and prime rib on weekends. Open Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-midnight; Saturday 4 p.m.-midnight. Bar open Monday-Saturday until 2 a.m. \$40. AE, DEC, MC, V.

**The Original Pancake House**, 20273 Mack, west of Lochmoor, in the Woods, 884-4144. People come from miles around to eat breakfast here; it might be because their pancakes, crepes, omelettes and everything else on the menu are made from the freshest ingredients. The custard-filled apple pancakes topped with cinnamon glaze reign supreme. No bar. Daily 7 a.m.-9 p.m. \$10. No credit cards.

**Park Place Cafe**, 15402 Mack at Nottingham in the Park, 881-0550. A comfortable contemporary spot for a healthy meal. Park Place is known for its fresh fish—flounder, trout, orange roughy—and generous salads. Tuesday-Thursday 11 a.m.-10 p.m.; Friday-Saturday 11 a.m.-midnight. \$30. AE, MC, V.

**Pontchartrain Wine Cellars**, 234 West Larned, Detroit, 963-1785. Across the street from the Pontchartrain Hotel, the decor here is very romantic — with fresh flowers and candlelight sure to enhance your veal cordon bleu, or the best snails in town. Beer and wine. Monday-Friday 11:30 a.m.-2:30 p.m. and 5:30 p.m.-9:30 p.m.; Saturday 5:30 p.m.-11 p.m. \$30. AE, CB, DC, MC, V.

**The Rhinoceros**, 265 Riopelle, Warehouse District in Detroit, 259-2208. A dimly-lit, sophisticated bistro restored to nineteenth-century charm. Exposed brick walls and an amusing array of mismatched furnishings. Continental fare served up in one of Detroit's premier piano bars. Tuesday-Friday and Sunday 11:30 a.m.-2 a.m.; Saturday and Monday 4:30 p.m.-2 a.m. \$40. AE, MC, V.

**St. Clair Inn Restaurant**, 500 N. Riverside in St. Clair, 329-2222. The linen and china-set tables add to the elegance of this traditional English dining room. Gaze over the St. Clair River while savouring entrees on the American menu, including fresh seafood and steaks. Breakfast Monday-Saturday 7 a.m.-10:30 a.m.; Lunch 11:30 a.m.-4 p.m.; Dinner Monday-Thursday 5 p.m.-10 p.m.; Friday-Saturday 5 p.m.-midnight. Dinner only Sunday 1 p.m.-9 p.m. \$35. AE, CB, DC, MC, V.

**Sierra Station Cantina**, 15110 Mack in the Park, 381-3906. Grosse Pointe's Mexican connection: all of the food, including nachos grande, burritos, and the fiesta plate are cooked up by Mexican husband-wife team Fabian and Aurora. The cantina is awash with interesting south-of-the-border artifacts. Tuesday-Friday 11:30 a.m.-2 a.m.; Saturday 5 p.m.-2 a.m.; Sunday 5 p.m.-11 p.m. \$13. MC, V.

**Sparky Herberts**, 15117 Kercheval in the Park, 822-0266. Stylish decor and a cream-of-the-crop crowd give this local favourite its flair. Everyone stops in to talk, laugh and eat salads, pasta, rack of lamb, pheasant, fresh fish, beef tenderloin, and daily changing specials. A commendable wine list. Monday-Saturday 11:30 a.m.-2 a.m.; Sunday noon-midnight, with brunch from noon-3 p.m. \$25. AE, DC, MC, V.

**Stafford's Bay View Inn**, Petoskey, (616) 347-2771. There are four dining rooms in this charming Victorian-style inn. Try the Roselawn Porch overlooking the bay. "Country Inn Cuisine" includes regional whitefish, lake trout, fresh produce, and pastries and breads prepared in on-premises bakery. Sunday brunch features malted waffles with choice of 15 toppings, 12-16 entrees, eggs Benedict, salads, fresh fruit, and more than two dozen breads, muffins and pastries, including danish, 7-layer cookies, lemon squares, cheesecakes and brownies. No

## ◆ charlotte russe

wine or liquor. Breakfast 8-10 a.m., lunch 11:30 a.m.-2 p.m., dinner 6-9 p.m., Sunday brunch 10 a.m.-2 p.m. \$30; brunch \$22. V, MC, AE.

**Star of Detroit**, docked at Hart Plaza, Detroit, 465-7827. Enjoy American cuisine, served buffet style, aboard a floating restaurant that actually sets sail. Luncheon, dinner and cocktail cruises, along with fashion shows, culinary demonstrations and live entertainment. Lunch Monday-Friday, 11 a.m.-1:30 p.m.; Brunch Saturday-Sunday, 11 a.m.-1:30 p.m.; Dinner Saturday-Thursday, 7-10 p.m., Friday, 9 p.m.-midnight; Cocktails, Friday 5:30-7:30 p.m.; Saturday 11 p.m.-1 a.m., Sunday 3-5 p.m. (jazz). Call for prices. MC, V.

**Summer Palace**, 1211 Beaconsfield in the Park, 331-8440. Finally! A Chinese restaurant in the Pointes — and one that serves authentic Cantonese and spicy Szechuan food in a comfortable, relaxed atmosphere. No bar. Tuesday-Thursday and Sunday 11 a.m.-9 p.m. Friday and Saturday 11 a.m.-10 p.m. \$14. No credit cards.

**Tally's Place**, 20791 Mack in the Woods, 881-3985. The menu is stuffed with a variety of croissant sandwiches which, in turn, are stuffed with crabmeat, turkey, tuna, ham...Relax and dine in church pew booths. Monday-Saturday 11:30 a.m.-2 a.m.; Sunday 5:30 p.m.-midnight. \$11. MC, V.

**Tom's Oyster Bar**, 15016 Mack in the Park, 822-8664. Fresh shellfish in the Pointes! Oysters, crabcakes, soft-shell crabs — all prepared with finesse in this casual restaurant which resembles a New England saloon. Wood dominates the decor, from floor to walls to the old-fashioned bar. Checkered tablecloths complete the image. Daily 6 p.m. \$15. AE, MC, MTE, V.

**Vivio's**, 2460 Market Street, Detroit, 393-1711. A great spot in the Eastern Market, serving everything from a farmer's breakfast (eggs, potatoes, N.Y. strip sirloin or ham and bacon and sausage, toast and jelly) to half-pound ground rounds, "knife and fork" sandwiches and full-course dinners. This is real food, as fresh as can be found anywhere. Servings are generous; prices, modest. And there are lots of nice little surprises — Dijon mustard on the table, Earl Grey tea, and a piano bar with singer. The eclectic clientele shows off the city at its best. Monday-Saturday 7 a.m.-9 p.m. \$12. All credit cards.

**Wimpy's**, 16543 E. Warren, Detroit, 881-5857. A casual and cozy little pub, where Pete and Diana Corio serve casual fare amidst friendly surroundings. Hamburgers, salads, chili, sandwiches, and a wide assortment of noshes. Wednesday and Friday feature fish-and-chips specials. Monday-Saturday 11 a.m.-2 a.m. \$12. MC, V.

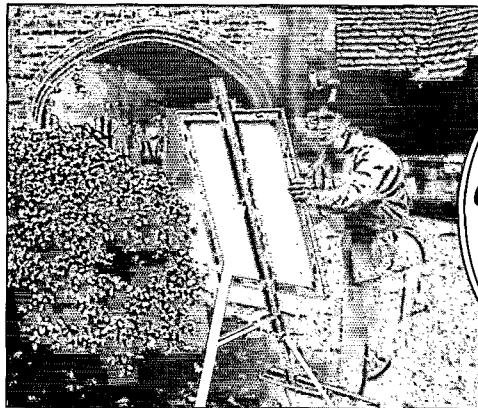
**Woodbridge Tavern**, 289 St. Aubin, Warehouse District in Detroit, 259-0578. Enjoy a honky-tonk piano and the boisterous sing-alongs beneath the watchful eye of the moose head in the main floor bar. A family tradition since 1905, offering better-than-average bar fare, substantial sandwiches and beer from around the world. Open daily 11 a.m.-2 a.m. \$28. AE, CB, DC, MC, V.

**Wooden Nickel**, 18584 Mack in the Farms, 886-7510. You'll feel right at home in this casual setting; then, enjoy a hearty, full bowl of meaty chili. The waitresses dish up thick pickles to go with your burgers. Choose from twelve tempting sandwiches. No bar. Open Monday-Wednesday 11 a.m.-9 p.m.; Thursday-Saturday 11 a.m.-10 p.m.; Sunday 11 a.m.-8 p.m. \$11. No credit cards.

**Za Paul's**, 18450 Mack in the Farms, 881-3062. Generous portions of fresh pastas are standouts in this casual, contemporary two-story Tudor building. A fourth reincarnation of the old Manor bar, they serve up ribs, chicken and beef in a setting conducive to table-hopping. Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight, with entertainment; Lounge until 2 a.m. \$12. AE, MC, V.

## engagements

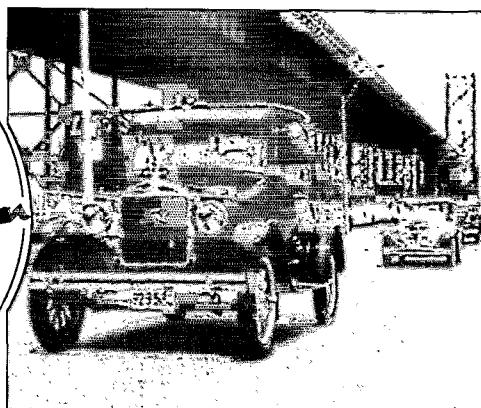
It's the sizzling summer season again, with a wide range of events to choose from, including art fairs and concerts — vocal, rock, jazz, classical, oldies-but-goodies — ethnic festivals, tennis tournaments, garden tours, races (Grand Prix, Budweiser Gold Cup, Mackinac Race, Stroh's Run for Liberty), a "My Dog's Better Than Your Dog" show, an ice cream social, hot air balloon flights, and summer classes in dance, art, computer use, astronomy and cooking. Want more? Try the French Market, kick-off ceremonies for Michigan's Sesquicentennial celebration, all the International Freedom Festival events and, of course, fireworks and a Fourth of July Parade. Enjoy!



Art on the Pointe, June 14 & 15



June 29



Wheels of Freedom Parade, June 28

### Ongoing

The majestic mansions and grounds of Meadow Brook Hall are open for public tours this summer. Explore Meadow Brook Hall's 100 rooms with hidden stairways, antiques and hand-carved wood and stone. Also see Knole Cottage, the playhouse mansion built for the Dodge heiress, set amongst the trees near Meadow Brook Hall. Refreshments are available in the formal Christopher Wren Dining Room or the casual Wilson Room. Another exciting way to spend your weekend is a glamorous two-night retreat to the Gatsby-era mansion. Gatsby Getaway offers receptions, candlelight and more. Also scheduled for this summer is the grand opening of Sunset Terrace, the hilltop home built for the Wilsons' "sunset years." The tours begin June 13 and continue through the fall when Sunset Terrace will be converted for conference use. June tours, Sunday only, 1-4 p.m. July hours, Sunday 1-4 p.m., and Monday-Saturday 10 a.m.-4 p.m. \$4 adults, \$3 senior citizens, \$2 children under 13. Oakland University, Rochester, 370-3140.

The summer sways to the sweet sounds of bells with **Carillon Recitals** offered throughout the summer at both the Grosse Pointe Memorial Church and Christ Church Cranbrook. Tuesday evenings at the GP Memorial Church feature Prelude Picnics at 6:30 p.m. with the free Carillon concerts beginning on the lawn at 7:30 p.m. starting June 24. For information, 882-5330. Christ Church offers their series at 4 p.m. Sundays beginning July 7. Special concerts are planned for July 4, and the opening concert, June 27, features visiting carillonneur Peter Langberg from Denmark. Information, 644-5210.

Spend your day touring **Cranbrook House and Gardens** designed in the English manor style by world-famous architect Albert Kahn. Open the fourth Sunday of each month, April through October, 2-4 p.m. \$2 adults, \$1.50 students/seniors. Cranbrook Gardens come alive this summer. Peonies, iris, roses and tufa rock are in bloom in June. July features annuals and perennials. Daily garden hours in June and July from 10 a.m. to 5 p.m. \$2 adults, \$1.50 students/seniors. 380 Lone Pine Road, Bloomfield Hills. 645-3149.

Gaze into a giant eight-foot kaleidoscope and see your mirrored image reflected again and again. The **Detroit Science Center** has built this giant kaleidoscope to explain the principal of multiple images. Or drop a coin into the Spiral Wishing Well and watch it roll to the center at speeds up to sixty miles per hour. These are just two of the Science Center's hands-on exhibits and demonstrations that make the principles of science fun and understandable. Admission to the Science Center includes the film, "The Dream is Alive," in the Space Center. The film, narrated by Walter Cronkite, tells the story of America's space shuttle flights with footage shot by the astronauts themselves from outer space. 9 a.m.-4 p.m. Tuesday-Sunday, \$4 adults, \$3 children ages 6-12 and 75¢ children ages 4 and 5. 5020 John R, Detroit. 577-8400.

**Concerts in the Park**, sponsored by the New Center Area Council, features lunchtime concerts Wednesdays and after-work entertainment Thursdays in New Center Park. The live bands include jazz, R & B, popular music and big band swing. 11:30 a.m.-1 p.m. Wednesday, 5:30-8:30 Thursday. Free. Second Avenue and West Grand Boulevard, near the Fisher Building, Detroit. 872-0188.

What better way to learn about the Eastern Market than to tour it with someone who worked there for fifteen years? Riley Albritton, former supervisor of the Bureau of Markets and employee of the market, leads **Riley's Historic Eastern Market Tour**, offered every Tuesday through October. Additional tour options are available including luncheon arrangements, an extra tour of an area historic church, seasonal highlights and group accommodations. \$4.50 adults, \$3.50 students/seniors. Reservations, 341-6808.

### through June 22

Dr. Von Washington stars as Cornelius Melody, a pathetically pompous Irishman with just **A Touch of the Poet** at the Detroit Repertory Theatre. This was the last full-length play completed by one of America's greatest playwrights, Eugene O'Neill. \$7. Performances 8:30 p.m. Thursday-Saturday, 7:30 p.m. Sundays. 13103 Woodrow Wilson, Detroit. 868-1347.

### beginning July 1

Two separate five-week classes are offered by the Pewabic Society. **Pottery for Children and Parents** meets 10 a.m. to noon, Tuesday and Thursday, \$70. **General Techniques in Pottery** meets 1-4 p.m. Tuesday and Thursday, \$100. Pewabic Pottery, 10125 East Jefferson, Detroit. Advance registration, 822-0954, 343-2178.

### beginning July 8

The **Hilberry Summer Theatre Festival** opens July 8 with a contemporary play for children, "I Didn't Know That," a lighthearted revue centering around first facts, world records and other odd trivia. From July 15-25 see the three plays that move on to the Edinburgh Festival in Scotland following their run at Wayne State: "Wenceslas Square," by Larry Shue, tells the humorous story of courageous people coping in a repressive society; "The Operation," by WSU Theatre faculty member Von Washington, explores the problems facing the Black male in America today; "4x4," by WSU Theatre director Howard Burman, is a revue based on the writings of numerous contemporary American writers. For performance times and ticket prices, contact the Hilberry at 577-2972.

by MICHELE MARTIN

# It's a jungle out there!



Thank goodness for **The Rhinoceros**  
*a safari in good taste*

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Lunch — Dinner — Brunch

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Now you can savor the ultimate in mesquite broiled seafood dishes, intimate service, pleasing decor, good food, entertainment and a little luxury at moderate prices.

Enjoy lunch or dinner seven days a week and live ragtime every Thursday, Friday and Saturday evening.



**TIDEWATER**

8 Mile at Beaconsfield  
Eastland Center, Harper Woods  
527-1050

### through August 17

Much of the spirit and culture of eighteenth-century France is reflected in the work of **Francois Boucher**, the First Painter to King Louis XV. This exhibit, comprised of 90 paintings, 6 tapestries and 35 ceramics, is scheduled to open in September at the Reunion du Musees Nationaux, Grand Plais, Paris after it leaves the DIA. 9:30 a.m.-5 p.m. Tuesday through Sunday. Free. 5200 Woodward, Detroit. 833-7900.

### through August 18

The DIA's new exhibit, **The Thrifty Art: A Social History of Quilting**, features more than 40 quilts from the Museum's collection. Films and lectures focus on the historical importance of American quiltmaking, particularly as a women's art form, and the contributions made to our cultural heritage. Free. 5401 Woodward Avenue, Detroit. 833-1805.

### through August 30

The American Association of University Women is collecting books (children's literature, hard covers, paperbacks, mysteries, fiction, non-fiction, cookbooks, encyclopedias) for their annual **Used Book Sale** on September 23-28 at the Salem Memorial Church. Collector barrels are located at Damman Hardware in Grosse Pointe Village, Kroger on Marter Road, and Farmer Jack at I-94 and Harper. For pick-up call 886-1933 or 882-4659 in June, 882-2588 or 881-6875 in July, 884-3432 or 881-9588 in August.

### June 1

Attend a musical reunion as the Renaissance City Chamber Players bring together **Bach and Offspring** in their "Classical Pops" concert sponsored by Hudson's. Works by the father of music, as well as compositions by some of his twenty-odd children, are performed in this innovative approach to chamber music. 7 p.m. \$12. One Lafayette (formerly the Masonic Temple), Lafayette at Saginaw, downtown Pontiac. Information, 62-MUSIC.

### June 3

Try your luck at **Windsor Raceway**. The Grosse Pointe War Memorial sponsors this trip which includes dinner in the Clubhouse, a track consultant, racing programs and transportation. 5-11:30 p.m. \$25. Reservations, 881-7511.

### June 5

The National Writers Series, sponsored by Lines: New Writing at the Detroit Institute of Arts, brings two experimental language poets to Detroit. **Ron Silliman** and **Hannah Weiner** read tonight, 7:30 p.m. in the Holley Room at the DIA. \$3. In addition, Ron Silliman gives an informal talk this afternoon at 3 p.m., also in the Holley Room. \$1. 5200 Woodward, Detroit. 833-1858.

### June 6

The public is welcome to attend the Grosse Pointe Garden Center's **Annual Membership Tea** at the Grosse Pointe War Memorial. Scheduled activities include an herb sale, raffle and refreshments. Friday afternoon. Free. 32 Lake Shore Road, Grosse Pointe Farms. 881-4594.

### June 6-July 27

Experience exotic food, music, dance and displays from countries around the world, without leaving Detroit, by attending the **Downtown Riverfront Ethnic Festivals**: Irish Festival, June 6-8; German Festival, June 13-15, Grand Prix V, June 20-22; Arab World Festival, June 27-29; International Freedom Festival, July 2-6; Italian Festival, July 11-13; Afro-American Festival, July 18-20; Motor City Music Fest, July 25-27. Hart Plaza, next to the Renaissance Center. Friday and Saturday from noon-midnight, Sunday, noon-10 p.m. Free of charge.

Share the traditions and folk tales of Sholom Aleichem as the Actors Alliance Theatre Company recreates the tiny village of Anatevka. Joseph Stein's heartwarming story, **Fiddler on the Roof**, is brought to life with music by Jerry Bock and lyrics by Sheldon Harnick. 8:30 p.m. Fridays, 5:30 and 9 p.m. Saturdays, 6:30 p.m. Sundays. \$8 - \$10. 30800 Evergreen Road at Thirteen Mile Road, Southfield. 642-1326.

### June 6 and 27, July 18

Up, up and away in a **Hot Air Balloon Flight** sponsored by the Grosse Pointe War Memorial. \$100 per person includes champagne and a souvenir pin. You must provide your own transportation to the flight area in Rochester. Call 881-7511 as soon as possible to reserve a place. Rain dates, June 20, July 11, August 1.

### June 7

Runners of all ages will enjoy this trail set along lakes and streams through wooded areas usually not open to the public. The **Institute of Science Cranbrook Run** consists of three separate runs for men, women and children. 9 a.m. 500 Lone Pine Road, Bloomfield Hills. 645-3230.

Summer is a good time to take advantage of Michigan's fresh produce. Learn to prepare light nutritious meals in a **Summertime Wok Cooking** class at Pointe Pedlar. 10 a.m.-noon. \$5. 88 Kercheval, Grosse Pointe Farms. 885-4028.

### June 7-8

See the ancient craft of forging iron into shoes for horses at Historic Fort Wayne's **Blacksmith Show**. 10 a.m.-4 p.m. Free. 6325 W. Jefferson, Detroit. 297-9360.

**June 8**

Christ Church rose gardens blossom with the sound of music as **The Gondoliers**, Gilbert and Sullivan's light opera, is performed by the church choir with guest soloists and orchestra. 7 p.m. \$8. 61 Grosse Pointe Boulevard, Grosse Pointe Farms. Tickets, 885-4841.

Give your pooch a bath and bring him to the third annual **My Dog's Better Than Your Dog** competition at the Grosse Pointe War Memorial. This all-breed show emphasizes fun, with categories such as youngest, oldest, largest, smallest and more, including a dog/owner look-alike prize. Noon-2 p.m. \$2 entry fee, spectators free. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

**June 9**

Spend **A Day in the Country** with naturalist Jack Wikle at Hidden Lake Gardens in the Irish Hills, sponsored by the Grosse Pointe War Memorial. \$23 per person includes deluxe motorcoach, admission to the Gardens and a box lunch. Call 881-7511 as soon as possible for reservations.

**June 10**

Voice **Students in Concert** is the theme of tonight's show at the Grosse Pointe War Memorial where students of Doris Pagel perform. 7 p.m. \$2.50 adults, \$1.50 students under 12. 32 Lake Shore Road, Grosse Pointe Farms. 885-7511.

**June 11**

Congratulations Grosse Pointe South, graduating Class of 1986!

**June 11 - 21**

The Grosse Pointe Theatre adapts the motion picture, "Some Like It Hot" to the stage for their version of **Sugar**. This musical comedy is the story of two men, who having witnessed the St. Valentine's Day Massacre, are forced to disguise themselves as women to escape the villains. To obtain information on performance times and ticket prices, contact the theatre, 881-4004. In conjunction with the play, the Grosse Pointe War Memorial offers pre-performance candlelight buffets, June 11-14 and June 18-20. 6:30 p.m. \$10. Reservations, 881-7511.

**June 12**

Congratulations Grosse Pointe North, graduating Class of 1986! School's out!

Cruise through **Caribbean Islands in the Sun** as Macomb Center for the Performing Arts brings their Travel Series to a close. Dennis Glen Cooper, the creator of the series, navigates the audience on sleek cruise ships through exotic ports. 8 p.m., \$4 adults, \$3 students/seniors. 44575 Garfield at Hall Road, Clinton Township. 286-2222.

**June 13-15**

Fishermen of all ages will be lured to the **Walleye Weekend II** contest sponsored by "The Detroit News" and American Lung Association of Southeastern Michigan (ALASEM). Grand prize is a 33' Titan Recreation Vehicle. \$10 entry fee. Pre-registration information, call ALASEM, 961-1697, or "The Detroit News," 222-2125.

**June 14**

Lansing is host to the high-spirited **Kick-off Ceremonies, Michigan Sesquicentennial Celebration**. More-than-you-can-see-in-a-day is planned, including a parade that starts at 12:30 p.m. and ends up at the steps of the Capitol Building where the Sesquicentennial Flame will be lit while the St. Cecilia Youth Choir sings "I am Michigan." Governor Blanchard will speak, as will former Michigan governors and other politicians. There'll be high school band concerts, a pops concert, a rock concert, Children's Festival, Folk Life Festival, Living History Camp-in (Civil War re-enactment), historical exhibits of all kinds, pony and carriage rides, and a chance to participate in a record-making event as Michigan attempts to bake the World's Largest Blueberry Muffin. Lansing's Downtown Art Festival coincides with the celebration of our state's 150th birthday. (517) 482-1987 for more information.

**Cuisinart Class II** is an in-depth study of the many uses of the Cuisinart, including preparation of mousse, pizza, gazpacho, pasta salad and more. 10 a.m.-noon. \$10, redeemable fee towards the purchase of items costing \$10 or more. Pointe Pedlar, 88 Kercheval, Grosse Pointe Farms. Reservations, 885-7511.

**June 14 and 15**

Family fun and fine art combine for **Art on the Pointe**, a juried art fair now in its third year, on the 90-acre Edsel and Eleanor Ford estate. Artists from all over the Midwest and Canada will be represented. \$1 donation helps support the mental health programs of the Northeast Guidance Center. 10 a.m.-5 p.m. 1100 Lake Shore Road, Grosse Pointe Shores. 885-0537.

**June 15 - July 27**

Don't miss **Sharing Traditions: Five Black Artists in 19th Century America** at the DIA this month. The exhibit includes portraits by Joshua Johnson, landscapes by Robert Scott Duncanson and Edward Mitchell Bannister, marble sculpture by Edmonia Lewis, the first-known Afro-American woman sculptor, and genre and religious objects by Henry Ossawa Tanner. 9:30 a.m.-5 p.m. Tuesday through Sunday. Free. 5200 Woodward, Detroit. 833-7900.



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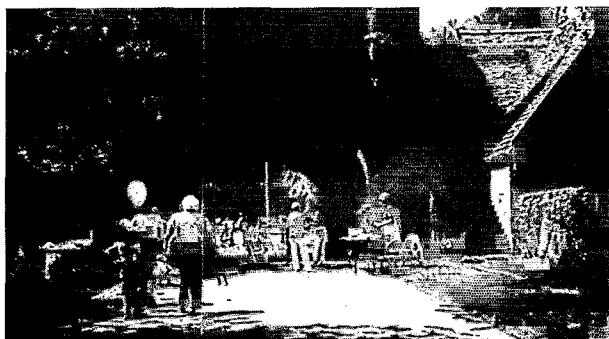
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# Art on the Pointe

June 14 and 15



Art on the Pointe, a juried art fair now in its third year, takes place Saturday, June 14, and Sunday, June 15, on the gracious ninety-acre estate of the Edsel & Eleanor Ford House, 1100 Lake Shore Road, Grosse Pointe Shores. Art on the Pointe showcases works by artists from all over the midwestern United States and Canada, including prize-winning works of pottery, clay, jewelry, fiber, folk art, sculpture, photography, oils, acrylics and watercolours. Browse among the many stalls and booths displaying and selling art. Show hours are from ten in the morning until five in the evening, both days.

Special Father's Day events are planned for both days of the show, including games and musical entertainment. The Calico & Family Clowns do balloon tricks, paint faces and hold contests for kids and dads. Sketch artist Sheriff Bob Lark, fastest draw in America, captures your heart with his caricatures, and Crazy Richard, the Mad Juggler, makes everyone laugh. The Grosse Pointe Children's Theatre provides entertainment, and Super-Shape involves fathers in shape-up exercise demonstrations. On Sunday, dads get free hot dogs from noon until 2 p.m.

Tantalizing fragrances from the food circle lead you to steaming knockwurst-on-buns, gyros, hot dogs and all manner of deli sandwiches; ice cream, elephant ears and frozen delights are among the dessert offerings. Enjoy the music of the Cassini String Ensemble while you dine at a picnic table along the shoreline of Lake St. Clair.

For those who prefer a more elegant luncheon, there's the charming "Apple Court," a tented patio restaurant serving a light fruit plate and finger sandwiches.

If you haven't been through the Ford home, and even if you have, a tour is a must. The architecture is Cotswold design, with the interior furnished as it was when all four children of Edsel and Eleanor Ford were growing up in it. The Ford family had a profound appreciation for art, so it is fitting that fine works of art are displayed throughout the home and on the grounds for this special event. House tours are offered at the usual charge during Art on the Pointe.

This lovely summer outing is sponsored, planned and executed by the Assistance League to the Northeast Guidance Center, with the cooperation of community clubs and businesses. The Northeast Guidance Center is a community mental/emotional health agency serving northeast Detroit, the Grosse Pointes and Harper Woods. Clients are counseled on an ability-to-pay basis. Members of the Assistance League volunteer many hours to make the community aware of the services that are available to help with family problems, major life changes and other areas of stress.

There is free parking across from the entrance gate to the Edsel & Eleanor Ford House. For added convenience, there is a shuttle service from gatehouse to main house. Admission of one dollar helps support the mental health programs of the Northeast Guidance Center.

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**June 16 - July 26**

Register now for the city-wide **Summer Reading Club** offered by all branches of the Detroit Public Libraries for children ages seven to twelve. This summer program includes weekly meetings with special activities, competitions and field trips. This year's program theme is "Detroit Reading Grand Prix" and encourages pledges by children on books they will read. Registration through June 16 at your closest branch library or the main library in Detroit's Cultural Center. Free.

**June 18**

Return to the past at **Sauder Farm and Craft Village** in Ohio. Tour sponsored by the Grosse Pointe War Memorial. \$33 per person fee includes deluxe motorcoach, admission to the Village and lunch at The Barn Restaurant. Call 881-7511 as soon as possible for reservations.

**June 19**

Don't miss the **Gala Opening Night** of the Detroit Symphony Orchestra's Chrysler Concert Series at Meadow Brook. "Festival of Nations" is the theme for this season's concert series devoted to the music of the United States, Austria, Czechoslovakia, Spain and Argentina, Scandinavia and Russia. The opening concert, conducted by Gunther Herbig, features violinist Itzhak Perlman performing the "Mendelssohn Violin Concerto" and "Beethoven's Symphony No. 9 Choral" performed by the 120-voice Detroit Symphony Chorus, directed by Eric Freudigman. Attend an afterglow with Musical Director Gunther Herbig in Meadow Brook Hall. 8 p.m. \$26 - \$22 pavilion, \$10 lawn. Tickets, 877-2010.

Learn the history of **American Indians in Grosse Pointe** through a workshop offered by the Grosse Pointe Historical Society. 2-3 p.m. \$2.50. Monteith School, room 105. 1275 Cook Road, Grosse Pointe Woods. 884-7010, 343-2178.

**June 20**

Take advantage of a rare opportunity to tour the Grosse Pointe War Memorial, the magnificent mansion known as **The Moorings** that was once the home of the Russell A. Alger family. Lecture tour includes a luncheon overlooking the lake and special entertainment by the Grosse Pointe Symphony, Grosse Pointe Artists Association, Theatre Arts Club and Tapestry Guild. \$10 per person; \$8.50 per person in groups of 20 or more. 32 Lake Shore Road, Grosse Pointe Farms. Tours by advance reservation only. Call 881-7511 as soon as possible.

**June 20 - 21**

See Grosse Pointe on-the-Hill at its most festive as the Hill Merchants Association and the Grosse Pointe Artists Association team up for **Hill Days and the 12th Annual Summer Arts Festival**. Merchants along Kercheval and Fisher set up shop outside for a sidewalk bazaar. A new addition to Hill Days this year is the Juried Art Fair with entries from Grosse Pointe artists in various media including paintings in all forms, pottery, photographs and original crafts. Entertainment, refreshments. 10 a.m.-7 p.m. Friday, 10 a.m.-5:30 p.m. Saturday. Free. Kercheval, between Fisher and Muir, Grosse Pointe Farms.

**June 20 - 22**

See drivers from around the world compete for championship points as Formula One comes to Detroit for the **Grand Prix**. Highlight events include the Grand Prix Expo at Cobo Hall Friday and Saturday, with the Collector Car Auction at 10 a.m. Sunday. A Grand Prix Party at the Westin Hotel's Renaissance Ballroom starts at 5 p.m. Friday and 7 p.m. Saturday. Friday is Free Prix Day, sponsored by the Detroit Free Press. Tickets to race, 259-7749. Activity information, 259-5400.

Rain or shine, enjoy the **Thirteenth Annual Garden Tour** sponsored by the Grosse Pointe Garden Club Council. Gardens on tour include Blackwood Garden on Stephens Road, Hill Garden on Cloverly Road, Mullen Garden on Sunningdale, Vyletel Garden on Belle Meade Road, Galvin Garden and Boll Garden on Lake Shore Road, plus added attractions. \$5 tickets may be purchased in advance at the Garden Center Room, Grosse Pointe War Memorial, 32 Lake Shore Road, or at the individual gardens from 1-5 p.m. Tour proceeds used for the conservation and beautification of Grosse Pointe. 884-2775 or 884-0966 for more information.

*continued on page 135*

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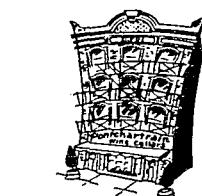
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## GOING ONCE, GOING TWICE, SOLD

continued from page 79

original, the small "Icebergs," brought \$247,000 at local auction.

Asked about trends, Joan DuMouchelle Walker of DuMouchelles, Detroit, notes that there is a distinct trend away from the casual, toward a more traditional, formal manner of furnishing and entertaining. "We went through an era where people built homes with no dining rooms. Now they want them again," says Walker. "All of a sudden it's no longer a strong market for 'country.' Instead, look for a strong interest in eighteenth-century English, French and American furniture, and formal crystal and tableware."

Oversize furniture is also selling well, as are huge Oriental rugs and massive paintings. Walker says this is because homes being built today have bigger, more useable living spaces and high ceilings. Also, oversize furnishings and decorative objects, once difficult to place, have found new uses in restaurants, businesses, and corporate offices. Recent topsellers at DuMouchelles auctions have included a banquet-sized dining room table with six leaves that brought \$6,000; a very large library table that sold for \$4,000; and a massive, five-by-six-foot music box that went for \$21,000.

"Among small items," notes Walker, "Steuben, Tiffany and antique Meissen are still most sought after. Whatever was good quality when made is still desirable today. . . . Small items are good investments. They are portable and don't require a mansion for display."

What are other trends today? "Oriental rugs," says Susan Hartz of Hartz Household Sales, Grosse Pointe. "In my mother's day they put Oriental rugs in the alley!" She also says that antique toys and old linens are still increasing in popularity, while vintage clothes are less popular than they once were. However, anything handmade is more sought after than in the past. "The country craze has probably peaked," she sighs, "but there's a solid trend toward a more sophisticated, simple and refined country look . . . getting rid of the clutter and keeping the best."

The most noticeable change Hartz has noted in her fourteen years of steadily-increasing business is the new interest in mahogany furniture. "Buyers have priced similar furniture new," says Hartz, "and appreciate the quality of the furniture that sells used, with a patina of love. They know that if they buy used and tire of it, they can resell it for their purchase price."

Every professional in the antiques and collectibles field will advise you to buy only what you like, not what you think will appreciate. Tales like that of the "Icebergs" painting or of the lucky young actor who bought a little oil painting of a beach scene that was among dozens of others in a dusty old antiques shop in Tulsa, Oklahoma — a little oil that was painted in 1874 by Winslow Homer and that brought in excess of a million dollars when Sotheby sold it in late 1981 — are exciting, but there are tales of woe, too. A case in point is diamonds.

In 1980 gold and silver "went cuckoo," says Frank Boos, "and so did jewelry. A one-carat flawless 'D' diamond with GIA Certificate (Gemology Institute of America) traded, sight unseen over the telephone, for about \$57,000. Everywhere you turned, diamonds were being pedaled as the investment." This year Boos is conducting a bankruptcy sale for a diamond investment group in Flint. The group's original purchases of \$1.2 million are today worth only \$190,000. Today's value on that one-carat flawless diamond

## GOING ONCE, GOING TWICE, SOLD

that traded for \$57,000 in 1980? "About \$7,500," says Boos, shaking his head.

The scene is definitely changing. David Stalker says, "In the old days, if someone with \$20,000 to \$50,000 asked my advice, I'd tell them to buy three, four or five different items. Today, I tell them to buy one, the best they can afford of something they like, because the high-end items appreciate ten percent a year, while lesser quality items go up only with inflation."

All of the professionals interviewed agreed that quality merchandise is coming up for sale less and less frequently, and that there are fewer and fewer one-owner auction sales. Pre-priced house sales and gallery auctions comprising sixty to eighty consigners are replacing the gala estate auction. "But," says Joan DuMouchelle Walker proudly, "throughout the decades Grosse Pointe has been, and continues to be, a superb source of both buyers and sellers of quality merchandise." ◇

Lynne Guitar notes that there is a Murphy's Law about which no expert talks. That's the sudden escalation in value of whatever it was you just gave away to the Purple Heart or Salvation Army.

### KESSLER

*continued from page 67*

beyond the structure itself in Kessler's world. Fire leaps into his eyes at the mere mention of a gambling casino on Belle Isle. "Disastrous, really terrible!" he says. "Detroit hasn't much in the way of natural assets, and to use Belle Isle for a single interest group would be stupid. Why mess up Belle Isle? We should enhance it with trees, take care of it." What if Coleman Young should call Kessler and ask him to design a casino? "Why, I'd refuse," he says emphatically, without a second thought.

Kessler's greatest aspiration is to create buildings that are "meaningful to society, buildings that have immense purpose and are exploratory in nature, and those that will be symbolic and image producing." Currently, his firm is working on just such a venture in Lansing, the Michigan Library Museum Archives. Kessler says it will be the most important building in Michigan, second only to the State House. It will house Michigan's culture, history, and artifacts.

"I don't have a goal to leave monuments," Kessler says thoughtfully, "except perhaps to the technological age in which I live."

"The real rewards come when I listen to those who use the buildings," he continues. "It's overwhelming to think of contributing to someone else's life. It's very emotional to hear a patient talk about how the hospital is like a first-class hotel."

What is William Kessler and Associates hoping to accomplish as they continue to design structures throughout the world? First and foremost, Kessler insists, they will continue to strive for originality. Originality is the paramount aspect that he hopes is common to all of their architectural achievements.

"We have a saying we repeat here in the office," says Kessler. "If you've seen it before, don't do it." ◇

*In addition to writing nonfiction, Mary Beth Smith is an author of short story fiction.*



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continued from page 62

the grain business, retired early, building a home in 1880 on his sixty-three-acre estate, Tonnancour. He devoted his time to improvement of the estate, to literary pursuits, and to travel. Among his accomplishments in writing was the informative *Grosse Pointe on Lake Sainte Claire* (1886).

Two years after Hall's move to Grosse Pointe, Joseph J. Berry located himself there year-round on a large estate called Edgemere, in a mansion with

much elaborate decoration. President and founder of the Berry Paint and Varnish Company in Detroit, Berry drove himself to town each day behind a pair of horses. Given the general agreement that road conditions at this time were widely variable, one wonders if Mr. Berry was not occasionally forced to stay home from work because of road conditions, a sort of mud equivalent of our "snow days."

Approximately simultaneous with the influx of year-round "colonists" was

the construction of a trolley line extension along Jefferson Avenue to Grosse Pointe, undoubtedly in response to the need for dependable alternatives to water travel. Existence of the trolley line contributed to the expansion of Grosse Pointe as a summer resort in the 1890s. The popular Shingle Style was the common denominator of new construction and was even extended to existing houses, such as the chalets of McMillan and Newberry, which were remodelled into new identities.

These developments were still in the future when detailed descriptions of earlier cottages and residences were written for publication in *Grosse Pointe on Lake Sainte Claire*. Of all the stylish and fanciful homes described in this little book, only one, that of John B. Dyar, is in existence today, located on Sunset Lane off Lake Shore Road.

Buildings do disappear, of course, and do so for definite reasons, among which are structural unsoundness or deterioration, inadequacy in meeting changes in user needs, and desire for the land for other purposes. Along the lakefront, all these forces have been at work, but most changes can be attributed to pressure on the land, specifically, a continued demand for any vacant land with a view of the lake. Older houses gave way to those of new styles as ownership of land changed and occasionally with no change of owners. It was important to be up-to-date, and if additions and remodelling would not do it, demolition and new construction certainly would, as long as one's means allowed. That bigger and more up-to-date did not ensure survival in the long run is apparent from even a casual exploration of the lakefront today. Names that once identified magnificent mansions now signify streets with small enclaves of single family houses, most of which do not have that now-elusive view of the lake. But close is still desirable and prestigious, and the largest of the newer houses in the Pointes are mostly near the shore or the shoreline roads.

There is little vacant land available today in the Pointes, and only a few new house construction sites can be found. Some once-large properties are being subdivided for this construction, and there are indications that this is not a new practice. Using house styles as the primary visual clue to house age, it can be seen that some neighbourhoods were obviously built

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## GROSSE POINTE THEN AND NOW

up over a long range of time. Others, as in western Grosse Pointe Park and in central Grosse Pointe Woods, reached completion relatively quickly. Overall, the oldest houses tend to be nearest the lake, but as some of these pass from existence, some of the newest houses will also be near the lake.

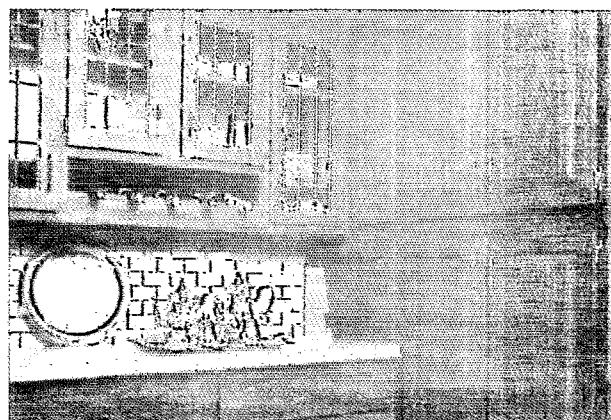
As the quiet suburban nature of Grosse Pointe evolved, it was seen as offering year-round solace from the crowded industrial city nearby, with or without a view of the lake. The address alone carried prestige. The lots platted by 1876 were mostly well over an acre in size and offered a potential for further division that was realized as demand for property increased. The motives for selling parts of one's property for building sites included the desire for profit, on one hand, and for reduced taxes, on the other hand. The latter possibility might not be fully attained if the increased number of houses caused an overall increase in property values, and increased demands for services resulted in increased taxes and assessments to pay for them.

There was also danger in unregulated subdividing and resale of properties, unless the subsequent use of the land was restricted in some way. Today zoning laws and land use plans are the means by which development is channeled into desired directions, but these are devices of the Twentieth Century. Zoning as an instrument of planning and land use control did not come into widespread effective use until after the passage of the New York (City) Zoning Law of 1916.

How then to control development in the late Nineteenth Century when there was a potential threat of industrial expansion into Grosse Pointe from neighbouring Detroit? Incorporation as a village was a useful approach and was the one taken in 1879 for the areas now known as Grosse Pointe and Grosse Pointe Farms, though at that time they were combined as the Village of Grosse Pointe. Beyond the legal tools it offers, incorporation consolidates a community, gives a greater sense of identity, and offers a means by which its people can express their joint opinions and effect their common desires. Theodore P. Hall noted in 1886 that no grand hotel had yet been built at the Pointe, possibly because the summer residents preferred their peace and quiet to the "excitement and gaiety of a fashionable resort." This was a temperance community too, one that "would frown on the establishment of a road house within certain limits, and starve it out if possible." Public opinion can indeed be a powerful weapon.

Not until a period of further expansion in the 1890s did the other Pointes begin emerging as corporate bodies. Grosse Pointe Farms incorporated as a separate village in 1893, Grosse Pointe Park in 1907, and Grosse Pointe Shores in 1911. Formerly known as Lochmoor, Grosse Pointe Woods was incorporated in 1939. Today all but Grosse Pointe Shores are incorporated as cities, and all have zoning regulations, planning bodies, and a complex array of regulations regarding land use and construction.

It is not likely that the builders of those early mansions would have had problems with any local building departments. Most owners engaged the services of architects, and the results were valuable additions to their communities. Yet for all the money and concern expended on these houses, many of them were used only as summer residences. Their substantial nature made them easy candidates for use all year, and that was the happy fate awaiting most of them.



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## GROSSE POINTE THEN AND NOW

The paving of Jefferson from Waterworks Park in Detroit to Fisher Road in Grosse Pointe in 1903-04 was a significant event in the history of the area. The now greatly improved accessibility of the Pointes coincided with a growing movement to the suburbs from Detroit. The subsequent rise in land values affected even the golf course of the Country Club of Detroit on Lake Shore Road, causing it to be moved in 1911 to its present location in Grosse Pointe Farms. Within fifteen years, the clubhouse followed the golf course, and the vacated land became part of the site for the home of Mrs. Horace E. Dodge, the fabled Rose Terrace. There had been an earlier Rose Terrace built for Mr. Horace Dodge in 1912, just west of the Country Club. It was demolished at the same time as the clubhouse, and the sites of the two buildings became the setting for the new Rose Terrace, completed in 1934. Since 1976, only the name remains, designating the figure eight street which services the numerous houses now at that location.

In some ways, the use of the shoreline has gone full cycle, from small farmers' houses, to large cottages, to mansions, and now to smaller houses again. The changes have tended to follow a rise in property values, that usually unfailing indicator of demand. The rise might also be a response to increased accessibility, in which case it was more a forecaster of demand. In the end, for owners of the mansions, increased values became a burden they were unable or unwilling to bear. When zoning laws prevented use as other than single family residences, these monumental houses vanished into history and memories, and in their places came quantities of less memorable houses. From an account-

ing standpoint, a dozen new, smaller houses are more valuable to a city than one old mansion.

But Grosse Pointe is more than lakefront, and other areas also have felt pressure on the land. The increased demand for housing of all kinds following the end of World War II was especially felt in Grosse Pointe Woods, where vacant land was most available. The post-war construction produced somewhat more homogeneous-appearing neighbourhoods than previous development, coming as it did within a relatively short period of time. To some extent, house sizes were smaller than what was considered typical for pre-war construction, and house height was lower. Some of the post-war developments might be said not to look like Grosse Pointe, or at least what Grosse Pointe is thought to look like by nonresidents. When housing must be provided quickly and in quantity, the decision-making process must involve fewer people than does slower development. Enter the developer with a limited series of designs for a large number of houses, an approach which reduces construction time and distinctiveness of design.

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***The use of the shoreline has gone full cycle, from small farmers' houses to large cottages, to mansions, and now to smaller houses again.***

---

Once the immediate housing needs were met in those years, a period which extended into the early and even mid-1950s, there was time to philosophize about what makes a quality subdivision. Equally important as the design of houses was the consideration of traffic circulation, and thus the term "cul-de-sac" was heard more and more. The results of putting theories into action can be seen most noticeably in Grosse Pointe Woods, where streets circle around, or end in courtyards, or follow other convoluted paths designed to reduce non-resident traffic. On a map of the Pointes, such streets stand out in distinct contrast to the general gridiron pattern that dominates, marking the locations of the more recent large developments. Small-scale versions are being created even now, as scattered, once-large land parcels are being subdivided into a few building sites.

While the wandering visitor can learn much about Grosse Pointe from its buildings and streets, the observations generate questions as well as answers. How did neighbours react to the "modern" smooth-faced house with glass block windows when it appeared in the 1930s among more traditional styles? Today it is interesting as a historic form, and intriguing in its distinctiveness. What if Rose Terrace and the other vanquished giants could have survived in another life form, as condominiums or apartments? Would they have lost their grandeur? Are they better off as bittersweet memories? While for some questions the answers can be found through research, for others they remain a matter of conjecture, if not a mystery. ◇



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A former historical architect at Greenfield Village, Rosemary Bowditch is a freelance architectural designer and drafter.

*continued from page 129*

**June 20 - July 2**

The International Freedom Festival's **Salute to Liberty** recognizes the 100th birthday of the Statue of Liberty and signals the beginning of the Windsor/Detroit holiday observance, 5 p.m. in Windsor's Dieppe Gardens. **Wheels of Freedom**, the classic 225-automobile parade, begins at 9 a.m. on June 28 in Windsor, crosses the Ambassador Bridge at noon, and proceeds to the New Center Area in Detroit where the cars are on display until 4 p.m. On July 2, don't miss the **Freedom Festival Fireworks** over the Detroit River, 10 p.m.

**June 21 and 22**

Be a part of an authentic **Indian Pow-wow** at Historic Fort Wayne. Michigan Tribes present their cultures through demonstrations of songs, crafts and dance this weekend when the Detroit Indian Educational Cultural Center sponsors this get-together. 10 a.m.-4 p.m. Free. 6325 W. Jefferson, Detroit. 297-9360

Civil War life was difficult, yet it had its high points. Relive these days at Greenfield Village's **Muzzle Loaders Festival**. See the nineteenth-century shooting competitions, music and parades as hundreds of costumed participants gather for this event. 9 a.m.-5 p.m. \$8 adults, \$4 children, price includes admission to Greenfield Village. 20900 Oakwood, Dearborn. 271-1620.

Enjoy a **Spring Ballet Recital** as Mary Ellen Cooper's students perform at the Grosse Pointe War Memorial. 2 p.m. Saturday, 8 p.m. Sunday. \$2.50 adults, \$1.50 children under 12. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

**June 22**

Tonight's concert at **Meadow Brook** by the DSO features pianist Malcom Frager, a former Levitt Competition winner, performing Mozart's "Piano Concerto No. 16 in D Major, K. 451." The concert, under the direction of Gunther Herbig, concludes with the final performance of Beethoven's "Symphony No. 9, Choral." Soloists Sheila Armstrong, Alfreda Hodgson and Tom Krause make their Meadow Brook debut tonight. Also featured in the Choral Symphony is soloist Dennis Bailey. 8 p.m. \$16-\$12 pavilion, \$8 lawn. Tickets, 377-2010.

**June 23**

Hear the Caribbean sounds of Hugh Borde's **Trinidad Tripoli Steel Band** as the Grosse Pointe War Memorial begins its outdoor, lakeside concert series. Grounds open at 6 p.m. concert at 7:30 p.m. \$6.50 lawn, \$10 reserved. Picnic supper available by reservation, \$6.50 per person. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

**June 23 - July 17**

**Summer Ballet Workshops** meet for one-hour sessions, Monday and Thursdays at the Grosse Pointe War Memorial. Class placement by age and ability. \$30. Information, 881-7511.

**June 24**

Spend a **Day at the Detroit Zoo** with the Grosse Pointe War Memorial. \$16 includes transportation, admission, a guided tour of the zoo aboard a motorized "train" and lunch at Doug's Body Shop. Reservations, 881-7511.

**June 24 and 25**

Children learn **Creative Mask Making** with Daniel Keller in this two-day workshop sponsored by the Grosse Pointe War Memorial. 10 a.m.-noon. \$13, includes material for the papier-mache mask. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

**June 25 - 29**

Powerboats create spectacular wakes up and down the Detroit River as they compete for the **1986 Budweiser Gold Cup**. Qualifying races are Wednesday through Friday. Saturday the Grand Prix Hydroplanes, Jersey Speed Skiffs and Antique Unlimited Hydroplanes provide the race excitement, concluding with Sunday's Spirit of Detroit 1986 Budweiser APBA Gold Cup Race.

**June 26**

A highlight of the **DSO Chrysler Concert** series at Meadow Brook is tonight's **World Premier** performance of the "Concerto for Piano and Orchestra" by the Pulitzer Prize-winning American composer Ellen Taaffe Zwilich, performed by the young Canadian pianist Marc-Andre Hamelin, winner of the 1985 Carnegie Hall American Music Competition. The DSO performs under the direction of Gunther Herbig. 8 p.m. \$16-\$12 pavilion, \$8 lawn. Tickets, 377-2010.

**June 27**

Events are planned in and around the University Cultural Center for the association's **Eighth Annual Children's Day of the International Freedom Festival**. Workshops, demonstrations and a wide variety of entertainment is provided with mimes, magicians, clowns and more. Events are scheduled continuously throughout the Cultural Center, Children's Museum, Detroit Community Music School, Historical Museum, Institute of Arts, Public Library, Public School's Center Building, Science Center, Engineering Society/Rackham Center, International Institute and Your Heritage House from 9:30 a.m.-3:30 p.m. For further information, 831-1811.

**June 28**

Support the Statue of Liberty-Ellis Island restoration project by taking part in the **8k Stroh's Run for Liberty** or, if you're not a serious runner, the new-this-year 2k "fun run." Entry fee includes an official T-shirt and costs \$8 until June 22, \$10 June 23-28. Mail check or money order to Stroh's Run for Liberty III, 621 N. Mildred, Dearborn, MI 48128. The 8k race begins at 10 a.m., 2k race at 11:15 a.m. 544-9099.

*continued on page 141*

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continued from page 75

"We have come in and found sewing machines running," chuckles Mr. Guadagnoli. "And when the wind blows fiercely, Emma can be heard blowing her trumpet. Of course, there is always some sort of explanation, but it makes for good stories."

The structure was built in 1913, according to Mr. Guadagnoli. He says that longtime Grosse Pointe residents claim it was originally a hotel. There

are many conflicting stories.

While the building looks similar to the original structure, changes had been made to fit the various tenants' needs.

"When we bought the place (for \$60,000), it was a mess. There was water six inches deep in some areas, and with the leaking roof you needed to use an umbrella more inside than outside," says Mr. Guadagnoli.

"What is now our dance room was once an entrance and sun room. We

found the stairs to that entrance in the basement, along with structural plans."

The warm patina of the original hardwood floors reflects from the windows lining two sides of the room. It's hard to imagine that the theatre group had to rip up eight to ten inches of flooring before they discovered the original boards.

Cameron Waterman, whose family held title to the land the building rests on from 1917 to 1950, says Fred Pautke, a German florist, built the building.

"He used to have a greenhouse in the back," Mr. Waterman says. "Then his first wife passed away, and he married a nurse. I believe they came up with the idea to have a nursing home."

However, longtime Grosse Pointer Mr. Hendrie recalls the early 1920s when the building was a hospital.

"Mr. Pautke had a hospital there in the 1920s. Before that, it was a florist shop. He used to be the gardener for Mr. David Whitney prior to that," Mr. Hendrie says.

After the hospital and florist shop closed, the Grosse Pointe Nursing Home opened, with thirteen patient rooms on the second floor. When the theatre group began to remodel, eleven dumpsters were filled with plaster. Fifty thousand dollars in remodelling costs later, the building is a pleasant reminder of the past.

Walls have been torn down to enlarge small rooms. Panelling, paint and carpeting have been added where necessary, although all the hardwood floors were kept intact.

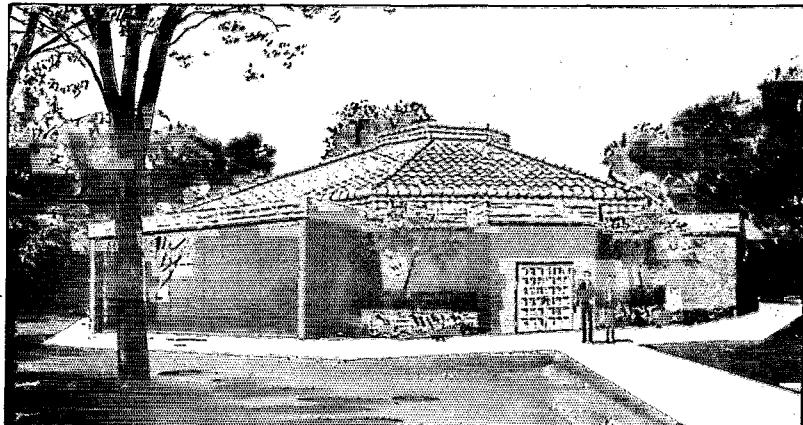
The grandest and most impressive undertaking is on the second floor. In place of the patient rooms is one giant rehearsal hall, with a tall, beamed ceiling. Off to one side is a balcony.

"We wanted to leave the balcony in. It's a nice theatrical touch," says Mr. Guadagnoli.

"Our kitchen is in the basement now, and someone told us that it used to be a lunchroom, a greasy-spoon type of restaurant between the time it was a florist and a nursing home."

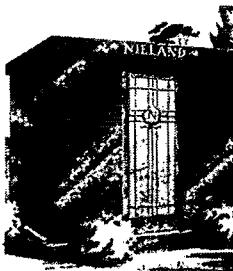
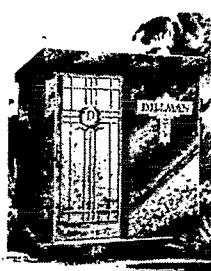
Plans for an addition to the back of the building are now underway. Emma will probably supervise. ◇

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Michelle DeLand, a former Pointer, is publications editor in the public relations department at K Mart International and co-owner of Classic Furniture Restoration in Warren.

## THE GROSSE POINTE OF ALBERT KAHN

continued from page 87

described it as "a modest and picturesque home — not a palace or a fortress," but because of the high taxes, a buyer could not be found. The house survives because Mrs. Ford set up a \$15 million endowment, ensuring that the estate would be used for the benefit of the public.

In her will, Mrs. Ford described Kahn as "one of the country's greatest architects" and described the estate as having "many beautiful touches not to be found elsewhere in this country and doubtless never to be done again."

It's no coincidence that Kahn, an unimposing man with wire-rim spectacles, was the darling of automakers like the Fords. He is one of the greatest factory architects in history and was one of three architects — the other two being Eliel and Eero Saarinen — to give Michigan its international reputation, according to historians.

---

**"In architecture to be worthy of a title,  
there must ever be dignity and good taste,  
neither acrobatics nor wild orgies . . ."**

---

Kahn made his name in industrial work for Packard, Ford, General Motors and Chrysler, laying out their plants and making history in 1905 by erecting the first reinforced concrete factory in Detroit — Packard Motor Car Company Building Number 10 on Grand Boulevard.

Reinforced concrete was fireproof, stronger and more rigid against vibration than structural steel. Kahn was proud of his factory innovation and, unlike most architects of the time, did not consider the work beneath him. "When I began, the real architects would design only museums, cathedrals, capitol, monuments," he said. "The office boy was considered good enough for factories. I'm still that office boy designing factories. I have no dignity to be impaired."

Wayne Andrews, author of *Architecture in Michigan*, says, "By 1929, his (Kahn's) industrial work was bringing in a million dollars a week, and in 1938 his office produced 18 percent of all architect-designed buildings in the United States. Withal, he was modest. 'Architecture is 90 percent business and 10 percent art,' " Kahn said.

All in all, a spectacular career for a man with humble beginnings. Kahn was born in 1869, in Rhauen, Germany, the oldest of eight children of an itinerant rabbi, who left Germany in 1879 to seek his fortune in America. Eventually, the family settled in Detroit, where Kahn's mother opened a small bakery and restaurant in the Fort Street Railroad station.

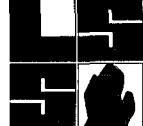
Because the family was poor, Kahn had no formal education beyond the seventh grade, and he became an office boy in an architectural firm in Detroit at the age of ten. Later, the sculptor Julius Melchers gave him free drawing lessons on Sundays, and while still a teenager, Kahn went to work sketching for the firm of Mason and Rice. In 1887, the firm designed the Grand Hotel on Mackinac Island; it was Kahn's job as an eighteen-year-old draftsman to lay out the porch that extended the length of the hotel.

In 1891, Kahn was awarded a five hundred dollar schol-



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arship by *American Architect and Building News*, and he went to Europe for one year, travelling in England, Belgium, France, Italy and Germany and befriending Henry Bacon, architect of the Lincoln Memorial.

"A lot of design that went into the Grosse Pointe mansions was the result of his work in Europe in 1891, when he was only twenty-two years old," says Rosalie Butzel. After his year abroad, Kahn became the chief designer for Mason and Rice and later formed his own architectural firm with George Nettleton and Alexander B. Trowbridge. One of

their first jobs was the original building of Children's Hospital on St. Antoine in Detroit in 1896.

In the early part of his career, Kahn's domestic work was extensive, and he may have done parts of several Grosse Pointe homes as a draftsman for Mason and Rice. As he became more involved in industrial work, he only had time to design a few houses as special favours to his major clients, according to Ferry's book.

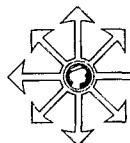
One such residence was the home of Henry B. Joy, *Fair Acres*, on Lake Shore and Kerby in Grosse Pointe Farms. Built in 1908, it stood on the former site of the Presbyterian church where Joy and his wife were married. Joy, the president of Packard Motor Car Company, was said to be an unpretentious man and had Kahn build an institutional-like mansion which looked somewhat like Joy's Kahn-built Packard plant. The floors were concrete, and large windows faced the lake. The house was torn down in 1958.

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**Kahn's European work, at age twenty-two, formed the basis for many of his Grosse Pointe designs.**

Kahn also designed mansions for industrialists Alvan T. Macauley in 1928 and John S. Newberry in 1915, but both have been demolished. The Kahn-built mansion of Detroit industrialist C. Goodloe Edgar, a commanding residence at 880 Lake Shore, still stands, along with Rosecroft, at 266 Lakeland.

Another home which Kahn built as a professional courtesy is located at 28 McKinley Place. This is the 1914 home of Frank and Robert Kuhn, which Kahn built after erecting a factory for the Detroit industrialists.

By 1928, not only was Kahn enjoying great success in Grosse Pointe, but he was laying out a \$40 million tractor plant for the Soviet Union and \$2 billion worth of other buildings in Russia. But with the onslaught of the Depression, many firms went out of business. For two years, between 1932 and 1934, the Kahn office did not have a single new job, according to Kahn's son, the late Dr. Edgar Kahn, in *Michigan History* magazine.

By 1935, the Kahn firm was thriving again, operating at an unprecedented pace, with a staff of four hundred, building naval bases at Pearl Harbor, Guam, Wake and Midway Islands. Kahn died in November, 1942 of a heart attack at age 73.

Shortly before he died, Kahn put his architectural philosophy into words. "In architecture to be worthy of a title, there must ever be dignity and good taste, neither acrobatics nor wild orgies. . . . We architects may build in our own backyards anything as ugly and curious as we please, but we have no right to do this for clients who rely on us to create that which will withstand the test of time." ◇

Anita Pyzik Lienert is a freelance writer and journalism instructor at Wayne State University. She is a former reporter with U.S. News and World Report.

*continued from page 100*

they made you want to learn. It was like one, big, happy family at Liggett."

Farry recalls headmistress Katharine Ogden as "great." She also remembers the friends she made at the school. Farry is godmother to two children of one of those friends. She still keeps in touch with four or five others she met as a child at camp.

Although she loves Palm Beach and has many friends there, Farry still looks forward to her visits to Grosse Pointe. She enjoys driving by the old houses her family has owned. Passing the Penobscot Building, which was built by her paternal great-grandfather, reminds Farry of her heritage.

"Nothing changes in Grosse Pointe," she said. "It's like memory lane. You can never forget the past. It helps us with the present, and the present helps us with the future."

Among those with the richest storehouse of Liggett memories are Juno Beach resident Charlotte Benedict Smith of the class of 1917 and Helen Church Towle of Miami, a 1922 alumna. They and two dozen other women gathered at Ocean Club of Florida in Delray Beach for a March reunion luncheon. There, a member of the class of 1925 created unforgettable word cameos of the school as it was during the first quarter of this century.

"When we were in third and fourth grade, Miss Ella, the headmistress, brought a professor from Cambridge to the school to help us get rid of our 'Midwestern accents,'" she recalled. "Miss Ella felt she was bringing culture to an uncultured part of the country. I read from *The Rime of the Ancient Mariner*, and the professor yelled at me for my nasal tones."

Peter Thompson uniforms, a lunchroom with heavenly hot fudge sundaes, and dedicated teachers in long, white, starched skirts and blouses are other memories undimmed by time.

"We had relief maps of every country in the world," the seventy-nine-year-old woman said. "When we studied French history, we read novels in French. We had literary groups and were encouraged to write. There was a wonderful gymnasium, a gracious library the younger girls were never allowed to go to, and an acting group."

The woman, who moved to Deerfield Beach, Florida, in 1973, has fond memories of the Liggett sisters.

"Miss Ella was a disciplinarian, but I loved her," she said. "Miss Jeanette insisted we take the four-hour college boards, even though a high grade point average automatically got us accepted into Vassar, Wellesley, and Bryn Mawr."

Members of the class of 1925 shared a homeroom teacher whose monthly speech always included the metaphor, "Character is a plant of slow growth." The emphasis on character and culture extended beyond the classroom walls as well. The school had a box at the Detroit Symphony, where students would go on Saturday to hear the orchestra practice.

"A woman who had studied for the symphony and then lost some fingers on her right hand would lecture," recalled the 1925 alumna. "One day, while a violinist was playing, a string on his instrument broke, but he kept playing. There was a lesson in that, she said: Finish what you start, no matter what."

Last year, the class of 1925 held its fiftieth reunion in Grosse Pointe, and the Deerfield Beach widow made the 1,400-mile trip to be there. Her affection for Liggett is undiminished by the passage of time.

"I loved every minute I spent at Liggett," she said. "We did exciting things in the classrooms. Teachers encouraged us to be curious. It was one of the most rewarding times of my life."

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Sandi Adams Scaffetti is a former Pointer currently residing in Florida.

## COLLECTIONS

*continued from page 56*

Club with his own logo, and is extremely popular with flight crews internationally. On his recent trip to London, he was outfitted in his new slicker and rain hat for the London fog.

Home base for the Wilkinsons is the Pointes. While travels are frequent and international, the Collection is rooted in Detroit. This Collection, exhibited across

America, Europe, and soon the great cities of the Orient, gives pleasure to people of all ages. As the Detroit Antique Toy Museum, the Lawrence Scripps Collection of Toys will live on for the benefit of the children of tomorrow.

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We wish to thank Lawrence Scripps Wilkinson and Kathleen MacRoe for their help with this article.

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## MOVING AHEAD TO A TIME GONE BY

continued from page 82

McClow said he had never seen a place like it; it was magnificent. He was impressed by the peace and quiet, the serenity; he was enthralled by the lobby. But the forty-four rooms left a lot to be desired.

"We didn't want a place already redecorated," said McClow. "We wanted to do it ourselves. If I'd really bought sanely, I would have said that's too much work. But since people had been staying there regularly anyway, we decided we could gradually improve the place."

There was another hitch. McClow and Posler had to be approved as members of the Bay View Association, a private organization affiliated with the Methodist Church. They got the necessary references, and the deal on the hotel was closed March 22, 1985. Posler took her husband's name to start the new adventure.

The McClows' dream is to return the inn to the feel of 1910, when it was built, but a version of 1910 set firmly in the 1980s. "We don't want to go back to bare bulbs hanging from the ceiling in the middle of each room. We want to recreate what it might have been like if it had met higher standards."

That is not going to happen overnight. The communal hall bathrooms are being eliminated and replaced by private baths. In some cases, cramped new facilities had been placed in old closets, and in one case a previous owner simply extended bathroom facilities into the hallway. The number of rooms is being reduced by tearing out walls separating small rooms and putting in baths between larger rooms.

The hallways and rooms also require extensive redecorating. McClow said he figured it would take a week to redo the halls, "but it doesn't happen that way. It's going to take years. A lot of things have to be done twice — once to make it presentable and then again to do it right."

He said he will also concentrate on about twenty-two rooms with baths and bring those up to "what we feel are our standards. One room was just awful — yellow paint peeling off green paint," said McClow.

The rooms are bright, with large windows and high ceilings, and nearly all have original furnishings. Most of the beds have new springs and mattresses. Furnishings include original oak night tables and dressers.

During the first year they painted eight rooms and papered another. More important, said McClow, "We got a feel for what you could and couldn't do. You have to

figure out where you are and set priorities. We want a warmer atmosphere. We want to get all the rooms to one level and then take the next step. We simply don't have the money to go in and do it all."

McClow is a regular at antiques shops, furniture junkyards, and specialty stores, looking for fixtures that fit the period. He is also buying iron beds, characteristic of the period, and by early spring had thirteen in his Grosse Pointe garage. Most are badly corroded, and many are missing parts. He spends evenings stripping paint and restoring antique furniture.

There are also physical restrictions. The Bay View Association turns off the water for the whole community and closes up during the winter. During the season, May 1 to October 31, renovation has to be scheduled around guests.

McClow said the outside has to be painted, and he has a new bid for one-third of what one painter wanted last year. But that may have to wait a few years: "It was a conscious decision to do the inside first. Our first concern is what makes people comfortable."

And the McClows can work only on weekends while maintaining jobs in the city. His brother did manage the inn last year, and her parents, Pete and Sharlet DeGiorgio of Garden City, lived in the inn and managed the full-service, 1940s-style ice cream parlour in the basement, a popular attraction for local children.

McClow did not want to reveal what he paid for the inn, but it was not a lot of money. The inn makes money only ten weeks of the year, when occupancy runs between fifty and sixty percent. For the whole season, occupancy is closer to thirty-five percent.

McClow said insurance and taxes are the financial killers, but with depreciation and tax credits he figures they only lost a thousand dollars in the first year. "We basically came out even."

The problems don't go away when the inn is closed. On a weekend visit in mid-March, McClow discovered that the cover had blown off a hatch which provided access to the roof. While the thawing snow ran in a steady stream from the roof, McClow had to remove two feet of snow from the hatch, replace the cover, and decide what to do about the damage to the ceiling below. When they turned on the water in late April, three pipes had frozen, and there was water all over the place.

But, McClow noted, "It's worth more than when we bought it," and the outlook for the 1986 season is bright. He has hired two managers, Roman and Becki Barnwell. Her parents operate the Iroquois Hotel on Mackinac Island. The Barnwells worked there and last year ran a restaurant, as well as golf and ski facilities, at a resort hotel in the Pocono mountains in Pennsylvania.

The Barnwells are getting the plumbing fixed and bringing in a crew to get a head start on the painting. But it is still the unhurried pace of a time seventy-five years gone, in the middle of Michigan's gold coast vacation country, that provides the future for Roger and Suzanne McClow — and their dream. ◇

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Robert Button is a journalist who loves teaching — and getting away from it all.

*continued from page 135*

#### **July 1 - 17**

Kids six to nine can enroll in **Drawing and Painting Techniques** at the Grosse Pointe War Memorial. This class emphasizes colour, composition and design. 9-10 a.m. Tuesday, Wednesday and Thursday. \$22, includes supplies. **Drawing Skills** for ages ten through thirteen teaches a variety of techniques including still life, landscape, design and cartooning. 10:30-11:30 a.m. Tuesday, Wednesday and Thursday. \$22, includes supplies. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

#### **July 2**

Spend **A Fort Night** with the US Army Band as Michigan AAA and the International Freedom Festival sponsor this patriotic concert at Historic Fort Wayne. 6:30 p.m. 6325 W. Jefferson, Detroit. Tickets, 297-9360.

#### **July 2 - 30**

Doris Pagel instructs **Vocal Workshops** for students ages ten to eighteen. 10 a.m.-noon Wednesdays. Adults receive formal voice training in her **Adult Voice Class** which meets 7-9 p.m. Wednesdays. \$40. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

#### **July 3**

Register your child today for **Summer Drama Workshop** taught by Sally Reynolds from Grosse Pointe Children's Theatre. Kids receive training in mime, diction, voice, stage movement and improvisation in these classes which begin July 7 at the Grosse Pointe War Memorial. Class placement by age and experience. 10 sessions, \$70. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

#### **July 3 and 6**

**Music of America**, complete with fireworks, is the theme of the DSO's Meadow Brook Concert this weekend. David Zinman, Musical Director of the Baltimore Symphony, conducts the DSO as featured soloist David Golub plays Gershwin's classic "Rhapsody in Blue." 8 p.m. \$16-\$12 pavilion, \$8 lawn. Tickets, 377-2010.

#### **July 4**

Celebrate the holiday in a flag-waving, old-fashioned, fun-filled, traditional way with the **Grosse Pointe Park Civic Association Fourth of July Parade**. This year, the 10th anniversary of the community event, the theme is "The Statue of Liberty." The children meet at Trombley School at 1 p.m. to be awarded prizes (they decorate their bikes, pets, wagons and themselves), joining the neighbourhood floats, antique cars, bands, hand-waving politicians in convertibles, clowns and fire engines for the grand parade, which leaves at 2 p.m. from Pierce School and continues on to Patterson Park. Welcoming ceremonies at the park include a flag-raising ceremony, speeches by the mayor and other VIPs, singing, children's games (egg toss, three-legged race, wheelbarrow race) and hot dogs. Can your band play rousing patriotic music? It might win the \$100 1st prize or \$50 2nd prize offered this year in the first annual John Phillip Sousa Sound Alike Band Contest. For more information contact Nancy Duffy, after 6 p.m. or weekends, 331-3554.

#### **July 7**

Last chance to reserve a place on the deluxe motorcoach tour sponsored by the Grosse Pointe War Memorial to the charming Victorian-style **Harbor Inn on the Bay**, Harbor Springs, August 7-10. Tour includes a luncheon cruise on the Star of Charlevoix and tours of Kilwin's Chocolate Factory and Traverse City's Music House and Amon's Cherry Farm, among other planned activities. \$315 per person based on double occupancy. Information and reservations, 881-7511.

#### **July 8**

Residents of Grosse Pointe Park join together in a **Cocktail Party Fundraiser** catered by Helen Huber at a beautiful residence in the Park. Proceeds to benefit the 1987 Grosse Pointe Park Civic Association Fourth of July Parade. For information on how you can attend, call Nancy Duffy after 6 p.m. or weekends, 331-3554.

#### **July 9**

Here's the scoop...Grosse Pointe Memorial Church is serving up an **Ice Cream Social**. All are welcome. 5:30-7:30 p.m. \$2 adults, \$1 children. 16 Lake Shore Road, Grosse Pointe Farms. 882-5330.

#### **July 10 and 13**

Renowned opera conductor Julius Rudel directs the DSO as they perform **Music of Austria** this weekend at Meadow Brook. Soprano Eily Ameling makes her Meadow Brook debut. 8 p.m. \$16-\$12 pavilion, \$8 lawn. Tickets, 377-2010.

#### **July 11 - August 2**

The multi-media art works of a talented Grosse Pointe family (mother, father, two sons, three daughters) will be showcased at Gallery 55 Peterboro. "**Homework**," **Art of the Plansker Family** opens with a reception July 11 from 6-9 p.m. Gallery hours, Thursday-Saturday, 2-6 p.m. 55 Peterboro, Detroit.

#### **July 12 and 13**

Parlez-vous français? Not necessary to enjoy the food and fun at the annual **French Market** held at the Grosse Pointe War Memorial, sponsored by the French Festival of Detroit. Delight in entertainment by the cancan dancers, a chanteuse and magician, and cooking demonstrations by prominent chefs. Shop the boutique and flea markets. Feast on French fare including salade Nicoise, quiche, vichyssoise, crepes, patisserie, French cheese and wine. Free entry. Saturday 11 a.m.-8 p.m., Sunday 11 a.m.-6 p.m. 32 Lake Shore Road, Grosse Pointe Farms. 881-4594.

Relive Colonial days as Greenfield Village brings in uniformed American and British troops, complete with fife and drum corps, for the **Colonial Music and Military Muster**. 9 a.m.-5 p.m. \$8 adults, \$4 children. Price includes admission to Greenfield Village. 20900 Oakwood, Dearborn. 271-1620.

#### **July 13**

Historic Fort Wayne holds a **Veterans' Open House** today. 10 a.m.-4 p.m. Free. 6325 W. Jefferson, Detroit. 297-9360.

#### **July 14, 21 and 28**

Laugh and enjoy light operetta and a nostalgic salute to Jerome Kern when the Michigan Opera Theatre Quartet performs July 14 at the Grosse Pointe War Memorial, third concert in the 29th Grosse Pointe Summer Music Festival. **The New Reformation Dixieland Jazz Band** swings into action on July 21, and the entertainment moves indoors on July 28 with the internationally-renowned talents of **James Tocco, Concert Pianist**. Grounds open at 6 p.m., concert at 7 p.m. \$6.50 lawn, \$10 reserved. Picnic supper available by reservation, \$6.50 per person. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

#### **July 16**

Take an adventure on the **Chesaning Showboat** with the Grosse Pointe War Memorial. Highlights include a visit to the "Old Home Shoppes of the Boulevard" (eight restored homes from the 1900s era), a stop on Market Street and dinner at the Heritage House before the Showboat performance of Marie Osmond. 2 p.m.-2 a.m. \$44. Reservations, 881-7511.

#### **July 17 and 20**

Czech conductor Jiri Belohlavek directs the DSO as they perform music from his homeland at tonight's Meadow Brook Concert. **Music of Czechoslovakia** features violinist Ernst Kovacic as he makes his American debut Thursday evening in Dvorak's "Violin Concerto in A Minor;" Sunday's concert features pianist Rudolph Firkusny in Dvorak's "Piano Concerto in G Minor." 8 p.m. \$16-\$12 pavilion, \$8 lawn. Tickets, 377-2010.

#### **July 17 and 24**

The 21 and Over Crowd can enjoy "**Yesterday's Memories**" concerts by the lake, presented by the Grosse Pointe War Memorial. Two concerts are planned for July, including the July 17 concert with Teen Angels performing songs from Motown, the Beach Boys, Elvis and other favourites. July 24 features Tommy C and the Gamut. Their "Good Ole Days of Rock 'n' Roll Show" spans music from Chuck Berry and Elvis to today's sights and sounds. Grounds open at 6 p.m., concert at 7:30 p.m. \$5 advance, \$6 at the door. 32 Lake Shore Road, Grosse Pointe Farms. 881-7511.

#### **July 18 - August 17**

Experience the tribulations of adolescence with Carnelle Scott as she competes in **The Miss Firecracker Contest** when the Attic Theatre brings their season to a close. This play, set in the deep South, explores the personalities of the people in Carnelle's life. 8 p.m. Thursday and Friday, 5:30 and 9 p.m. Saturday, 2:30 and 6:30 p.m. Sunday. \$12-\$9. 3031 West Grand Boulevard at Third Avenue, Detroit. 875-8284.

#### **July 19**

Raise a glass of champagne and toast the fleet from a bluff overlooking the St. Clair River in Port Huron with the rest of the sailing enthusiasts when the Grosse Pointe War Memorial sponsors its **Mackinac Race Trip**. \$28 per person fee includes deluxe motorcoach, coffee and danish, champagne and a leisurely luncheon at the St. Clair Inn. Call 881-7511 as soon as possible for reservations.

#### **July 20**

Historic Fort Wayne celebrates Detroit's 285th Birthday with a **Concert and Cars** bash at 6 p.m. Free. 6325 W. Jefferson, Detroit.

#### **July 23 - 26**

Close to a half-million people are expected to attend this year's **Art Fair Week** in Ann Arbor. Three distinct art fairs bring art into the streets to present the work of nearly 1000 artists during the four-day event. The original juried art fair, the Ann Arbor Street Art Fair, is now in its twenty-seventh year and will judge the work of 240 artists from twenty-seven states. This fair takes place on South University and East University Streets. The State Street Art Fair, now in its nineteenth year, is located on North University, immediately adjacent to the University of Michigan campus, and State Street at Liberty and Maynard. The third fair, the Summer Arts Festival, takes place in two locations, Main Street and State Street. Children can create their own artwork in a special Children's Activities area, and entertainment is scheduled onstage under the Graceful Arch canopy on East University and also at Liberty Plaza, Liberty and Division Streets. 9 a.m.-9 p.m., Wednesday through Friday. 9 a.m.-5 p.m., Saturday. Free.

#### **July 24 and 27**

The DSO plays **Music of Spain and Argentina** this weekend at Meadow Brook. Both evenings the Symphony, under the direction of Spanish conductor Theo Alcantara, performs Turina's "Sinfonia Sevillana" and Falla's "The Three-cornered Hat," featuring mezzo-soprano Kathleen Segar. Thursday evening, American guitarist Christopher Parkening plays the popular "Concierto de Aranjuez" by Rodrigo. Sunday hear Natalie Hinderas as she performs Ginastera's "Piano Concerto No. 1" 8 p.m. \$16-\$12 pavilion, \$8 lawn. Tickets, 377-2010.

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*continued from page 103*

the pedestal for visitors to read. Lazarus never saw it. She died in 1887, a year after the Statue of Liberty was dedicated.

With the completion of the pedestal, preparations to raise Liberty herself could now begin. Eiffel's framework was put in place, and the copper plates were hoisted to their proper positions. Some of the plates had lost their shapes from changes in temperature or undue pressures in shipping, while others had been mislabelled or lacked the correct identification. The construction did not proceed as easily as expected.

At last she was completed. The broken shackles at her feet represented freedom from tyranny, her dress was modelled after the old Roman and Greek goddesses, and the tablet in her left arm, representing the law, gave the date of American independence, July IV, MDCCLXXVI. Her coiffure was typical of nineteenth-century fashion, accented with lines that imitated the waves in the ocean. The crown with seven spikes was symbolic of the seven continents and the seven seas, and the torch in her uplifted right arm beckoned the way to freedom and liberty.

Thousands lined the shores and streets, and decorated vessels crowded the harbour on October 28, 1886, when the Statue of Liberty was dedicated. A parade of 25,000 to 35,000 men delighted onlookers. Finally, the long-awaited hour arrived. The Tricolor of France covered Liberty's face. At a given signal, Bartholdi was to pull the cord and drop the cloth. A brief pause for applause in Senator Evart's speech was misinterpreted as the signal. Bartholdi dropped the Tricolor, and the deafening noises began. Bells rang,

whistles tooted, guns boomed, bands played, and people shouted for joy. But it rained hour after hour. Liberty was barely visible, and the fireworks display had to be cancelled until November 1. In spite of that, Bartholdi was pleased. His statue, originally called "Liberty, Enlightening the World," was standing tall in the harbour where he had envisioned her.

Bartholdi did not return to the United States until after his mother's death in 1896. The sculptor had expected his triumph to stimulate large commissions and appropriate awards, but he was to be disappointed. He was never reimbursed for his expenses connected with Liberty, and he did not receive the awards he had anticipated.

During the restoration which was just completed, the shoulder joint was found to be off by eighteen inches and the head by two feet. They have been reinforced but will remain in the same position. A portion of the nose and a part of a curl have been replaced. The brass and bronze spikes and the iron armature inside the statue have been replaced with stainless steel.

Attempts had been made to correct difficulties with lighting over the years. Gutzon Borglum, who was later known for carving the faces of presidents on Mt. Rushmore, tried to correct them by cutting holes in the copper flame and inserting pieces of glass. Then the flame leaked. Now the flame is a new one, copper-covered with very thin sheets of gold leaf, and will be lighted from the platform below.

After the restoration many people expected the statue to be polished copper-bright as she was originally, and now that a black drip has coursed down her face, some are disappointed. She will remain the colour of green, however, which comes to copper with the patina of time.

Just a short distance from Bedloe's Island, now called Liberty Island, is Ellis Island. Poor immigrants who landed here as steerage passengers were examined and either given permission to enter the country or returned to their native lands. One Grosse Pointe matron, who was far too young in 1915 to remember much about the Statue of Liberty, did remember the shots she was given as a requisite for passing through "the golden door."

Whether it be an immigrant seeing Liberty for the first time or a native American returning home from a long voyage, the sight of the statue elicits a tremendously emotional, breathtaking reaction.

A former serviceman in the Pointes remembers vividly the excitement that prevailed on the troopship that brought him back from Europe in 1945. "Everyone was so anxious to see the Statue of Liberty that the troops all ran to one side of the ship for their first glimpse of her," he said. "A voice over the P.A. had to order them to step back from the railing so the ship would not list. To describe the feeling," he said, "is difficult, if not impossible."

Perhaps de Lesseps spoke for everyone in his remarks to Bartholdi when they arrived in America for the unveiling. "What can I say, mon Dieu! I can only say that it is a triumph. It represents the progress of the two nations. It tells of liberty on these shores. Let the American people abide by its precepts." ◇

*Stella Kleffman is an artist/educator who resides in Grosse Pointe and lectures on the Statue of Liberty.*

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**July 25 and 26**

Great bargains, music and food are just a part of **Friday Night Live and Saturday Too**, sponsored by the Grosse Pointe Village Association. Kercheval in the Village closes off to traffic Friday night from 6-10 p.m. as merchants take to the streets with 20% to 80% reductions on merchandise. Kercheval opens to traffic on Saturday as the sidewalk sales continues from 9:30 a.m.-5:30 p.m. Rain date August 1 and 2. Kercheval between Cadieux and Neff, Grosse Pointe. 885-5034.

**July 25, 26 and 27**

Events for everyone at the 34th annual **New Old-Time Regatta** for residents of Grosse Pointe Farms and their guests include a teen dance Friday night and adult dance Saturday night, synchronized swim show, rubber raft races, Miss GPF Pageant, games for all ages, a fleet review and decorated boat parade, boat open houses and, of course, sailboat races. "Pray for sun," says Commodore Gary Vasher. Call him for more information at 885-5066.

**July 26 and 27**

Greenfield Village pays tribute to the men who bravely saved many lives at a **Fire Engine Muster**. This historical overview of firefighting, including bucket brigades, hand-pulled rigs, horse-drawn pumperns and gasoline-powered engines, is sure to be hot. 9 a.m.-5 p.m. \$8 adults, \$4 children. Price includes admission to Greenfield Village. 20900 Oakwood, Dearborn. 271-1620.

**July 26**

The weekend after the Port Huron-Mackinac Race offers more excitement for sailing enthusiasts with the **Chicago-Mackinac Race**.

**July 31 and August 3**

Finnish conductor Paavo Berglund returns to lead the DSO in **Music of Scandinavia** at Meadow Brook. Violinist Viktoria Mullova, who was a Gold Medalist in the 1982 Tchaikovsky Competition, plays Sibelius' "Violin Concerto in D Minor," in addition to other works by Sibelius and Grieg. 8 p.m. \$16-\$12 pavilion, \$8 lawn. Tickets, 377-2010.

## PERFORMING ARTS

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Her family lived in Indian Village, so Reynolds tried for parts in radio shows which originated at WXYZ, then located nearby on Jefferson. *Challenge of the Yukon*, *The Lone Ranger*, *Green Hornet* — she acted in them all, plus film bits and stage presentations through Jam Handy. But the work was not steady, so to earn money for a master's degree she took a job teaching at Liggett School, then on Burns and Charlevoix. Somehow she juggled her radio acting, teaching, and working for her degree at Wayne State University.

Sally Reynolds says she will be grateful forever to the headmistress at Liggett, Katharine Ogden, who gave her free rein to try her ideas on speech and drama with the children. Nine years later, after Sally Reynolds married and her son Michael was born, she left her job at Liggett. Then she thought of a children's theatre in Grosse Pointe, and after consulting a number of people, made arrangements with the War Memorial. She has been there ever since, working primarily with the young but gradually drawing in families and friends. Ballet teacher Mary Ellen Cooper helps with the choreography. Even Mrs. Reynolds' advisor, Father Thomas McGowan, O.S.A., of St. Augustine in Detroit, gets put to work backstage.

Both her son, Michael, and her daughter, Cindy Connors, grew up in GPCT. Michael, now an assistant prosecuting attorney for Wayne County, says he never felt neglected; on the contrary, he loved the interesting people his mother brought home and regrets only that he didn't spend more time with the group. He says the training has helped in his work: "I just perform now for a smaller audience," he states. Some years back, en route to college, Cindy informed her mother that GPCT provided "the happiest days of my childhood."

Sally Reynolds' approaches her work almost as a religious mission. She says, "My home is for children," and she chose for the group a motto from King Midas and the Golden Touch: "In the hearts of children is born the fate of men and nations." That is, what one learns as a child reflects in later life. "So if you teach them love and respect," Mrs. Reynolds says, "not only for other people but respect for themselves, and confidence, and all these things, they're

going to be better for it when they go out into the world." She believes that "the Grosse Pointe Children's Theater is a wonderful, positive way of getting children and young people to think well of themselves, to know that they do have something special to offer the community, and that they are special. Children are a gift from God." ◇

Andee Seeger is a freelance writer and photographer, who is also a card-carrying member of Actors' Equity Association.

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I like Grosse Pointe a lot.  
In the summer it's not too hot.  
And it has good pools and good schools.  
I like the schools a whole bunch!  
Because you don't have to go home for lunch.

Chris Copus

People come every year.  
Because they know they'll find fun here.  
You can go boating on Lake Saint Clair  
Or have a picnic if the weather is fair.  
You can go shopping in The Village or The Hill.  
And looking at the beautiful mansions is such a thrill.

I am glad I live in this city.  
Where everything is so clean and pretty.  
The people here are very kind.  
Grosse Pointe is the best city you'll find.

Karen Clark

I like the tennis courts  
and other sports.  
Our city is clean.  
People are not mean.  
It is nice.  
Not like Miami Vice.

Eric Damore

When you're in trouble do not fear.  
The Grosse Pointe police are very near.  
If you had a fall do not worry.  
To the hospital you can scurry.  
We have soccer, hockey, and baseball.  
And lots of great shopping malls.  
There are lots of schools and stores with tools.  
There are lots of parks,

And you don't have to worry about sharks.  
You can water ski.

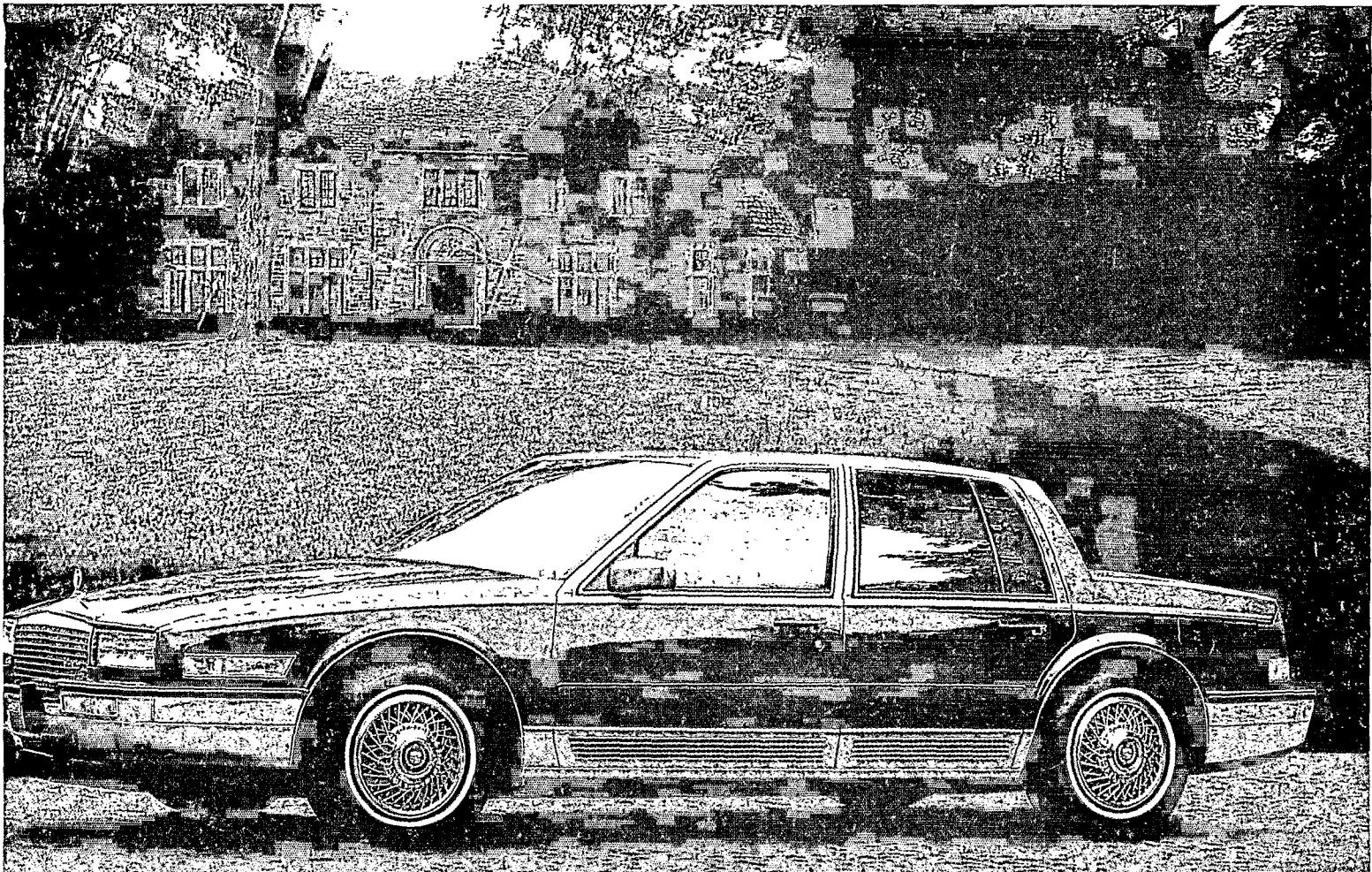
It's the best place to be!

Tricia Ricci

Grosse Pointe has everything.  
All who live there live like a king.  
It's the best place I've ever seen.  
Pretty respectable and very clean.  
Its churches are very good.  
And we worship in them as people in the Bible would.  
Lots of great fun things to do.  
Service available everywhere too!  
It has lots of great things to say and give.  
Grosse Pointe is definitely the place to live.

Katherine Weed

All of the poetry was written by students in Frances Bassett's third-grade class at Mason Elementary School.



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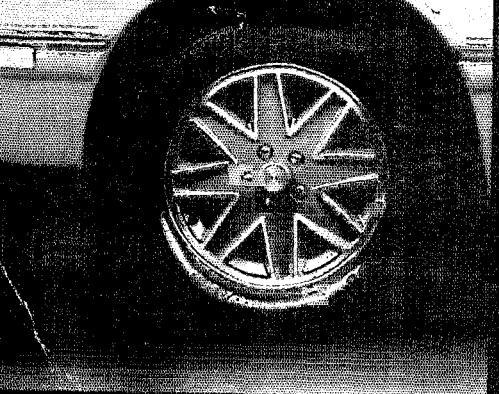
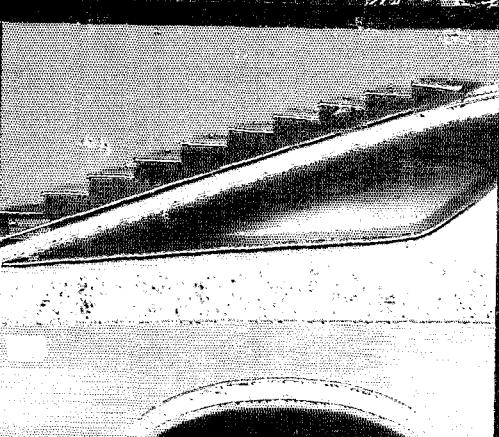
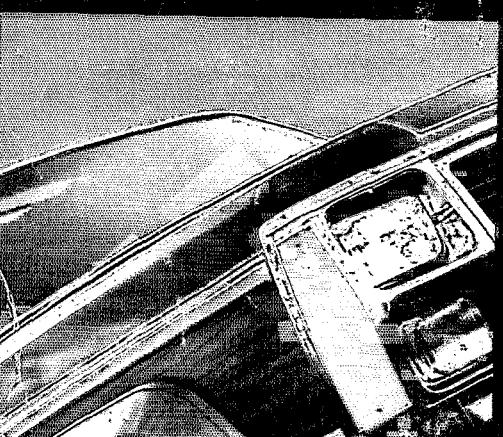
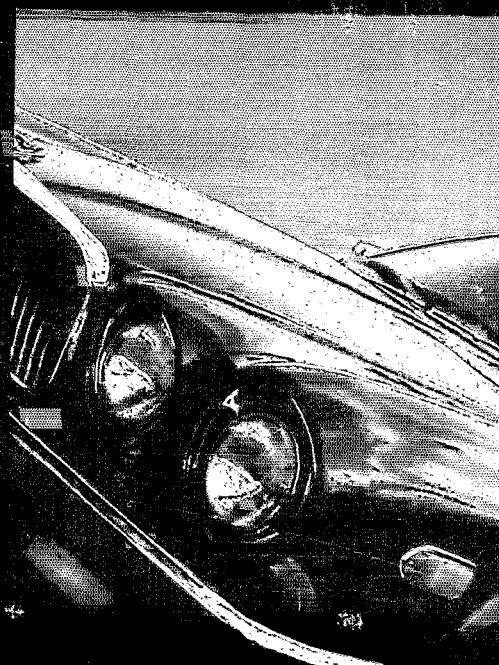
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