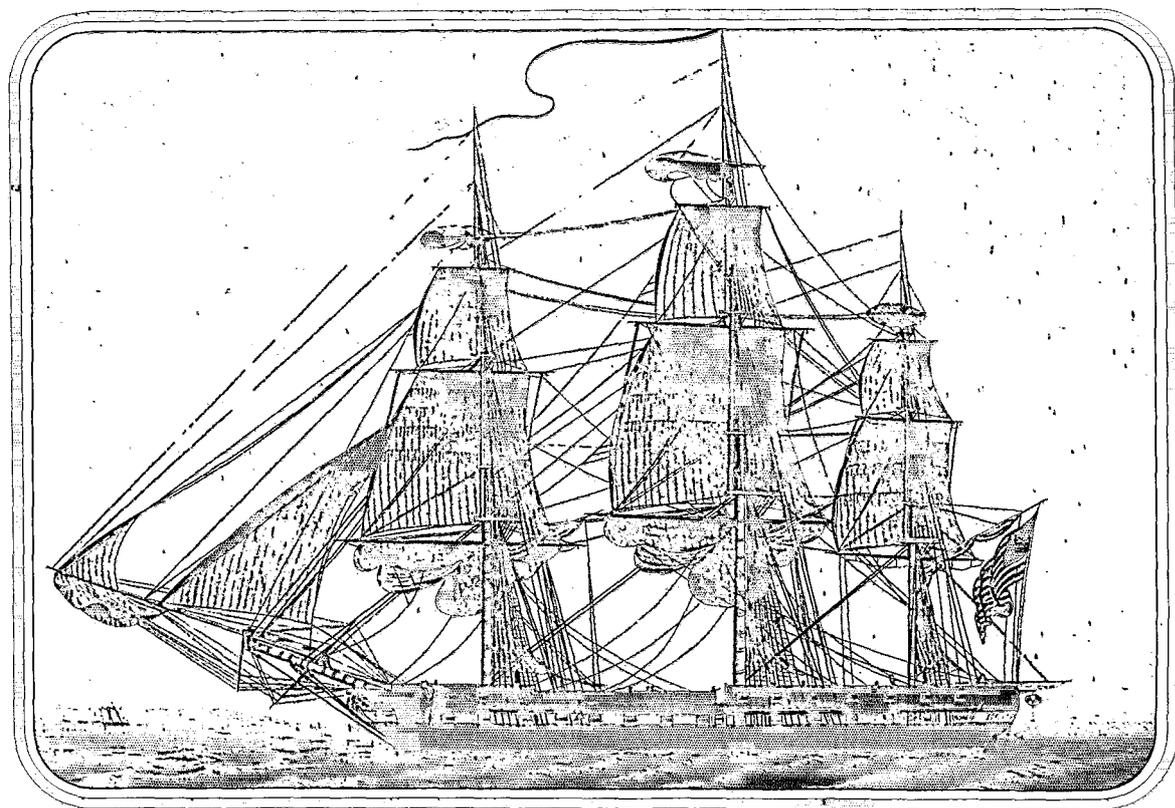


# HERITAGE

A JOURNAL OF GROSSE POINTE LIFE



vol. 4 no. 4 ♦ september 1987

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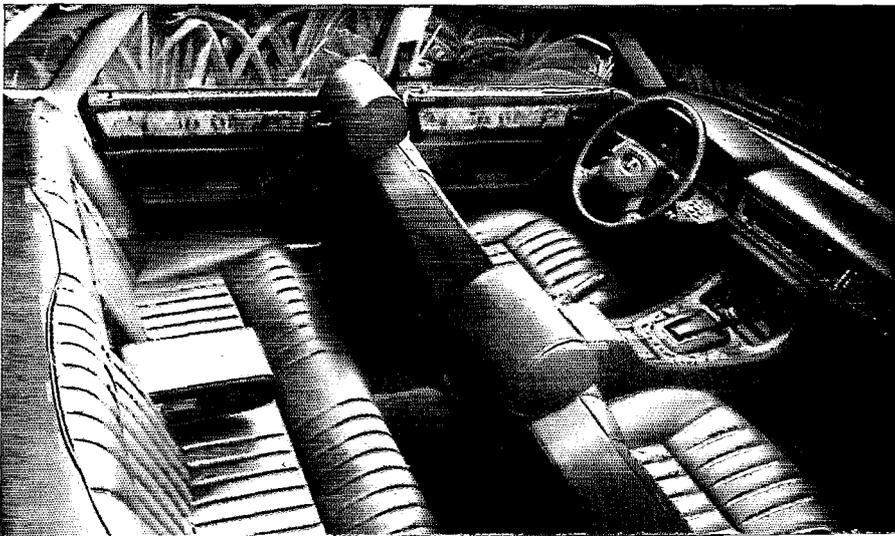
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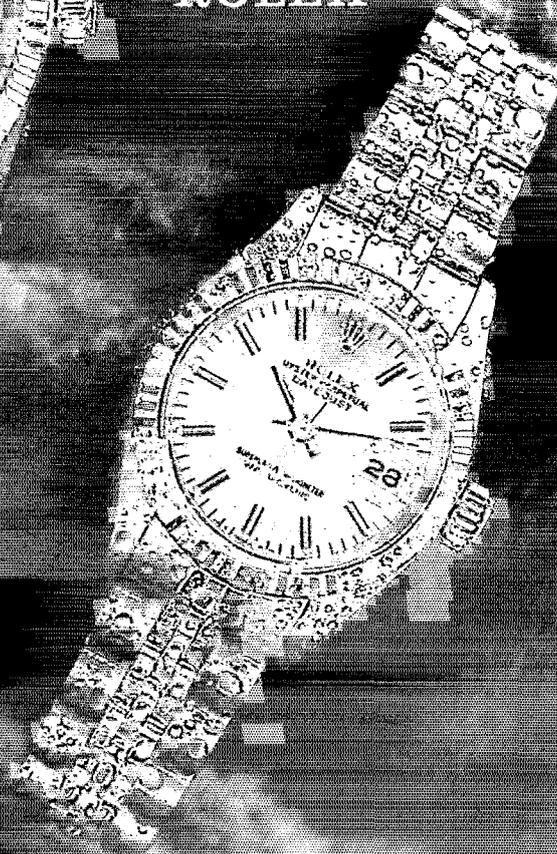
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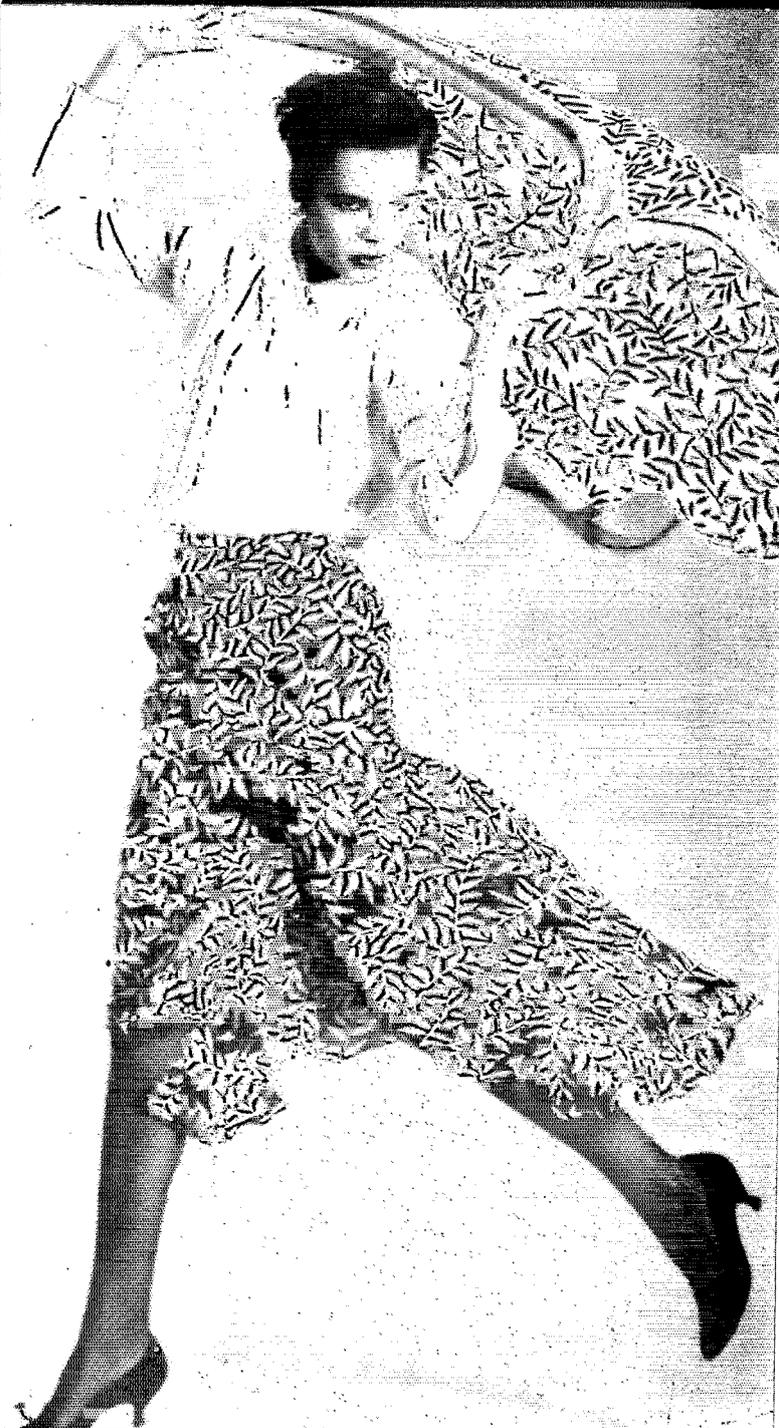
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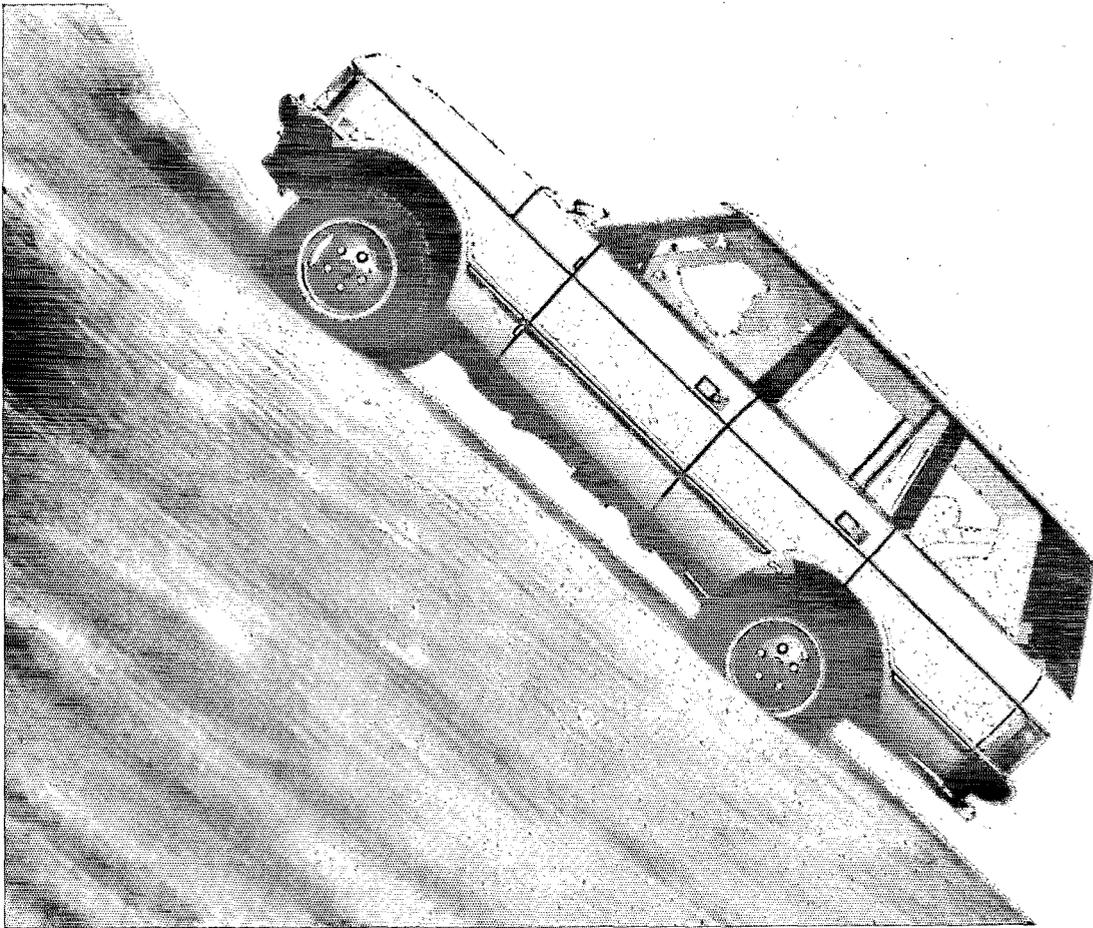
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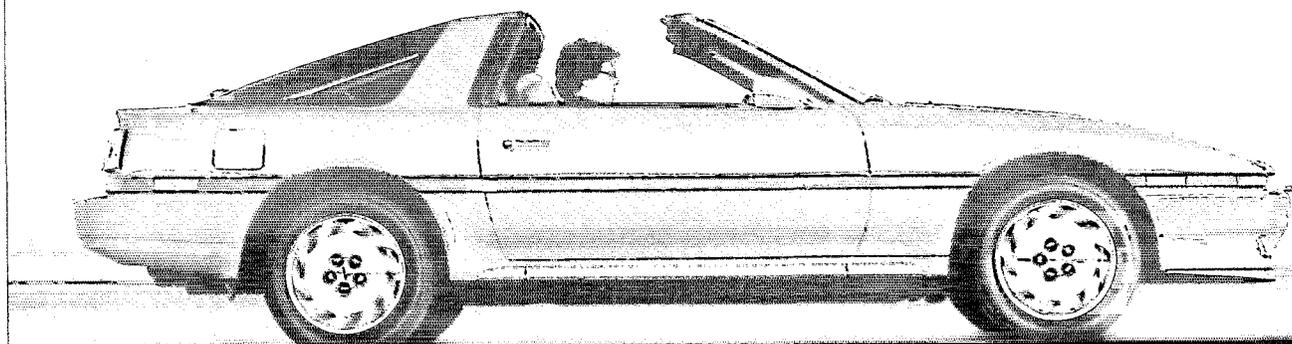
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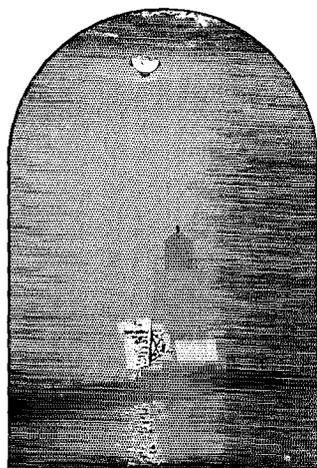
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August/September 1987



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POLO  RALPH LAUREN



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— TO THE POINT —

## Play It Again, Sam

Life is full of sweet beginnings.

It's a tricky thing to hear them, pulsing softly in the background, when the anger of defeat is clanging in our ears. It's difficult to see them, indistinct and somehow shapeless, when the tears of sweet-sad endings cloud our vision and our hearts.

At twenty years of age, a young woman bears a son; in the bitter, brilliant beauty of a January morning, she brings him home, bundled from the cold. Walking through the door, the realization hits her, with awful clarity and overwhelming power: she is responsible for this tiny burst of life, totally and irrevocably duty-bound, for a period as long as the full measure of her life. She must keep him warm and fed and safe; she must teach him how to protect himself, how to grow in knowledge, how to contribute to the world. She welcomes her role gladly, yet recognizes her fear; scarcely more than a child herself, she must assume a role heavier with duty than she had ever imagined.

On a squally spring evening, eighteen years later, she stands on the lawn of a venerable school, before its landmark tower, and watches her son approach the dais. Gangly now, he towers over her, this man who was her infant. Muscled and powerful, he leaves her behind as he turns to face the world, to choose between the doors that lay open to him.

As the students celebrate and fling their caps, she recalls her own graduation, twenty years before, from this very same school; and that of her father, who began this trilogy of commencement five decades before. Her father had not known of her, the day he flung his cap; nor had she dreamed of her son at her own graduation, only of the world that lay at her feet. Of whom is her son now ignorant—his wife-to-be, his sons and daughters yet unborn? In this evening of his childhood, as the graduates part sadly, does he recognize the promise of the next door in his path?

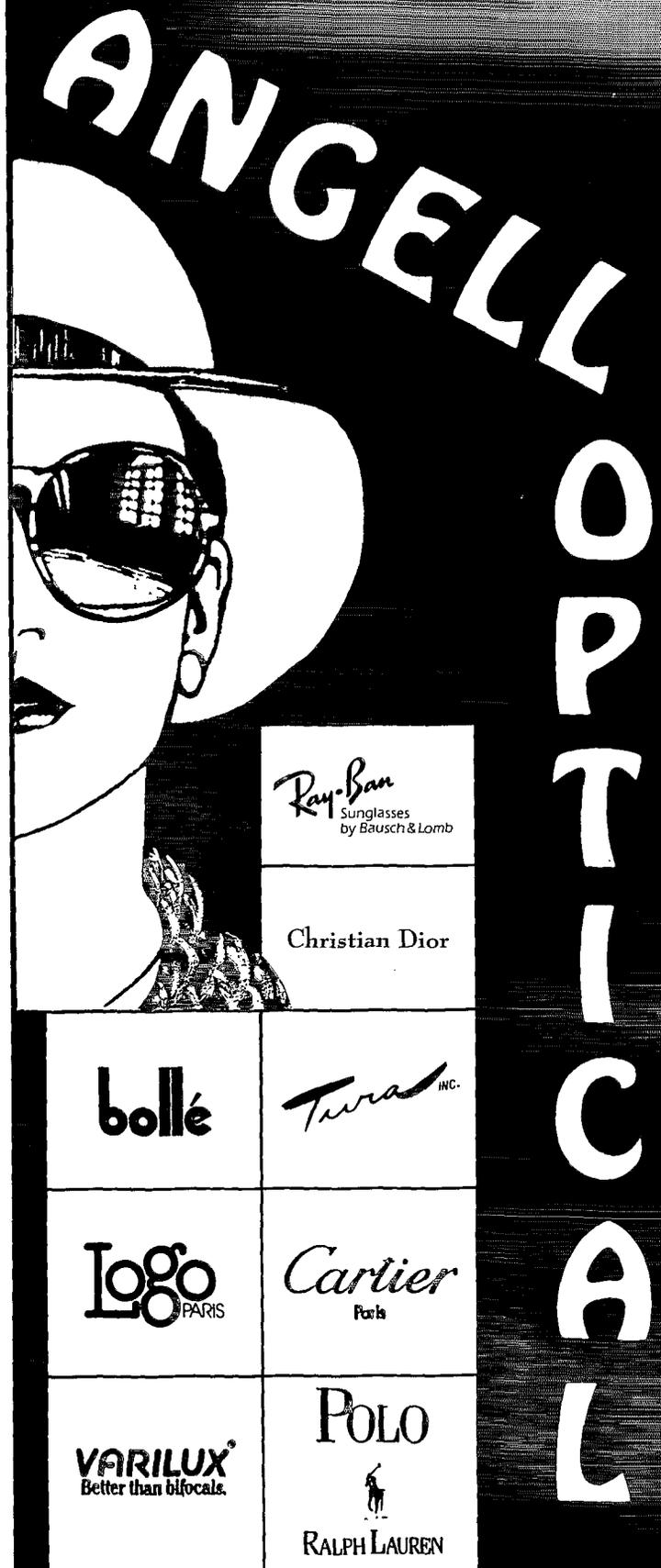
Late August: she leaves her son in his college dorm, wise enough to recognize the natural course of life, knowing that she will find great happiness in watching his future unfold.

But in her heart she remembers that brilliant morning that witnessed his arrival, tiny and defenseless, and she misses him already. With an acute comprehension of the ever-growing distance, she drives down the mountain to begin her journey home.

In the clouds an hour later she looks forward to tomorrow; if only sweet beginnings could be had devoid of sorrow.

*Patricia*

Patricia Louwers Serwach  
Publisher



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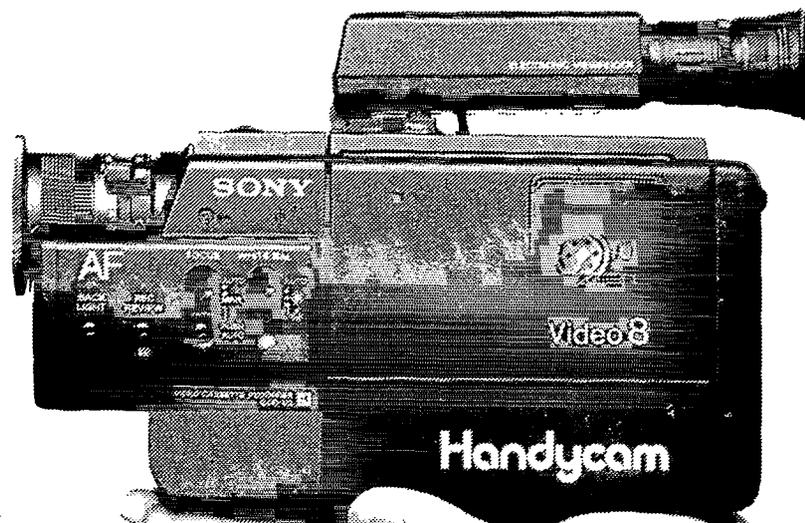
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# The Collector's Eye

*Richard Eshkanian's collections blend art and history in exquisite compositions.*



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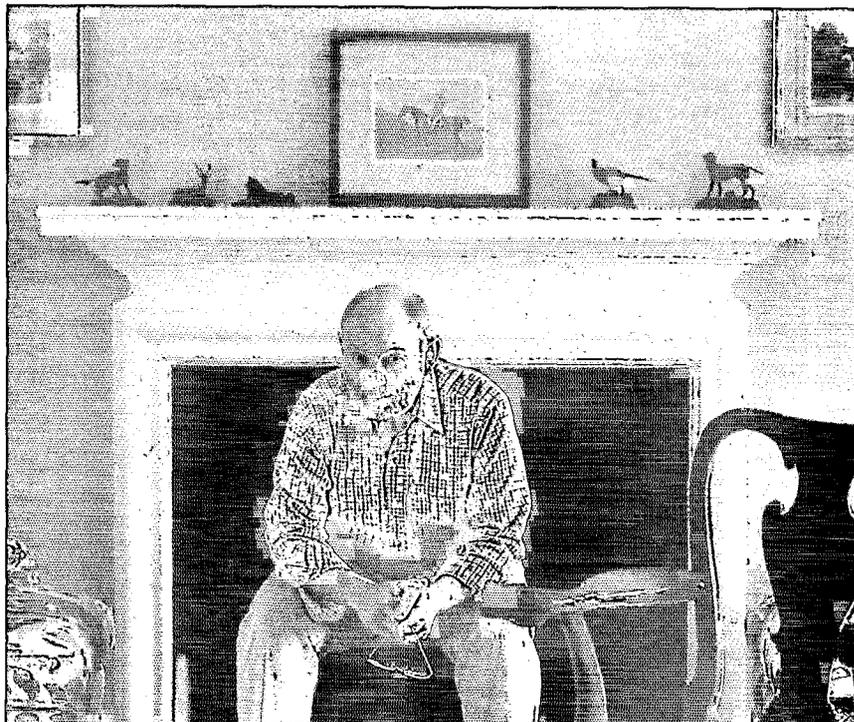


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Richard Eshkanian, seated on a George I stool. He is backed by a quintet of Stubbs' engravings of famous eighteenth-century racehorses.

by DEBORAH DIREZZE

Richard Eshkanian's eye for objects of a certain quality developed very early, as did his passion for learning about the past. His interest in collecting first budded as a sixth grader, when he purchased several gold figures used as weights by the Ashanti tribe in Africa. Amusingly, he discovered these figures in no esoteric way, but "in an ad in the back of a little child's book... it was probably *Jack & Jill*." This early interest in the art of primitive cultures, along with an intense love of reading, provided a foundation for Eshkanian's own success and for his growth as a collector.

Eshkanian was something of a child prodigy in art, producing paintings described as "little Picassos" in grade school. He modestly maintains that "art came the easiest" to him and credits much of his progress to his teachers, especially Cyril Miles who taught art at Highland Park High School. Miles had an impressive gallery of her own and exposed the young painter to areas of art to which others did not have access. He started showing his own paintings as early as sixteen at the Detroit Artists Market, later exhibiting at the Arwin Gallery on West Grand Boulevard in Detroit.

While in high school, Eshkanian "calculated to win a scholarship to Mexico City College," now known as the University of the Americas. He succeeded and spent two years perfecting his Spanish, learning to detect forgeries, and acquainting himself with the work of such artists as Rufino Tamayo and Diego Rivera. A strong attraction for archaeological items and antiquities developed, and Eshkanian vowed to someday visit the sites of the Seven Wonders of the Ancient World, an ambition he has since fulfilled.

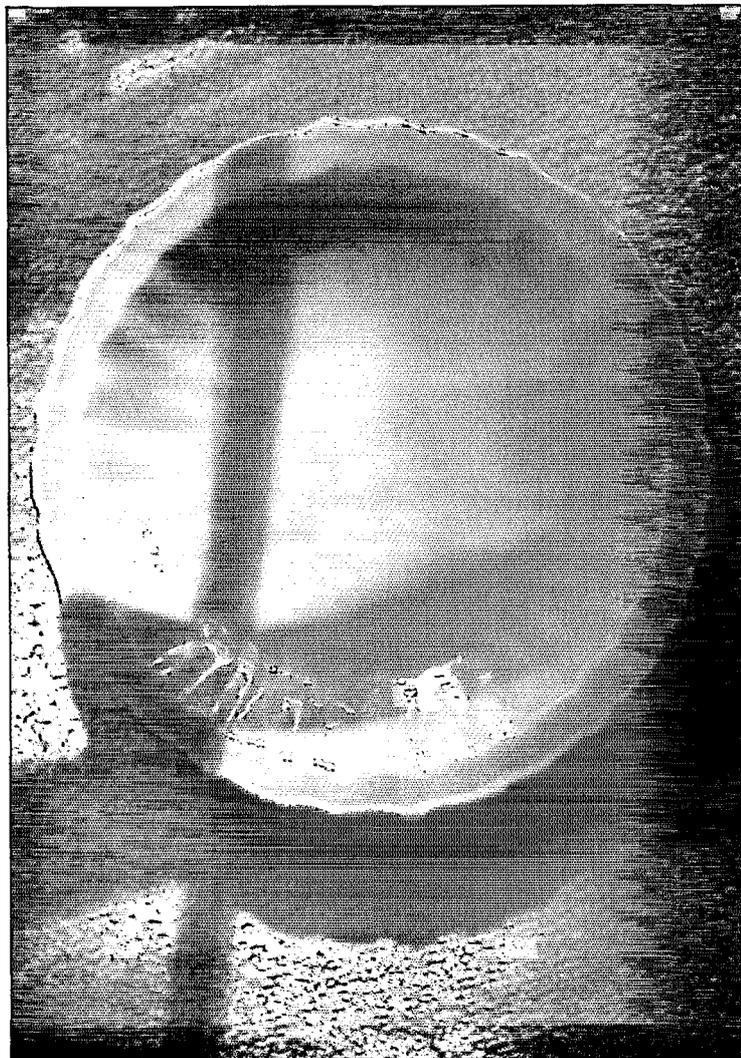
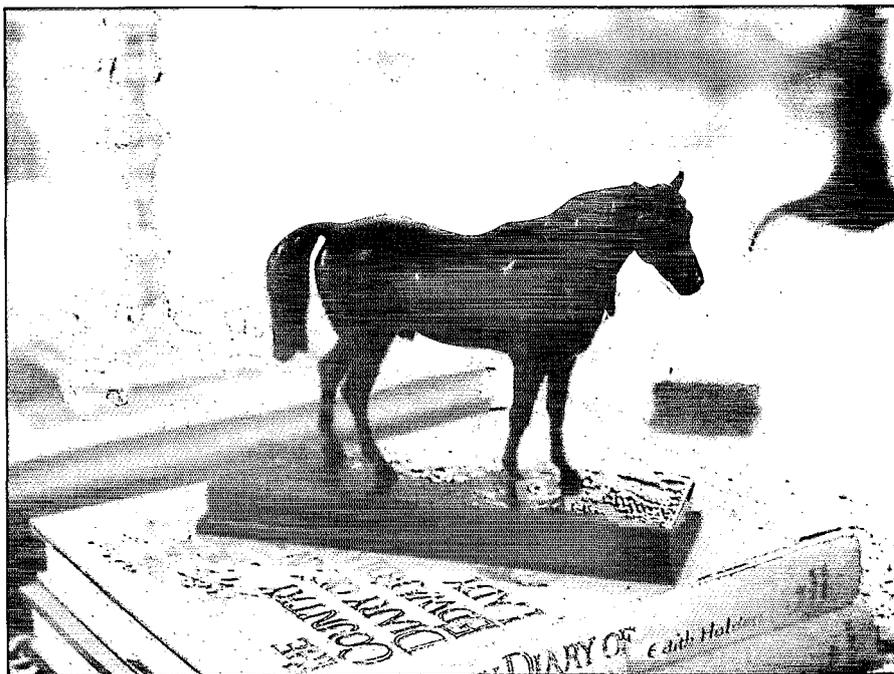
Eshkanian remained in Mexico only two years; in his words, "I was too young, and it was very primitive there." He was clearly a victim of culture shock. One positive result of his stay was the acquisition of a collection of pre-Columbian art and artifacts.

Back in the States, Eshkanian pursued art education at Wayne State University and was graduated in 1957. That year he was voted "Best New Talent in America" by *Art in America* magazine. His paintings sold very well and received considerable critical acclaim. One of his paintings remains in the collection of the Detroit Institute of Arts. Describing his work, Eshkanian states, "The earlier works were expressionistic in style, becoming figurative near the end." The

Right: The bronze workhorse by Baryè is an early casting signed by the sculptor. One of a pair of George II candlesticks is visible in the background.

Below: A fourteenth-century Ming Dynasty celadon bowl features fluting and a curvilinear edge. It is delicately incised with a peony design.

Photos by JEAN LANNEN



“end” he refers to came in the form of “painter’s block”; he painted his last picture in 1964.

A strong sense of composition remained with Eshkanian, and he continued to produce works in other media. For example, as a weaver, he knotted rugs that have been exhibited around the world. Even the desktop in his bedroom is a personal composition of everyday items with aesthetic appeal.

In his pursuit of art and education, Eshkanian has visited every major museum in the world and returns when he can to certain favourites “to refresh” his eyes. His success has come not as a man of great wealth, but as a determined schoolteacher, the son of Armenian immigrants who instilled in him a love of reading and education. Eshkanian’s parents settled in Highland Park after a circuitous route to the United States through Istanbul and Cuba. Today, Eshkanian resides in Grosse Pointe, in part because it reminds him of his childhood neighbourhood; he can walk to the library or the market, enjoying the tree-lined streets and friendly neighbours.

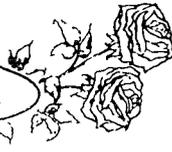
Eshkanian’s first teaching experience was with his mentor, Cyril Miles, at Highland Park Junior College. Later, he taught in Detroit, first at the Amos School and then at Greenfield Park, where the principal believed in “aristocratic education for the masses.” In this magical teaching environment, wonderful events unfolded. The *New York Times Magazine* wrote about one of Eshkanian’s students in an article reviewing an international art exhibit of children’s work. UNESCO



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chose a selection of his students' work for an international exhibit, and a buyer from Saks Fifth Avenue excitedly bought his students' three-dimensional, papier-mâché sculptures for display in New York.

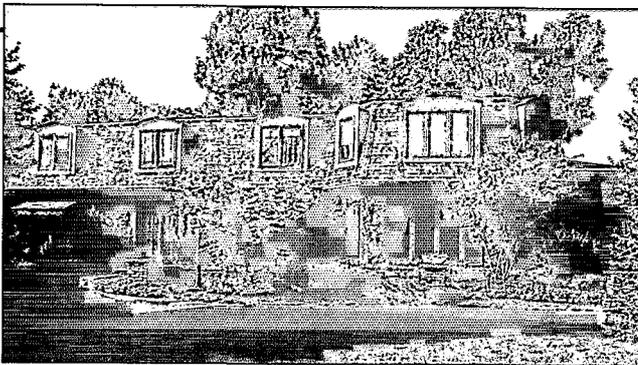
In 1964, Eshkianian received his master's degree from the University of Michigan and, in 1967, went to Peru as part of President Kennedy's Alliance for Progress, a program designed to foster economic and social development in Latin America. Chosen because of his extensive background in art and crafts, he was stationed in Lima for two years, where he worked with the Peace Corps and the Indian Product Development Office. During this time, he expanded his knowledge of Spanish Colonial artifacts and pre-Columbian art.

When Eshkianian returned from Peru in 1969, he accepted a position at Cass Technical High School in Detroit, where he still teaches. His interest in the past, his grasp of history, and his expansive art background are amplified by his ability to relate information simply and humorously; he is inherently a talented teacher.

Eshkianian has had what he considers to be four major collections, each during a different period in his life. The collections have included pre-Columbian art and artifacts, Greek art and Byzantine icons, and museum-quality specimens of stone and bronze from the Khmer civilization of the Ninth Century to the Fourteenth.

These early collections were sold in order to move on to new vistas, but Eshkianian emphasizes that he "never purchased any work of art to make a fast buck or to impress anyone." Each collection was an expression of his artistic growth, and each took a period of his life to acquire as he educated himself on the subject.

His current collection consists of eighteenth-century English furnishings, which he loves for "the typically British restraint" of their design, and because he feels that the tremendous focus on art and education during this period is apparent in their manufacture. There is some hesitance on Eshkianian's part to use the word *collection* in reference to his furnishings, explaining that he "is in competition with no one" to acquire objects. His home is a masterpiece of composition, blending eighteenth-century pieces



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with classics of various periods, and illustrating his lifetime belief that "there is no substitute for quality." For Eshkanian, life within this framework is a sanctuary reminiscent of a quieter place in time.

Among the many treasures in Eshkanian's home is a George I walnut armchair (c. 1730) with masterfully detailed hound's head terminals on the arms and shell motifs and acanthus leaves on the legs, which terminate in ball-and-claw feet. The chair has a notation inside the block, indicating it was handed down as a wedding gift in 1814, nearly a century after its creation.

Eshkanian's favourite pieces range from a quintet of George Townley Stubbs' engravings of his father's paintings of famous eighteenth-century racehorses done for the Prince of Wales, to a charming Staffordshire border collie of pearlware (c. 1800-1810). A particular favourite of his is a British Regency canterbury (c. 1820), used to hold sheet music or papers.

Softly warming the walls are delicate watercolours painted by Lady Denton as souvenirs of her travels during the Nineteenth Century. Nearby, pieces such as the twelfth-century Koryo Dynasty bowl, which was once part of the Rockefeller Collection, lend harmony to the entire composition.

Over the past twenty years, Eshkanian has acquired such expertise in eighteenth-century furnishings that he has emerged as an educator in the field. As an antiques appraiser and advisor, he helps others to locate and identify authentic pieces. In dispensing advice to clients, he takes into account the architecture of their homes as well as the personalities of the individuals, attempting to marry objects to the right person and place.

He maintains a quiet profile in Grosse Pointe, taking on clients who invariably become friends. His talents are far-ranging; some clients request his advice not only in the acquisition and appraisal of antiques, but also in assembling the composition of their home's interior. Eshkanian stresses that he is not to be mistaken as a decorator, that he is, as always, an educator in "time-tested objects" and in "the best, or the classics, of a period." ◇

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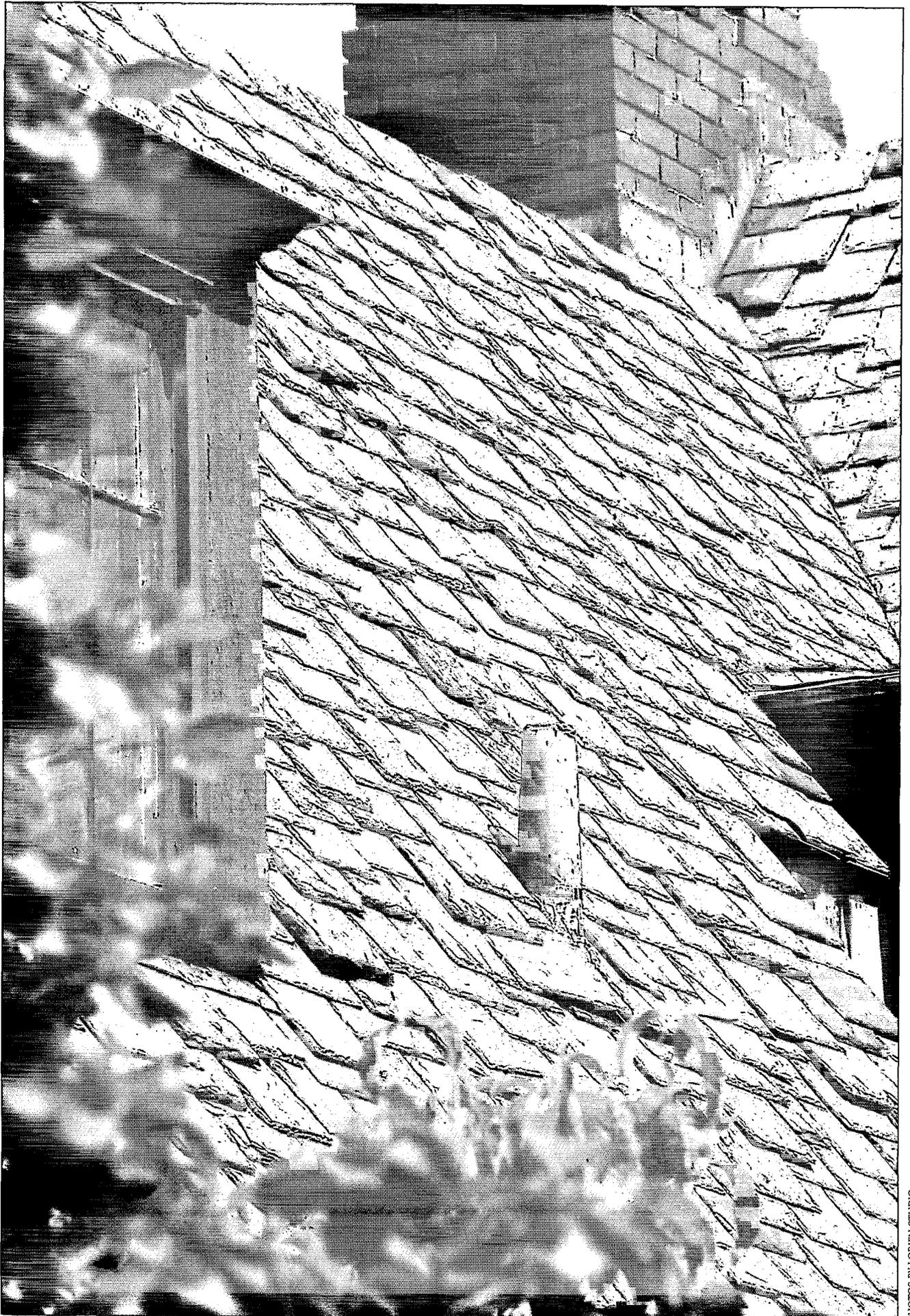
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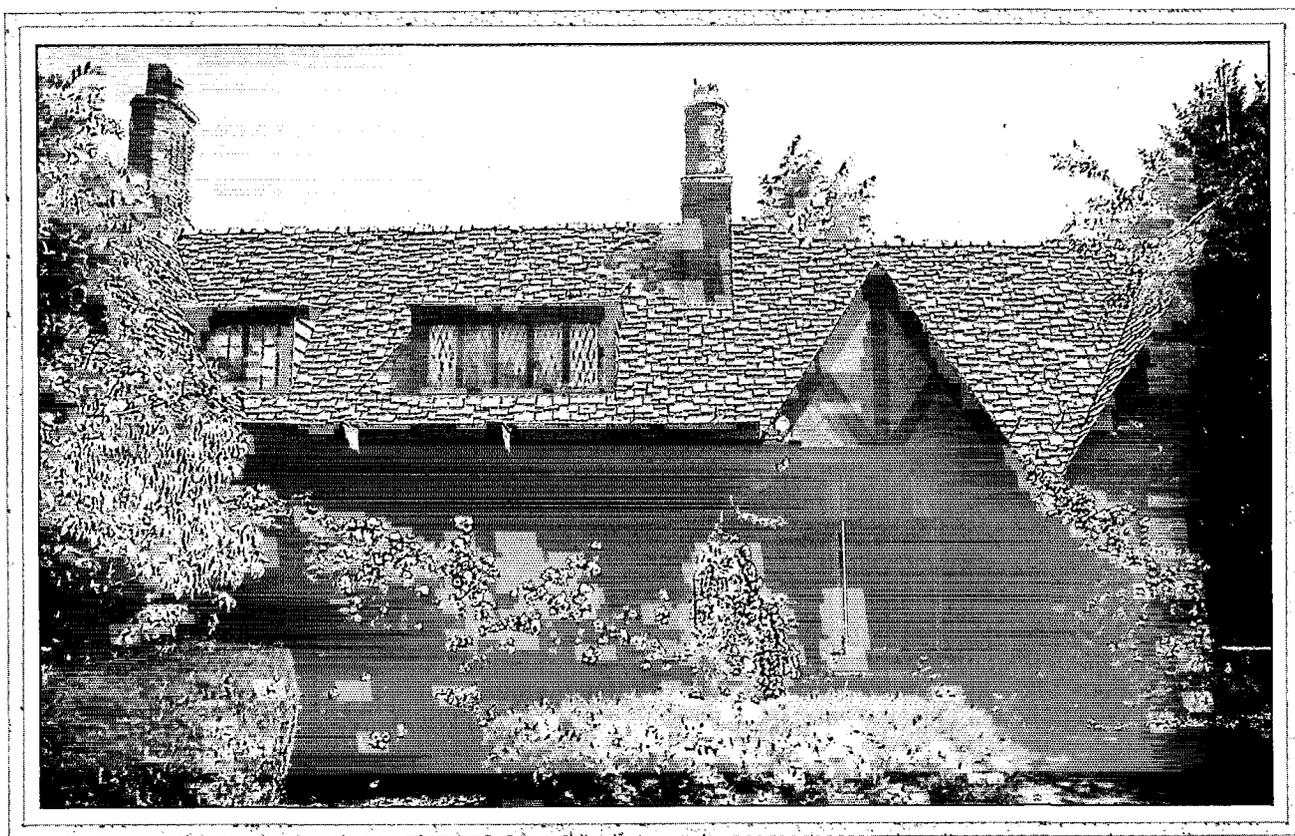




PHOTOS BY LORIEN STUDIO

# Topping It Off with Slate

*For many homeowners,  
the best roof is a slate roof.*



by NANCY SOLAK

With the passage of time, the contrasting colours in Oriental carpets soften, the brightness of an oil painting dims, and the materials from which a house is built blend together as one. Most people cherish these priceless patinae and would resent the introduction of fresh, new colours into such a muted palette.

This is where slate roofing comes into play—a covering that rapidly assumes the characteristics of age and conforms to any desired colour scheme.

Oh, that we could all be a bit like slate—always impeccably glamorous, despite harsh elements, and improving with age, as well. As proof of slate's durability, there is a

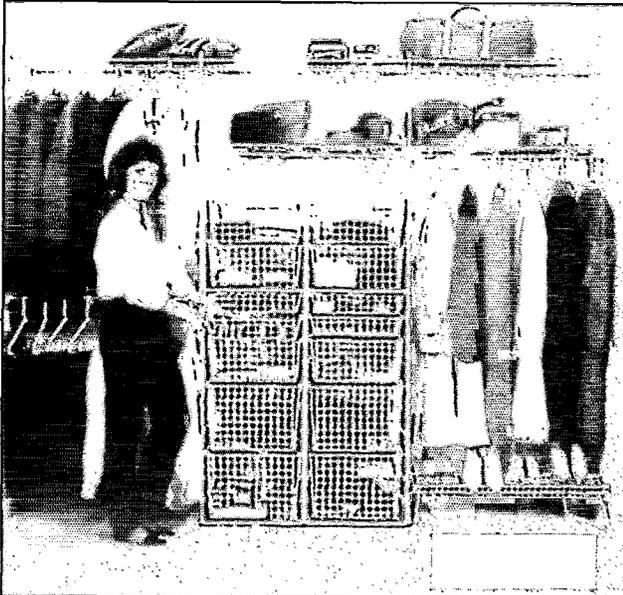
*"If the roof can be saved... all is safe."*

—Williamsburg Research Library  
British Chemical Manufacturing, 1844

roof in Wiltshire, England, where the Saxon Chapel was head-dressed in the laminated stone more than eleven hundred years ago.

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Ed Brown, owner of Heritage Roofing in Grosse Pointe Park, shudders in disbelief when he recalls the sight of roofers tearing slate off a Detroit church and tossing it to the ground, smashing it to smithereens. He says that if the congregation were ignorant enough to want to replace the slate with asphalt shingles, they were doubly ignorant to throw away \$100,000, its salvage value.

All slate would be grey if it weren't for its varied chemical and mineral composition. It comes in black, green, blue-black, blue-grey, mottled purple and green, and purple, the latter being the most expensive. It also comes in red, but at such an astronomical cost that it is out of almost everyone's reach. The cost is attributed to the difficulty of quarrying it.



Once exposed to the elements, all slate changes slightly in colour. Slate with barely perceptible changes is referred to in the industry as "unfading," while the kind that fades more noticeably is called "weathering."

In Europe, more often than here, slate is laid uniformly in colour. There, a green roof is a green roof—monochromatic. Here, various shades of the same colour are usually used to relieve the monotony of a single colour throughout. Often, contrasting colours in cold and warm values are used to give the roof a variegated look, and sometimes splotches of "freaks"—high colours of gold, bronze and brown—are intermixed. It's all a matter of personal preference.

The use of slate in the United States began in the mid-1600s in Boston. At the outset, though, American slate did not weather the extremes of climate as well as that quarried in Wales, England and France. The cost of importing it was exacerbated by its weight (from 700 to 2,500 pounds per roofer's square—enough to cover 100 square feet of roof). There was also costly breakage during transport. Once the slate arrived in the colonies, there was the added cost of building sturdier roof frames to bear its weight.

In the late 1700s, people began to see roofs as an integral part of a building's design, and the demand for slate grew. With increased demand, American quarries that could produce quality slate opened. The price declined further with the construction of railroads and canals.

Slate workers from the Bethesda district in North Wales played an important role in the development of slate quarrying in America. Around 1877, one-hundred-fifty

skilled slate workers were enlisted to teach their craft on American soil. The splitters, like splitters today, split the rock by hand, varying its thickness only when an order called for it. Each piece was then trimmed to size, punched for nail holes, and stocked for delivery.

Before the Eighteenth Century ended, both the cities of New York and Boston had ordinances recommending the use of slate, along with tile, as a fireproof roof covering. By 1830 more than one-half the roofs in New York City were thought to be covered with slate.

Years ago, according to Chuck and Ray Pomaville, owners of Dave Pomaville & Sons, some buildings in the Detroit area were roofed with soft, black slate from Pennsylvania. This type of slate, they say, often is not worth repairing because it starts to shale after fifty or sixty years.

Another problem arose during World War II, when roofers were unable to get the copper nails slate roofs require. The iron nails used instead have since rusted out, causing the slate literally to slide off the roof.

Today, although there is no danger of exhausting its supply, slate is expensive again, due primarily to the high costs of shipping and labour. While asphalt shingles range in price from \$80 to \$140 per roofer's square, slate costs between \$550 and \$750 for the same amount. "A slate roof," Chuck Pomaville says, "is the best roof money can buy."

There are a multitude of roofers listed in metropolitan Detroit's Yellow Pages, but only a handful have experience with slate. Asked if a do-it-yourselfer could put on a slate roof, Chuck and Ray Pomaville laugh and answer simultaneously. "There are a lot of roofers out there who are amateurs at it." In addition, it requires a host of specialized tools.

When an advertisement says a roofer is "bonded," "insured," and/or "licensed," all it means is that the company is adequately protected in the event that one of their workers falls off a roof. Though these words do not indicate either competence or lack of it, they are important nonetheless. "That's where homeowners should be very careful," Chuck says. He advises owners to ask to see proof of insurance. The roofer will then call his insurance company, who will send proof

to the homeowner. "You want to see it, not hear about it," he cautions. "Otherwise, homeowners open themselves up to lawsuits."

Contrary to popular opinion, slate roofs are not maintenance-free. "A lot of people," Ray says, "have the idea that once you put on a slate roof you can forget about it, which is wrong." He suggests slate roofs be checked every two or three years in the springtime by an experienced slate

roofer. Sometimes ice and frost get underneath; and if it was nailed on too tightly, it can snap. Of course, homeowners should check yearly for pieces laying in the gutter and make repairs immediately. People should not wait for leaks to appear before having their roofs checked; the roofing felt underneath the slate can absorb large amounts of water, therefore masking a problem for a long time. Once the

*continued on page 85*

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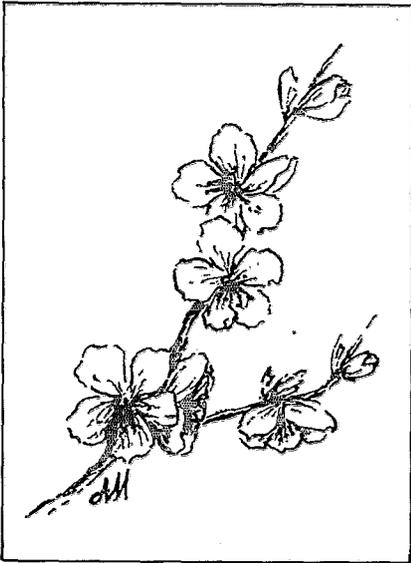
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# Fruit of the Gods

*The succulent peach, round and rosy as a summer sunrise, is a popular fruit the world over.*

**B**ite into a rosy-fleshed, ripe and juicy peach, and you understand at once why legends and myths about this luscious "fruit of the gods" abounded in ancient Greece, where it was known as a Persian apple.

The peach tree did not originate in Persia, however. It was carried there in caravans from China, where records dating back two thousand years before the birth of Christ revere it as the "tree of life," and where its fruit was the symbol of well-being and longevity. Invading Roman legions found the peach tree growing in India and Persia and carried its pits back with them to Rome and Greece, as well as to Gaul and Britain.

Peach trees were among the first European trees to be transported across the vast Ocean Sea to the New World. Christopher Columbus carried them to the Indies (at Queen Isabella's insistence), and the conquistadors who followed him spread the fruit across South America, Mexico, Florida and California. French, Dutch and English settlers all brought their peach trees, too; records show that the colonists (including the French colonists who settled in the St. Lawrence Valley and then filtered down into Grosse Pointe) considered peaches valuable not only as fresh fruit, but also for making brandy. And if you were to follow the Indian trails of the colonial era, you would find that peaches preceded the great westward migration of the white man—Indians liked peaches, too.

In 1850, Charles Downing, a U.S. horticulturalist studying in Shanghai, became enamoured of a white-fleshed peach he found growing there. He sent a young sapling of this Chinese Cling species to Henry Lyon, a friend in Columbia, South Carolina, where it caused quite a stir because it was so different from the freestone species that were cultivated in the United States. Orchardists clamoured for grafts and pits from the new tree. One of them was Samuel H. Rumph of Marshallville, Georgia.

In 1870, Rumph discovered that one of his young trees, probably a cross between a Chinese Cling and a Crawford, was bearing a fruit with an appealing rosy hue. The new strain of fruit had a firm yellow flesh; it was sweet and tender; its stone was free; it produced more abundantly than any known variety; and the fruit ripened in mid-season! He named it Elberta for his wife, Clara Elberta, and it was soon the most widely-grown peach in the United States. Oddly enough, among the many peaches that were bred before the 1900s, one of the Elberta's few rivals was the Belle, and it too was produced in the Rumph orchards.

As the 1800s drew to a close, there were one hundred thirty-five million peach trees under cultivation in the United States, and the rush was on to develop a peach with good handling characteristics, a peach that could be shipped fresh, instead of canned, to take advantage of the new refrigerated cars that the railroad had made

available.

"At the turn of the century, peaches were the number one crop in Michigan," said Joe Herman, a sixth-generation peach grower in Coloma, Michigan, and president of Michigan Peach Sponsors, the growers' organization. "This was when the bulk of the fruit—Cling peaches—was canned, and the major canning industries were located here. But the interstates and rapid transportation changed the industry. That and a severe winter in the early 1900s which killed nearly every tree in Michigan. Today all the canning business is in California.

"Winter is what really hurts the peach industry in Michigan," Herman continued. "The peaches that the consumers want today are the most delicate to grow. They are not winter hardy."

Peaches have made a resurgence in Michigan, however, from their low in the first decades of the century. Herman said that peach acreage is on the increase in the state.

"The Redhaven revolutionized Michigan's peach industry," said Herman. "It was bred by Stanley Johnson at an experimental station in South Haven, Michigan, and is the most widely-planted peach in the world today. It can be found throughout Europe and even in New Zealand.

"New and improved varieties are coming along all the time, trying to replace the Redhaven, but it remains the standard by which all the others are judged."

Peaches are not the easiest crop

by LYNNE GUITAR



PHOTO BY ELIZABETH CARPENTER

## Simply Peachy Recipes

Seeking peach recipes, it seemed natural to ask Grosse Pointer Carolyn "Peachy" Rentenbach, vice-president of JL Communications, Ltd.; the nickname, she said, was given to her by her father at birth. Peachy, a home economist and former food tester and recipe developer for Best Foods and Kraft, was happy to share some of her favourite recipes. "Putting up peaches is like taking some of summer into winter," she said. "In the middle of a bleak winter day, if you open a jar of preserved peaches, you know that you have captured part of summer."

### Peach Daiquiris

- 1 tray of ice cubes
- 1 6 oz.-can limeade
- 9 oz. dark rum or 6 oz. dark rum +
- 3 oz. peach schnapps
- 2 T of dry milk powder
- 1½ peaches, sliced

1. Blend all ingredients in a blender on low until the drink achieves a medium texture; then blend on medium until it achieves a light texture. Give it a final spin on high to achieve a very fine texture.
2. Serve in a stemmed glass and top with a peach slice and sprig of fresh mint. Serves six.

### Peach Chutney

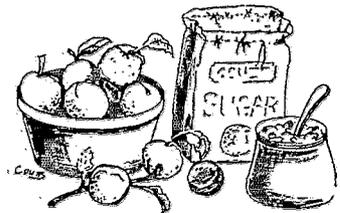
- 3 lbs. ripe peaches, sliced (8 cups)
- 1 C cider vinegar
- ¼ C chopped onion
- ¼ C white raisins
- ¼ C brown sugar
- 1 ½ t ground ginger
- ½ t celery seed
- ¼ t mustard seed

1. Place all ingredients together in a heavy kettle. Bring to a boil, then reduce heat and simmer, uncovered, stirring occasionally, until mixture thickens.
2. Ladle into hot sterilized jars. Makes about 6 pints.

### Peach Vinegar

- 2 C sliced peaches (5-6 peaches)
- 2 1-inch strips of lemon rind
- 2 1-inch strips of orange rind
- ½ C Chablis
- White vinegar as needed

1. Fill a quart jar with the peach slices, tucking in the rinds.
2. Add the Chablis and enough white vinegar to fill the jar.
3. Leave in a dark place for two weeks, then strain the liquid and dispose of the peach slices.
4. Rebottle the peach vinegar and store for use as needed. For gift-giving, arrange several fresh peach slices in a jar, then fill it with the peach vinegar.



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### Peach and Green Bean Salad

- 1 lb. green beans, blanched
- 3 peaches, sliced
- 1 red onion, sliced
- 3 T olive oil
- 1 T fruit vinegar or red wine vinegar
- 2 t oregano
- Salt and pepper to taste

1. Toss the first three ingredients together.
2. Mix together the balance of the ingredients and drizzle over the salad. Unusual, eye-appealing and delicious! Serves six.

### Frozen Peaches

Peeled, pitted peaches, cut in half (or sliced)

1. Arrange peach halves in a single layer on flat trays and place in freezer. (Sliced peaches are a bit handier to have on hand, but require more effort to prepare because a single layer takes up more space on the trays.)
2. When firmly frozen, slide peaches into plastic bags and keep frozen until needed. The texture of the thawed peaches is not the same as fresh peaches, but the flavour is superb.

—Lynne Guitart

to grow. A new sapling needs from three to four years before it bears fruit, and it is too old to be productive, economically, by age twelve or fifteen. While peach trees can survive temperatures of fifteen degrees below zero, they die at twenty below. Hence, most of the eight hundred growers in Michigan are located in the southwest corner of the state, where the soil is sandy and where the proximity of the lake moderates the temperatures. Romeo, a thriving peach region at the turn of the century, today has only a half-dozen commercial growers, including Katherine Bowerman Roy, whose farm, founded by the Bowerman family in 1812, is the oldest registered farm in Michigan.

Harvesting peaches is not easy, either. "Ninety percent of the peaches are picked well ahead of harvest time in order to leave room for the remaining peaches to grow," said Herman. "You can't afford to let them sit on the tree like a bunch of grapes, because you can't market a peach today that is under two inches in diameter.

"Harvesting peaches is very labour intensive," continued Herman. "Even on the same tree, peaches ripen at different rates. Each tree is picked an average of five times, at two- to three-day intervals."

Peach growing has improved quite a bit in the past eighty years. The one hundred thirty-five million trees in commercial orchards at the turn of the century produced fewer than twenty million bushels of peaches a year. Today, due to improved cultivation, there are only thirty million or so commercial trees, but these thirty million peach trees produce approximately seventy million bushels of fruit.

Keith and Jacob Herman, Joe's sons, will one day take over the family farm. With more and more acreage devoted to peach cultivation, and with improved yields, they and others like them should have no difficulty meeting the increasing consumer demand for peaches, a fruit once reserved for gods and kings. ◇

*Lynne Guitar is a freelance writer in St. Clair Shores who is writing a historical novel about Christopher Columbus and his heirs.*

## A Festival of Peaches



For the past fifty-nine years, the village of Romeo has marked summer's end with a peach festival. Originally started by the peach growers as a Labor Day celebration, the festival has expanded to include a host of other activities over a four-day period, including a peach food baking competition. Local churches host pancake breakfasts and peach teas; there are softball and soccer tournaments, a carnival, entertainment, and special events for kids. On Labor Day, one of the biggest parades in the state marches through town.

This year, the Romeo Peach Festival takes place from September 3 to September 7. To get there, take I-94 east, then I-696 to Van Dyke. Continue on Van Dyke all the way to Romeo at 32 Mile.



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Remnants of earlier styles still abound, but the emphasis on aesthetics and ergonomics, as opposed to production, continues to build.

We are smitten with the beauty of a number of these architectural monuments to corporate endeavour, and are pleased to highlight them on the following pages. Our thanks to the architects, developers and photographers for their generosity in sharing this beautiful bounty.

The Ameritech Publishing Building on Big Beaver Road, Troy  
Architect: Rossetti & Associates

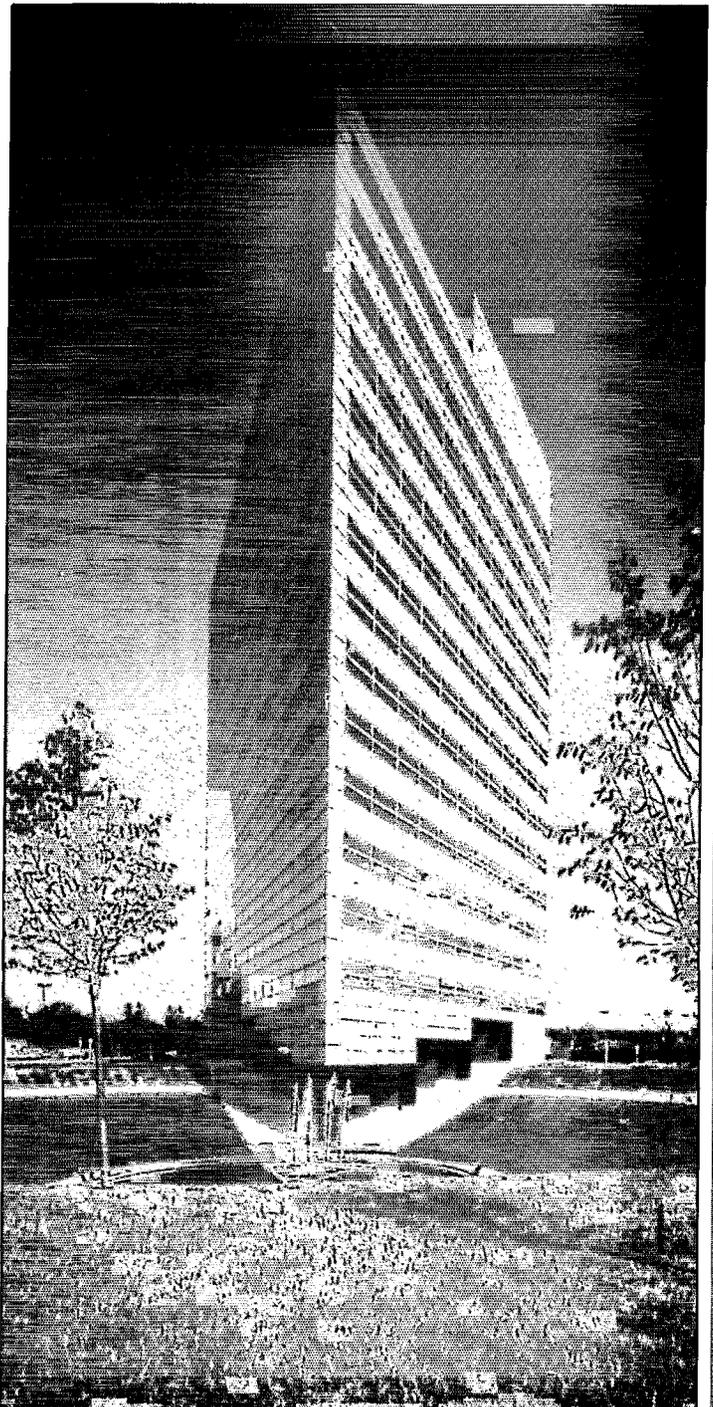


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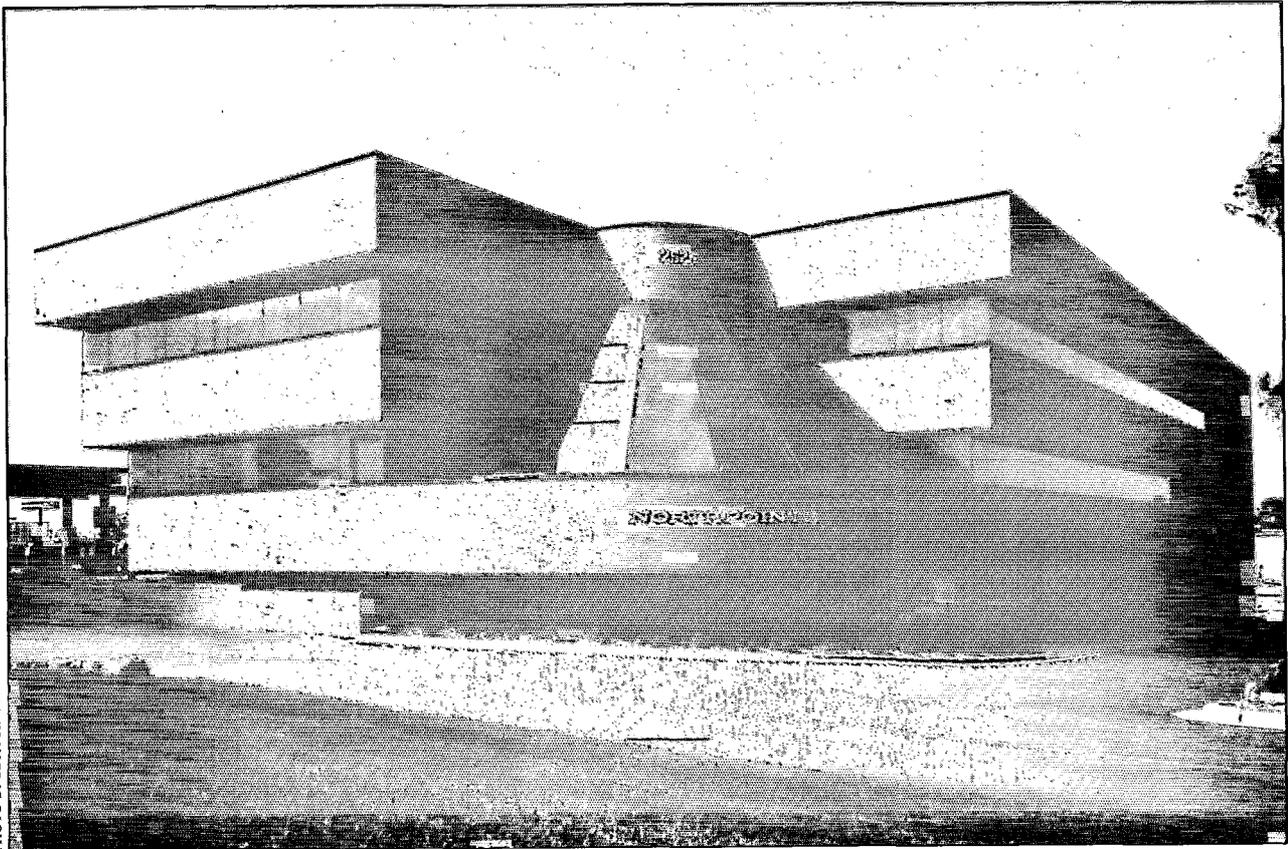


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NorthPointe, at Telegraph and Square Lake Roads in Bloomfield Hills  
Architect: Louis DesRosiers  
Developers: Kim Affolder and John Poponeau

The Victor Center, on Northwestern Highway in Southfield  
Architect: Neumann/Smith & Associates

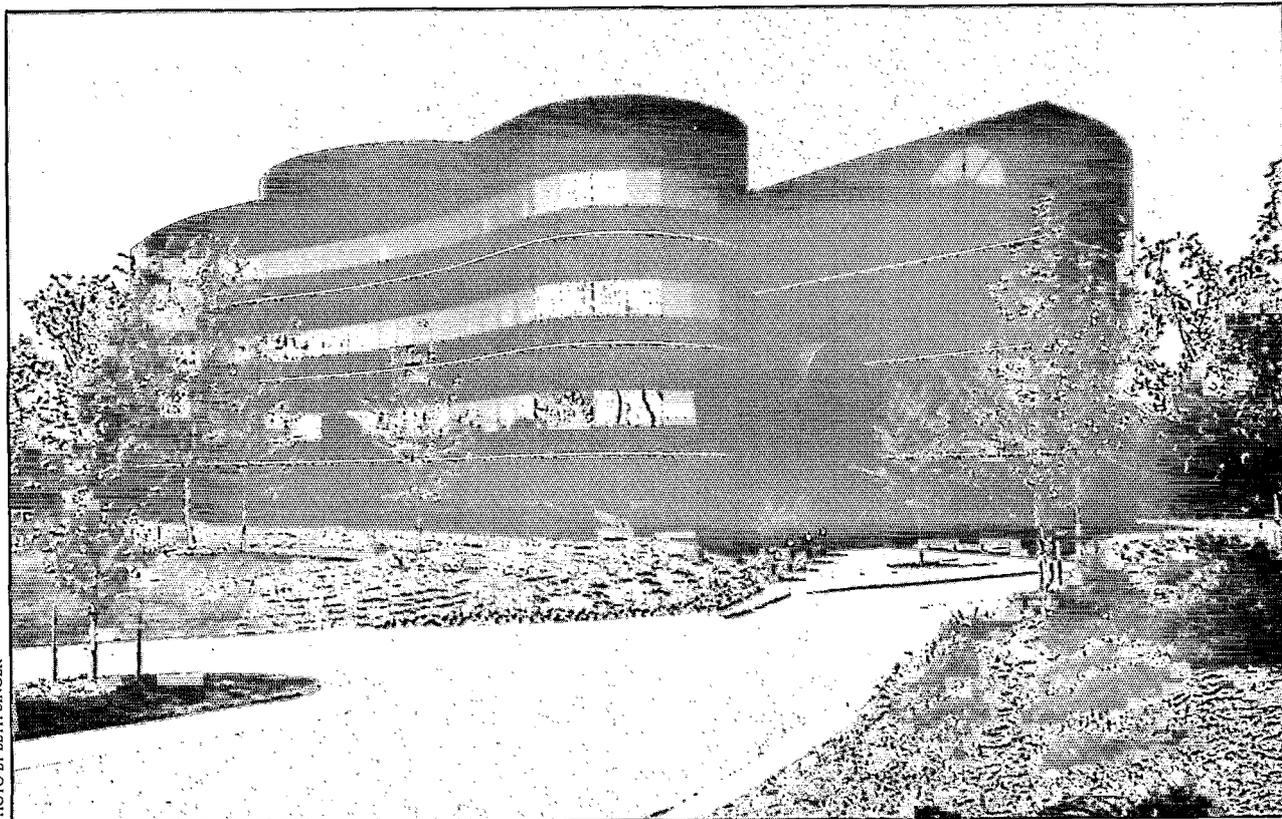


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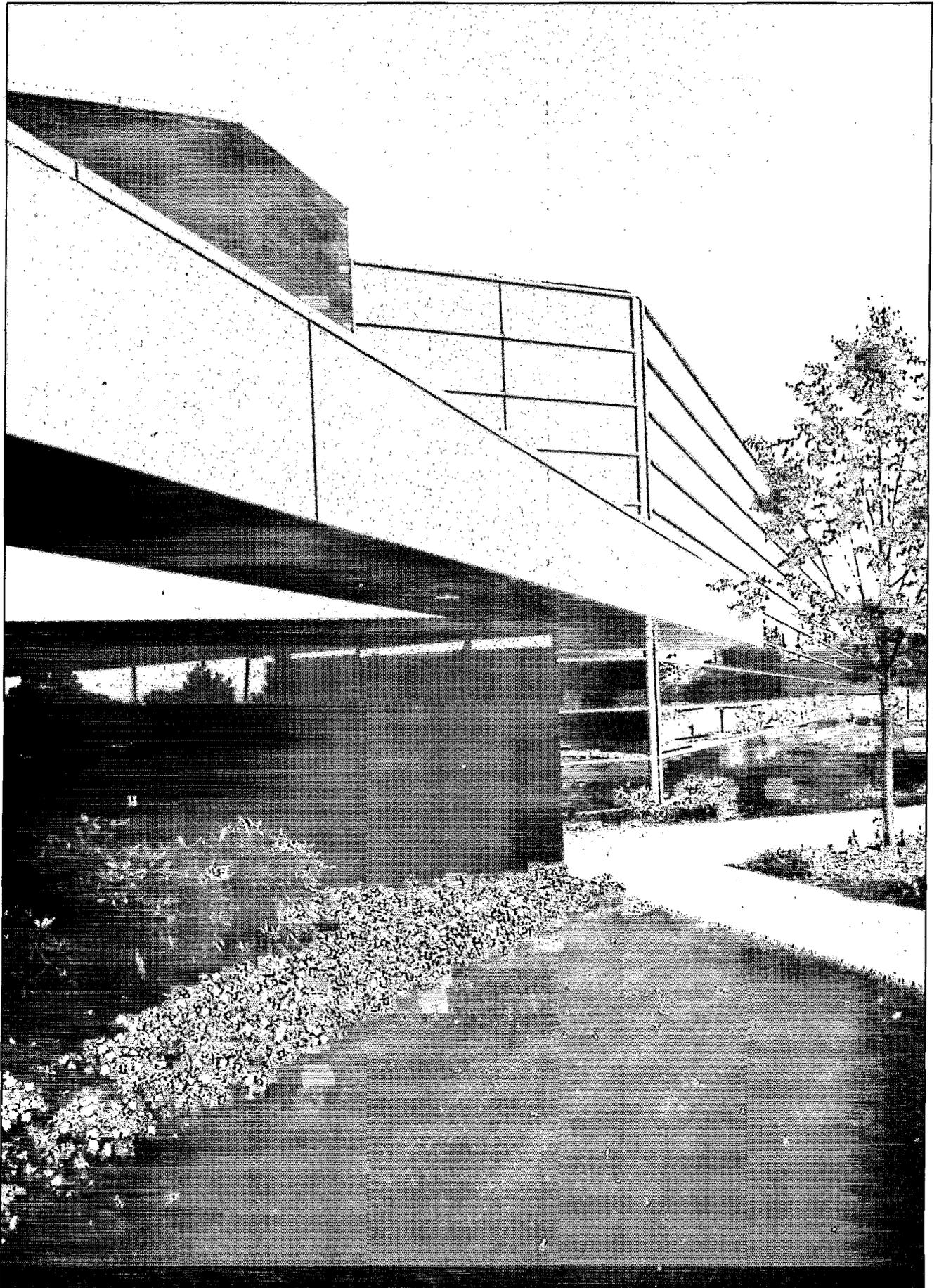


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Opposite: CMI Building on S. Telegraph in Bloomfield Hills  
Architect: Louis DesRosiers  
Developer: CMI

Top Right: Coventry Place on W. Big Beaver, in Troy  
Developer: Beachum & Roeser Development Corporation

Below Right: Georgetown, on Telegraph in Birmingham  
Architect: Anderson-Rienke & Associates  
Developer: Beachum & Roeser Development Corporation

Following Page: Prudential Town Center

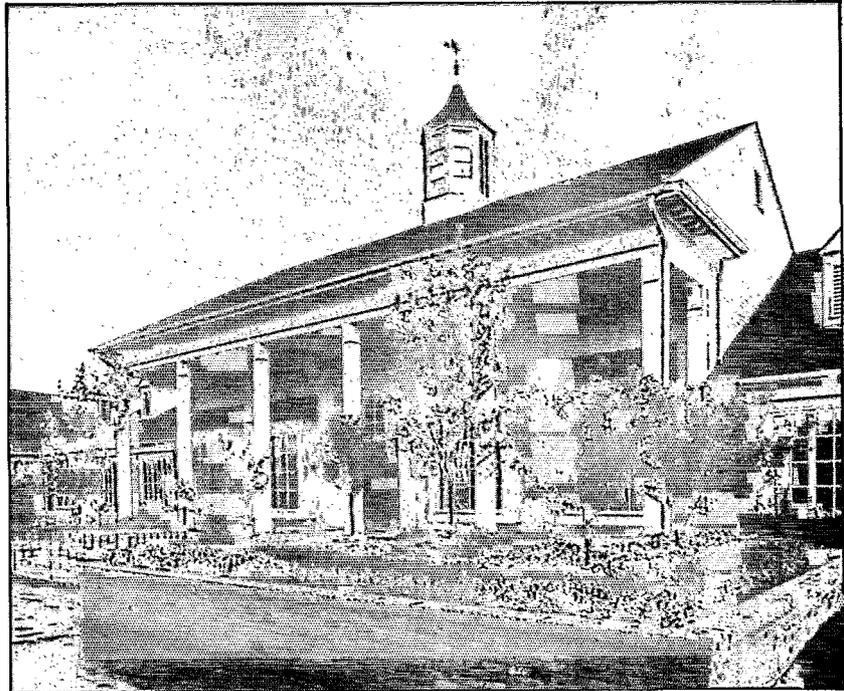


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# Avast, ye swabs!

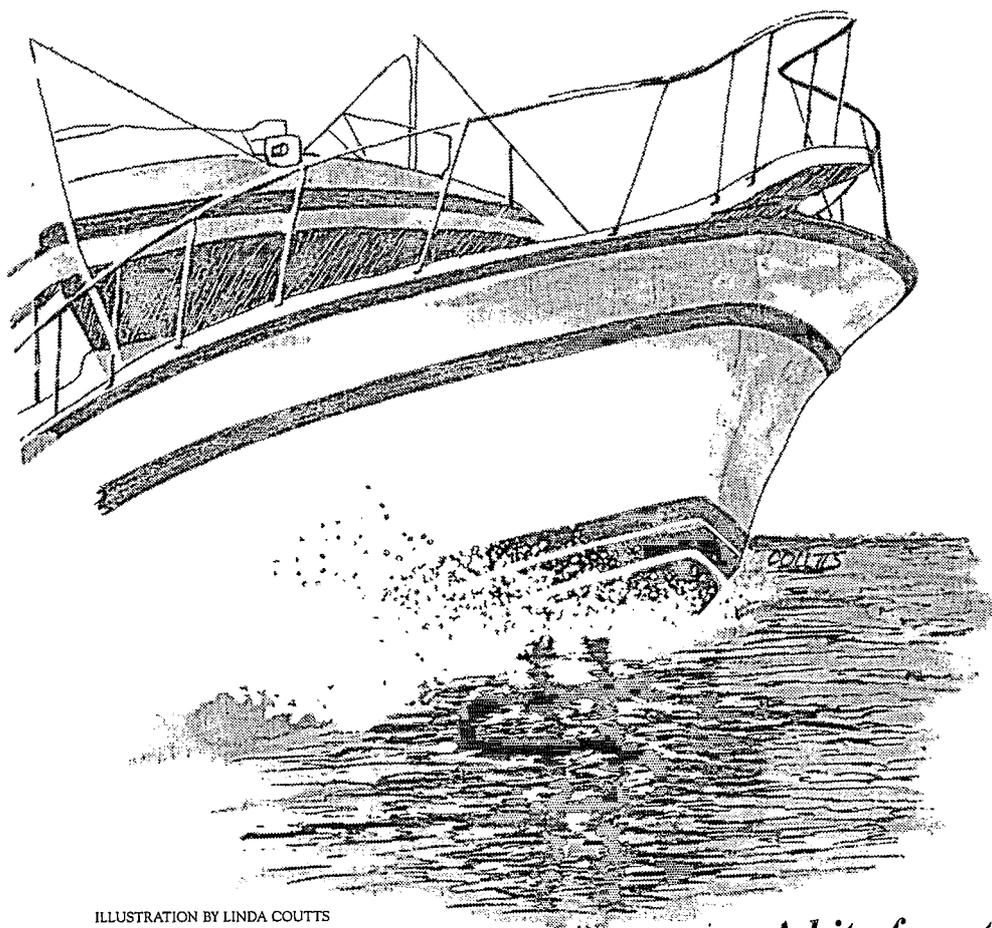


ILLUSTRATION BY LINDA COUTTS

*A bit of nautical advice is in order, before ye choose yer rig.*

by HENRY DAVID JONES

If Herman Melville had considered some of the people who today are first-time boaters, he might have changed the opening phrase of his classic novel, *Moby Dick*, from "Call me Ishmael" to "Call me Fred, or Carl, or even Karen."

Why? Because today's first-time boaters are both men and women, young and old, rich and poor; they're everyday people.

"They come from all walks of life," explains Jim Brennan, co-owner of Brennan Power and Sail, a boat dealership in Bay City. "People buying boats are introverts, extroverts... long, short, wide, slim, married, unmarried. It just doesn't make any difference."

Maybe you've been considering joining these modern-day Ishmaels, sans whale, of course. If so, read on before you take the plunge.

First, recognize that there are plenty of fish in the sea—13.9 million boat owners nationwide. Of these, 7.5 million are outboard motorboat owners, 1.5 million are inboard motorboat owners and about 1.2 million are sailboat skippers. The remaining 3.7 million

own rowboats, canoes, and other boats. According to government statistics, twenty-eight percent of the U.S. population participated in some form of boating activity in 1984.

Michigan alone boasts three-quarter-million boat owners bobbing on the near-40,000 square miles of Great Lakes water area.

According to boat dealers, Michigan leads the country in number of boat owners. "This is a wild state for

boats," notes Brennan.

When it comes to choosing a boat, there are almost one hundred boat dealers in the Detroit metropolitan area. Tim Kent, general manager of Aggressive Yachts and Sailboats in Mt. Clemens, suggests that first-time boat buyers shop around to compare prices and brands of boats. While some dealerships offer only motorboats, others may offer only sailboats; some may offer both, but may not in-

clude a sought-after brand.

Obviously, some homework is required when determining which type of craft you, and perhaps your family, would most enjoy. Mom may prefer a motorboat; dad may have his eye on a sailboat.

"In nine out of ten cases, buying a boat is a family purchase," says Brennan. "Most boats today are what we call 'our boats.' That is, boating is a family-oriented recreation, unlike skydiving, scuba diving or airplanes."

Brennan separates boats into two categories, "day sailers" and "cruisers."

"A day sailer is an open boat that you transport with a trailer hitch and take down to the river or lake for an afternoon," Brennan explains. "The cruising boat would be for an overnight or weekend cruise. It would probably include a toilet and some kind of enclosure, and probably some kind of sleeping and cooking facility."

According to Brennan, the cost of a day sailer can range from \$2,000 to \$9,000 for boats approximately 18 feet in length. A cruiser—which could have an inboard or outboard engine or be a sailboat—costs from \$30,000 to \$150,000 in the 23- to 40-foot range.

Determining whether your pocketbook can sink or swim may depend upon the availability of financing. According to boat dealers, this is a good time to take the plunge. Interest rates are floating around eight to ten percent. "These are extremely attractive rates," notes Brennan. You can also choose a variable rate of interest or a fixed rate of interest when financing your new boat.

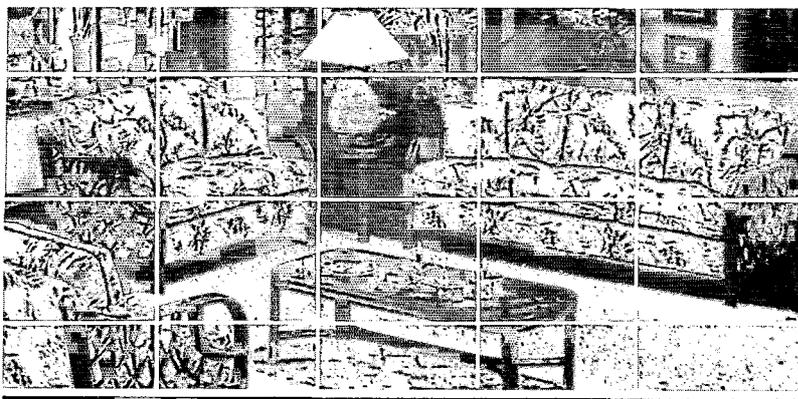
Other post-purchase costs to bear in mind include docking, winter storage, registration and insurance.

The Detroit area claims a large number of docking marinas, use of which will cost anywhere from \$1,000 to \$2,500 per year. "Moth-balling" your boat for the winter by storing it indoors can tap your billfold for another \$1,000 to \$2,500.

The State of Michigan requires that all boats be registered. Three-year registration fees range from \$50 to \$60 depending on the size of the boat.

By law, boat insurance is not required. But, according to Ken Dowd of the Grosse Pointe Woods office of AAA, most boat dealers do require a new boat owner to have insurance when there is a lien on the craft. Most

*Indoor Leisure*



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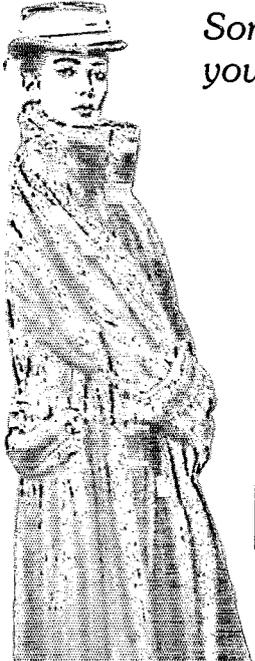
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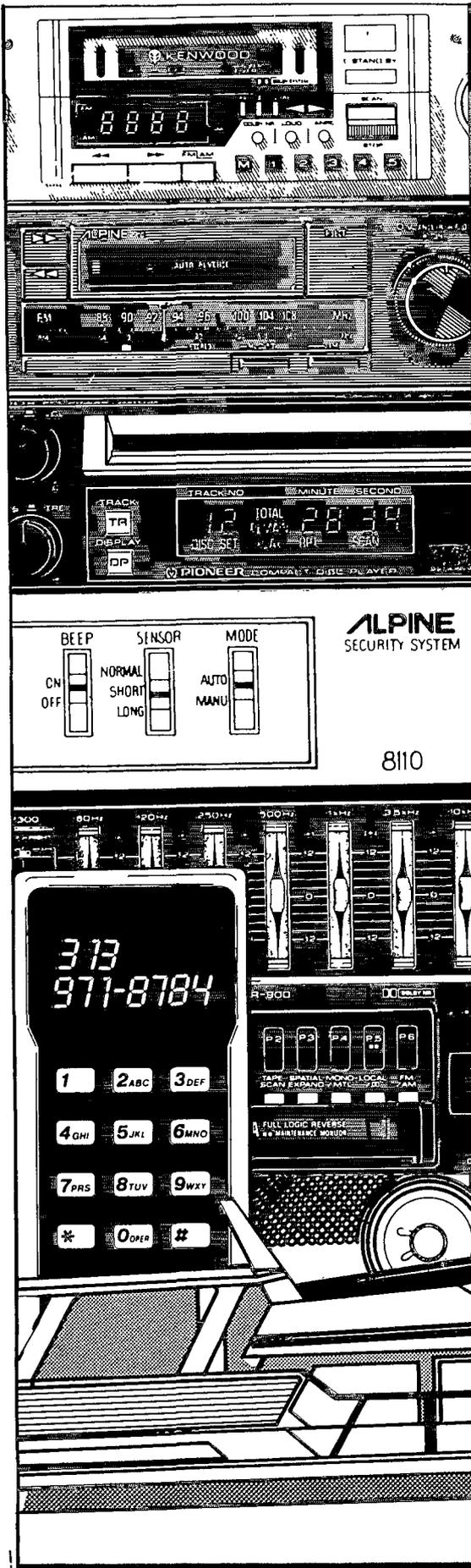
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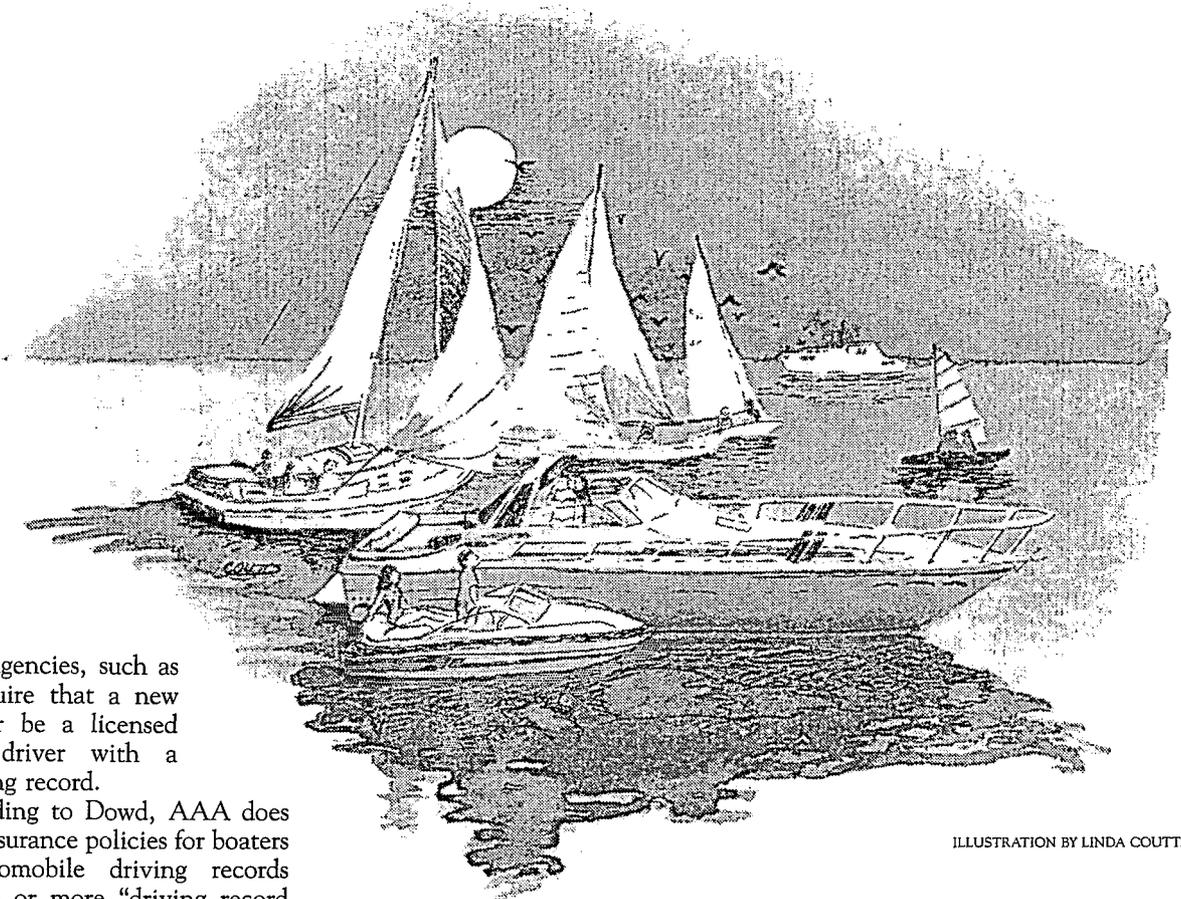


ILLUSTRATION BY LINDA COUTTS

insurance agencies, such as AAA, require that a new boat owner be a licensed Michigan driver with a clean driving record.

According to Dowd, AAA does not issue insurance policies for boaters whose automobile driving records show seven or more "driving record points" in the last five years.

Although boat insurance can be purchased where you get your automobile insurance, there are differences in the policies. "There are more coverages required under auto insurance because of the no-fault law," Dowd points out. "Auto insurance requires the vehicle owner to carry personal protection insurance. Auto insurance also includes approximately ten coverages, whereas boat insurance has basically only three: physical damage to the boat, liability and medical."

Insurance rates range from \$100 to \$1,300 depending upon the worth of the boat, according to Dowd. All told, the cost of maintaining a boat could run between \$2,000 to \$7,000 annually, depending on the craft.

Although leasing cannot be found at all boat dealerships, some new boat buyers may prefer to lease rather than buy. The cost of choosing this option is, of course, losing the resale.

According to Brennan, boats are good investments—but you must be careful. "A few years ago, when we had extremely high inflation, people didn't lose money on boats, just as people

didn't lose money on houses, because with inflation each year their boats were worth more.

"So, if you bought it at  $x$ , it was always worth  $x$ -plus. But with inflation under control, well, we don't want to mislead anybody into the belief that now they're going to buy a boat for twenty thousand dollars and two years from now sell it for twenty thousand dollars. It's very difficult to say what the resale will be several years from now."

Brennan also points out that it is not uncommon for a boater to make the most of his craft's resale value by trading it in for a new or different type boat. "We might take a trade-in on a powerboat for a sailboat," he says, "and two years later the guy comes back and trades for a powerboat again."

Buying a boat is only the beginning for many first-time boat owners; learning to be a knowledgeable skipper is an equal or greater challenge. To help, the Coast Guard Auxiliary offers a three-month course, two hours per week, for anyone interested in the

ABCs of boating. The course, which is free, includes instruction on line handling, the reading of buoys, advice on what equipment to bring on board, and other invaluable information.

The Department of Natural Resources also offers a program that teaches boat handling and water safety.

Like automobile drivers, boaters can also receive tickets. According to the Coast Guard, not carrying the boat's registration and not carrying a life preserver for each passenger are violations which can receive warnings, tickets and fines.

The Coast Guard is also around in an emergency. From the fall of 1985 to the fall of 1986, the Coast Guard handled more than three hundred assist and search-and-rescue missions on Lake St. Clair. Of those, approximately two hundred runs were for disabled boats (many times boaters simply run out of gas), but there were also nine cases of people overboard, fourteen capsized boats and nine boat fires.

On average, a boater rides the waves in his or her boat one hundred

hours per season. But, as Brennan notes, many people enjoy them in a simpler way. "On some days, boaters may not even leave the dock," he says. "People can use a boat an awful lot without putting in a lot of [cruising] hours."

If you're seriously considering purchasing a boat for the first time, chances are you've had some exposure to boats through friends and relatives.

"That's how they become interested," Brennan says. "A lot of young married boaters come from boating families. But a lot of people who haven't had much exposure become curious and begin to wonder what it's all about... and they finally say, 'Let's try it.'"

Some who still believe that Ishmael and Captain Ahab, or Captain Jolly and Poop Deck Paul for that matter, are the cloth from which a typical boater is cut, may be surprised to learn that many women enjoy boating and are indeed boat owners.

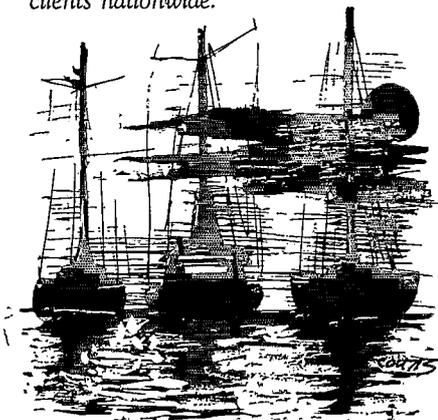
"We're getting young women coming in and buying boats," says Brennan. "Wives also love boating, and women are doing as much shopping as men."

What some new boat buyers may find to be the easiest part of boating, others find the most befuddling—naming the boat.

"Some people make it a serious project," notes Brennan. "And then for others, it's all fun and games."

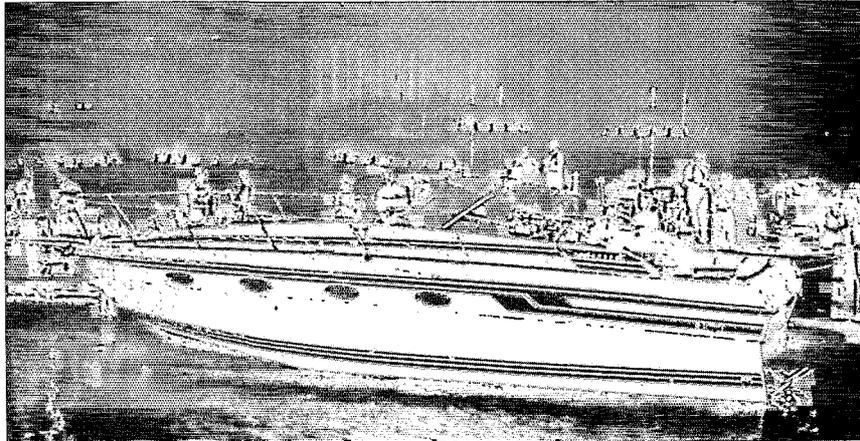
"Our [family] boat is called *Full House*, and we don't play cards." The reason, says Brennan—"We've got a lot of kids." ◆

*Henry David Jones, a former producer for WXYZ radio, has edited and written for a number of area publications and has created TV and radio commercials for clients nationwide.*



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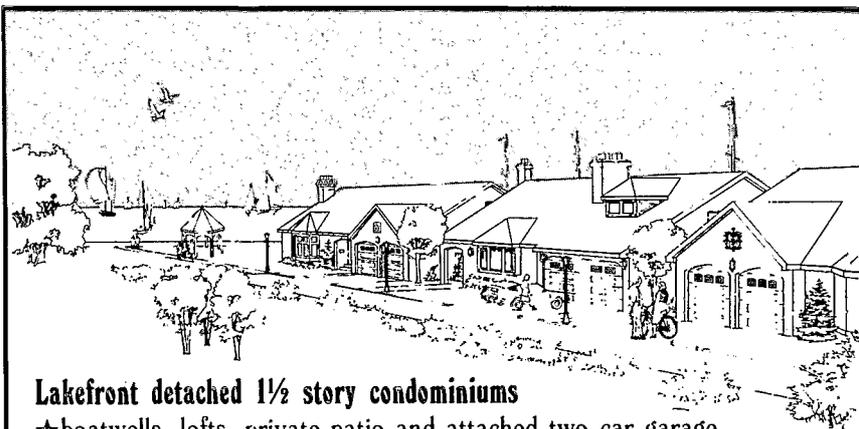
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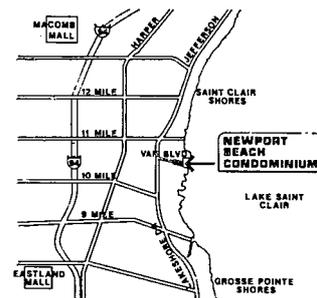
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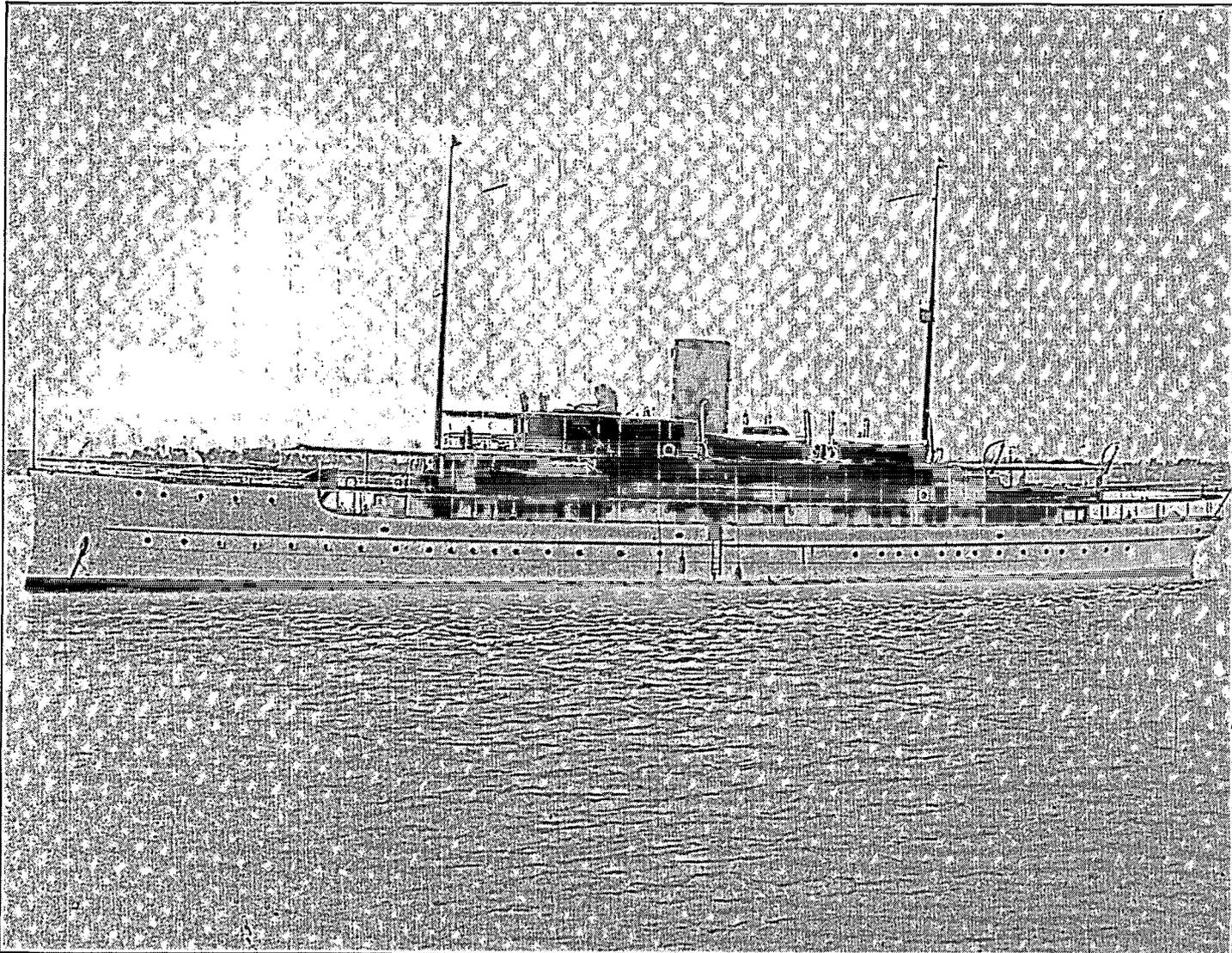


PHOTO COURTESY OF THE BURTON HISTORICAL COLLECTION, DETROIT PUBLIC LIBRARY.

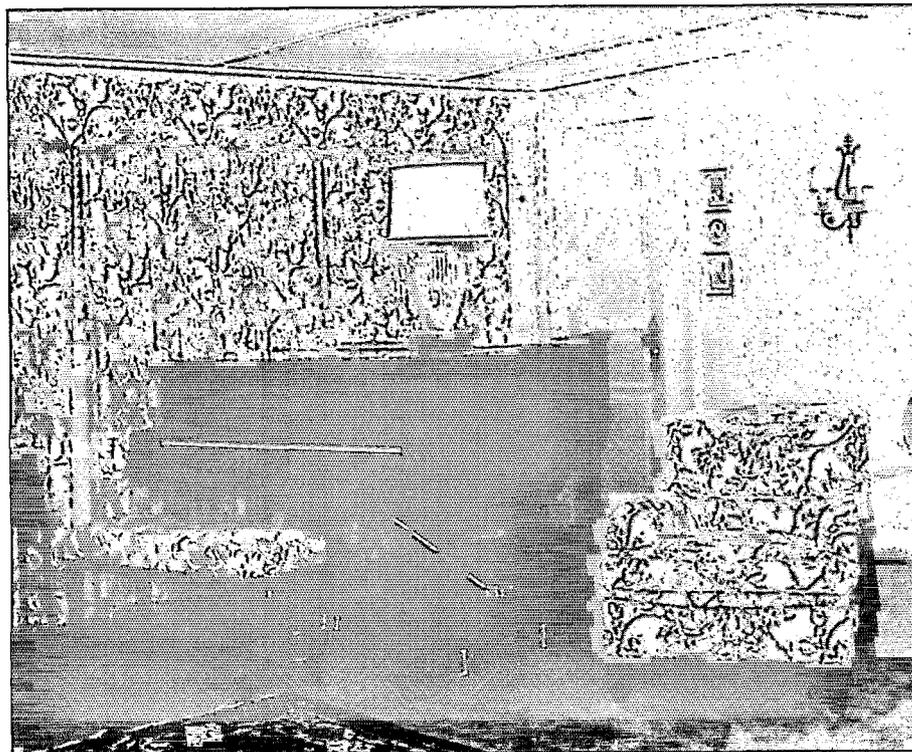
Anna Thompson Dodge's yacht, the *Delphine* (above), had a distinct naval configuration and was larger than most merchant ships of her time. Guests were entertained at musicales held in the music room (right), which was furnished with oriental rugs, art work, leather-bound books, and an ebony Steinway piano.

In the days of splendid personal yachts, the *Delphine* was like no other ship that cruised the Great Lakes.

# of the Lakes



PHOTOS COURTESY OF THE DOSSIN GREAT LAKES MUSEUM.



by THOMAS ARBAUGH — ♦

In the late Nineteenth Century, Detroit industrialists made Grosse Pointe an elegant summer colony, building large, magnificent "cottages" and long docks into the lake to accommodate rakishly designed steam yachts.

Detroit land developer Edmund Askin Brush built his "cottage," *The Pines*, in 1857 and commuted to Detroit aboard his yacht, the *Lillie*. Industrialists John Newberry and James McMillan built their mirror-image "cottages," *Lake Terrace*, in 1874 and sailed to work on their yacht, the *Truant*.

In the early Twentieth Century, a second generation of industrialists transformed Grosse Pointe into a year-round residential community, renowned for its many architecturally significant mansions. These men, too, possessed splendid yachts. But one of these yachts was like no others that had come before and, excluding oil-money yachts, like no others that followed.

The yacht was the *Delphine*—built, but sadly not enjoyed, by the automobile magnate, Horace Elgin



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Dodge Sr. The money to build the *Delphine* came from several sources, all of them connected with the automotive industry. Horace Dodge and his older brother, John, began in the automobile business by building frames and engines for Henry Ford. To pay the Dodges, Ford at first gave them five percent of the stock in his company. With the immense success of the Model T, Ford was able to pay the Dodges in cash, making them moderately wealthy.

When Ford refused to pay dividends on his stock, preferring to plow the profits back into the business, the Dodge brothers opened their own automobile business. Their car was an immediate success. In 1917, the Dodges, along with other Ford stockholders, brought suit to force Ford to pay the dividends owed. They won the case, receiving millions of dollars. In order to avoid similar suits and to ensure absolute control of his business, Ford then proceeded to buy out all his stockholders, thus putting additional millions into the pockets of the Dodges.

Horace Dodge immediately did two things with his share. One was to buy his wife, Anna Thompson Dodge, an \$850,000 pearl necklace, reputed to have belonged to Catherine the Great of Russia. The other was to retain noted naval architect H.J. Gielow of New York City to design the finest personal yacht afloat.

The keel was laid at River Rouge at the Great Lakes Engineering Works on the wedding day of Delphine Dodge Cromwell (Baker Gedde) in June of 1920. By that time Horace Dodge was a sick and melancholy man. His brother John, to whom he was very close, had died the previous January, leaving Horace lonely and grief-stricken. To exacerbate the situation, Horace had contracted pneumonia and was slowly growing weaker.

However, he was greatly excited about the ship and was determined to supervise every aspect of its construction at the boat yard in River Rouge. Too feeble to move about on his own, he had the Engineering Works rig a bosun's chair to a giant crane, which easily moved him from place to place.

The excitement of overseeing the construction of the *Delphine*, however, was not enough to sustain him, and he died in December of 1920, without ever seeing the yacht in the water. His wife, Anna, fully realizing what the ship had meant to him, took his place at the boat yard and, from time to time, even utilized the bosun's chair.

Her interests and expertise did not extend to machinery, but they did include expert decorating. Anna hired an Italian artist to paint murals of flowers on some of the bulkheads. She, not being able to speak a word of Italian, and the artist, not being able to speak a word of English, were faced with a serious communication problem. But Anna solved it by bringing fresh flowers to the ship for the artist to copy. Not being able to find bleeding hearts, she sent to a friend in Rome, New York, to take from her garden examples of the desired flower.

The *Delphine* was christened by daughter Delphine on April 2, 1921, with a silk-wrapped bottle of champagne. More than one thousand people attended, a band played, and tugs and freighters blew their whistles in salute. She was then towed upriver to the old Detroit Dry Dock Company at the foot of Orleans Street for the finishing work on her exterior. Tiffany Studios did the design work on her interior furnishings. Two months later, she was ready for her shakedown cruise.

When she was finally relinquished to her owner, the *Delphine* was the largest private yacht afloat. However, she was not the longest.

Horace and Anna Dodge had wanted her to be an ocean-going vessel, and Gielow designed her accordingly. However, to get the *Delphine* out of the Great Lakes and into the Atlantic, the yacht had to be built to accommodate the two-hundred-sixty-two-foot-long locks of the Welland Canal, which bypasses Niagara Falls. To do this, Gielow made the *Delphine* two hundred fifty-seven feet, eight inches long, giving her less than five feet clearance in the locks.

Moreover, he sacrificed a rakish bow stem for a more pragmatic "ram" bow and designed a cruiser stern in place of the more stylistic and customary overhang. According to Gielow, this gave the *Delphine* more of a naval configuration than that of a pleasure yacht. However, he added that she was larger than most merchant ships of her time. She remained the largest private yacht to sail the Great Lakes until Queen Elizabeth II brought the *Britannia* over in 1959.

Guests fortunate enough to be invited aboard at night, when the ship was at anchor instead of docked, would have sped across the water on the owner's thirty-five-foot Honduran mahogany speedboat, dazzled by the three thousand decorative electric lights outlining the ship. The *Delphine* carried four speedboats, in addition to four motorized lifeboats.

The teakwood deck would be temporarily covered with oriental rugs, and guests were seated on elaborately-carved cane furniture on the promenade deck, protected from the possibility of rain by an immense and gaily-coloured awning.

A member of the fifty-five-man ship's crew escorted guests to assigned rooms, along passageways of Tiffany-designed mahogany panelling and navy blue enamel.

There were eight guest rooms, each fourteen feet by fourteen feet (two additional smaller guest rooms were occasionally used). All the rooms were panelled and beamed, and every two adjoining guest rooms shared a bath, tub and shower. In each of the eight large guest rooms, there was a toilet and washstand.

The music room was a special room for Anna Dodge; at the time she met and married Horace, she supported herself and her mother by teaching piano. Here musicales were given, using an ebony Steinway piano and a \$60,000 pipe organ whose screen covered almost an entire bulkhead. Bookcases covered another bulkhead and held only leather-bound editions. Divans were situated about the room.

The card room and smoking room contained hunting and trap shooting guns for sport and amusement, and cases full of fishing tackle for guests who wished to challenge the game fish of the Great Lakes, or the Atlantic, or the Caribbean, or the Pacific, all waters in which the *Delphine* sailed.

In the main lounge or saloon, a full-length portrait of Delphine Dodge Cromwell hung above the fireplace. Mahogany panelling and ceiling beams were rubbed until their patina seemed almost third-dimensional; oriental rugs covered the inlaid teak floor and muffled the click of every shoe heel.

The master stateroom was twenty-five feet by thirty feet and was entered through its own foyer. A second foyer led to the music room. The floors within were covered with

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# Jacobson's

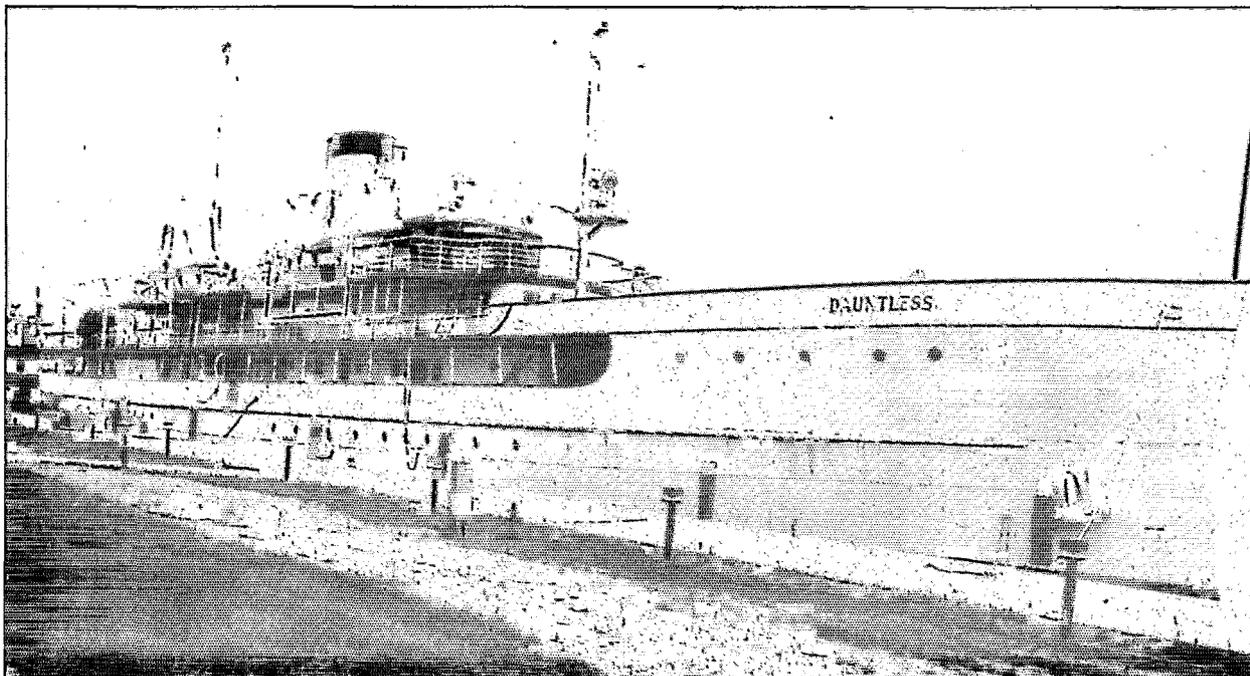


PHOTO COURTESY OF THE LUNDEBERG SEAMANSHIP SCHOOL

The *Delphine*, renamed the *Dauntless*, is now part of the Lundeborg Seamanship School in Piney Point, Maryland. The hash marks indicating her years of service in the U.S. Navy during World War II are still visible on her stack.

oriental rugs, and the panelled bulkheads and beamed ceiling were Honduran mahogany. The vanities were marble, and there were separate toilets, bathtubs and showers. For chilly days, there was an electric fireplace. To ensure the utmost in comfort, the master stateroom was located amidships, which was considered the steadiest part of the ship.

The ship rode through the seas smoothly and quietly, powered by machinery that included three Babcock and Wilcox boilers, which generated enough steam to power two quadruple expansion reciprocating engines of fifteen-hundred horsepower each.

With her capacity for 32,500 gallons of fuel oil and 20,000 gallons of water, the *Delphine* easily cruised at sixteen knots for extended periods of time. The *Delphine* had two galleys, one for the crew and the other for the owner and her guests.

In 1925 the Dodge Motor Car Company was sold to the Wall Street firm of Dillon-Read for one hundred forty-six million dollars, thereby significantly adding to the Dodge fortune. One year later, Anna Dodge purchased *Playa Riente* (Smiling Beach) for four million dollars. Designed by Addison Mizner, it was the largest mansion in Palm Beach,

Florida. Anna also married her second husband that year, Hugh Dillman, a former actor and real estate investor.

An extended honeymoon brought the Dillmans and the *Delphine* to New York City in September 1926. Here, while enjoying a performance of *La Traviata* at the Metropolitan Opera, tragedy struck; the ship caught fire and sank in the Hudson River. To add insult to injury, she sank at the opening of a sewage outlet and soon filled with the varied effluence of New York City.

The insurance company wanted to pay off the claim as a total loss, but Anna insisted upon raising the ship

*continued on page 61*



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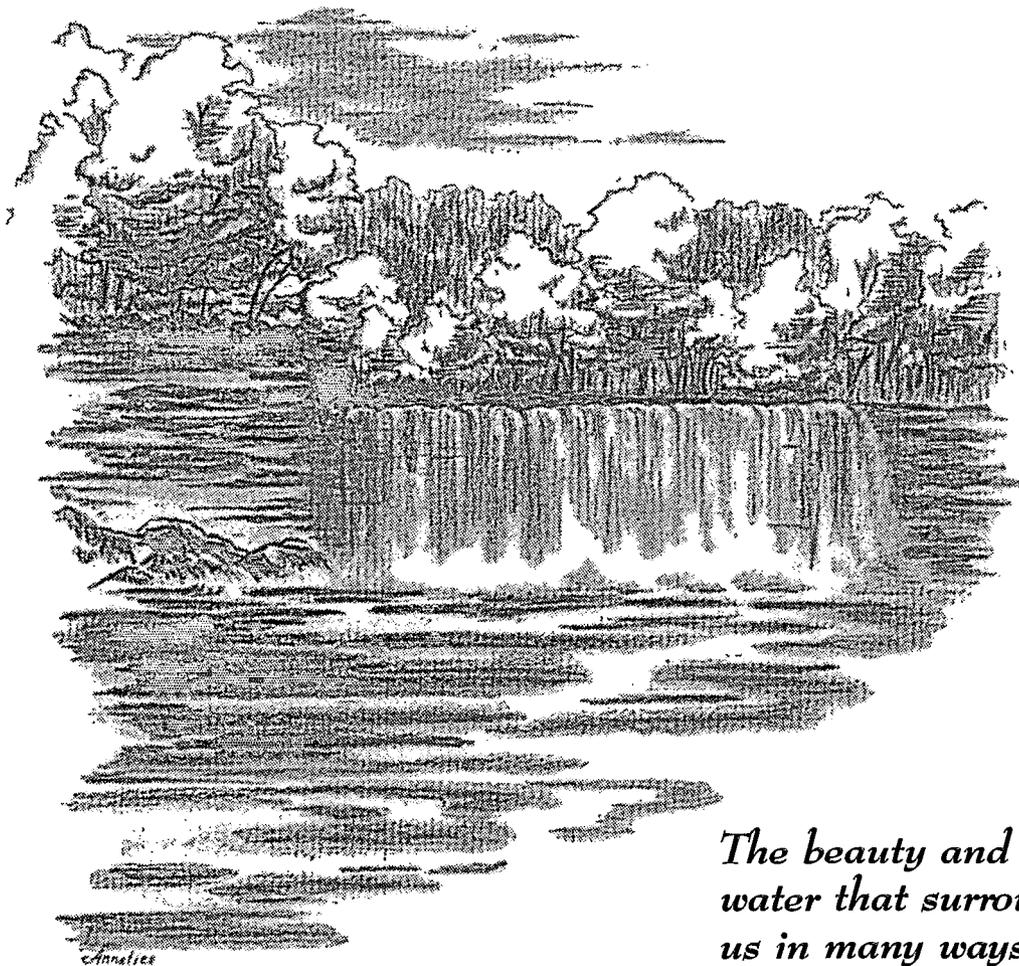
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# Living with the Lakes



*The beauty and power of the water that surrounds us touches us in many ways.*

by EILEEN FIGURE SANDLIN

Placid and wild. Frigid and steamy. Taciturn and vociferous. If it seems incongruous to describe the Midwest's greatest resource, the Great Lakes, in such contradictory terms, then you haven't spent an afternoon watching the slanting rain and untamed wind whip up frothy whitecaps on Lake Erie or gingerly dipped your toes into the icy crystal waters of Lake Superior.

Can there really be some isolated individual in the great state of Michigan who has never witnessed the power and beauty of the Great Lakes? Probably not. The beautiful blue boundary that cuddles our state in a comforting watery embrace is never very far from any Michiganian's back door, and the sweet Circe call of the blue is, for most people, almost impossible to resist.

Geologists are not in agreement about the age or actual formation of the mighty Great Lakes. The most widely accepted notion is that an eruption of titanic proportions

rent the earth in the Great Lakes region roughly five hundred million years ago. This eruption spewed forth molten lava and created rifts in the earth that were glutted with deposits of precious metals, including pure copper, Lake Ontario's silver, and Lake Superior's iron ore.

Geologists do agree that, roughly a million years ago, glaciers laboriously began to carve out the basins and escarpments of the lakes. Approximately one hundred thousand years ago, the first known glacial mass in this region started to form. Geologists have evidence of five major, distinct ice invasions in the region, caused by tons of snow that accumulated as deep as six feet on the mass of ice. The pressure created by this prodigious weight propelled the entire mass inexorably south from Greenland, over Canada, and as far south as St. Louis. The gelid leviathan moved no more than a dozen feet a day, yet smashed and ground everything in its path as it gouged deep depressions in the earth. When the ice field moved far enough south,

the heat of the sun began to melt the glaciers, sending them lumbering northward again. The process was repeated when accumulated snow created enough pressure on the ice field to propel it southward again.

The melting of the last sheet of ice caused two small lakes to form between the glacier and the moraine (the mass of boulders and gravel carried in on the glacier). Geologists named the first Lake Chicago, which occupied what is now the southern tip of Lake Michigan, and the second Highest Lake Maumee. Although the next glacial advance practically erased the newly formed lakes, succeeding retreats enlarged them somewhat by scooping out the basins that would later form Lakes Michigan and Erie. Geologists estimate that five thousand years later (or about twenty thousand years ago), the final glacial retreat hollowed out the first traces of Lakes Huron, Ontario and Superior.

Although the southern tip of Lake Michigan is considered the oldest portion of the Great Lakes, Lake Erie was the first to reach its present stage of development some ten thousand years ago. Lake Ontario was fully developed approximately six thousand years ago, while Lakes Michigan, Huron, and Superior reached their present development just three thousand years ago. The lakes remain in flux today. Shorelines are constantly eroded, visibly moving inland from a few inches to as much as a foot per year. And the seemingly invincible Niagara Falls are transformed daily. Forty million gallons of water cascade over the Falls every second, and given their present rate of recession, the

Falls should exist for another five thousand years. In time, though, the Falls' thundering beauty will steadily diminish, until only turbulent rapids remain.

### Going with the Flow

The Great Lakes are truly a blessing of nature. The 95,000 cubic miles of lake water account for 95 percent of the water in the United States, and 20 percent of the fresh water in the world. That's enough water to spread out eight feet deep over the entire United States. The lakes touch parts of eight states, including Michigan, Minnesota, Wisconsin, Illinois, Indiana, Ohio, Pennsylvania, and New York, as well as the Canadian provinces of Ontario and Quebec. Next to the Panama Canal, the volume of shipping through the Great Lakes is the largest in the world.

Since 1860, when record-keeping was first begun on the nontidal Great Lakes, the greatest variation between low and high water has been from four to six feet. For the most part, nature regulates the lakes, which have been compared to a series of bathtubs that overflow and empty into the next lower lake in a natural chain reaction.

At the top of the chain lies Lake Superior, the cold, blue lake Henry Wadsworth Longfellow called "Gitche Gumee" in his poem, *Hiawatha*. It is 602 feet above sea level and measures 1,333 feet deep, 350 miles long, 160 miles wide, with an area of 31,820 square miles.

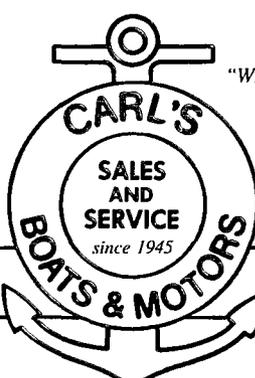
Lake Superior's water source depends on two factors—one natural and one artificial. Its main water source is rainfall, which includes not only precipitation falling directly into the lake but the runoff this precipitation generates throughout the 49,300 square miles of Superior drainage basin. In addition, Lake Superior receives a small amount of water (5,600 cubic feet per second) diverted from the Albany River through Lake Nipigon and Long Lake. These diversions have been in operation since 1939 and 1943. Superior's outflow empties into the 70-mile-long Saint Marys River, which terminates in turbulent, 750-foot-deep Lake Huron.

Two large bays indent Huron's shores: Saginaw Bay and Georgian Bay, on the Ontario shore. Lake Huron is married through the deep, wide Straits of Mackinac to Lake Michigan, the only one of the five lakes that lies entirely within the United States. (The International Boundary between Canada and the United States runs roughly through the center of the other lakes.) Lakes Michigan and Huron

have essentially the same water level and, consequently, are considered hydraulically as one. Though conjoined to Huron, the 300-mile-long Lake Michigan is deeper at 918 feet and connects with the Gulf of Mexico through the Illinois Waterway.

At the foot of Huron, the fresh waters sluice into the Saint Clair River, tumble into Lake Saint Clair, then funnel into the meandering Detroit River, one of the busiest shipping waterways in the world. Now eighty-seven miles from Lake Huron, the water empties into the northwest corner of Lake Erie, which lies eight feet lower. This lake, the shallowest of

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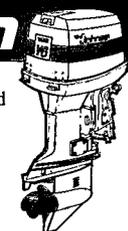


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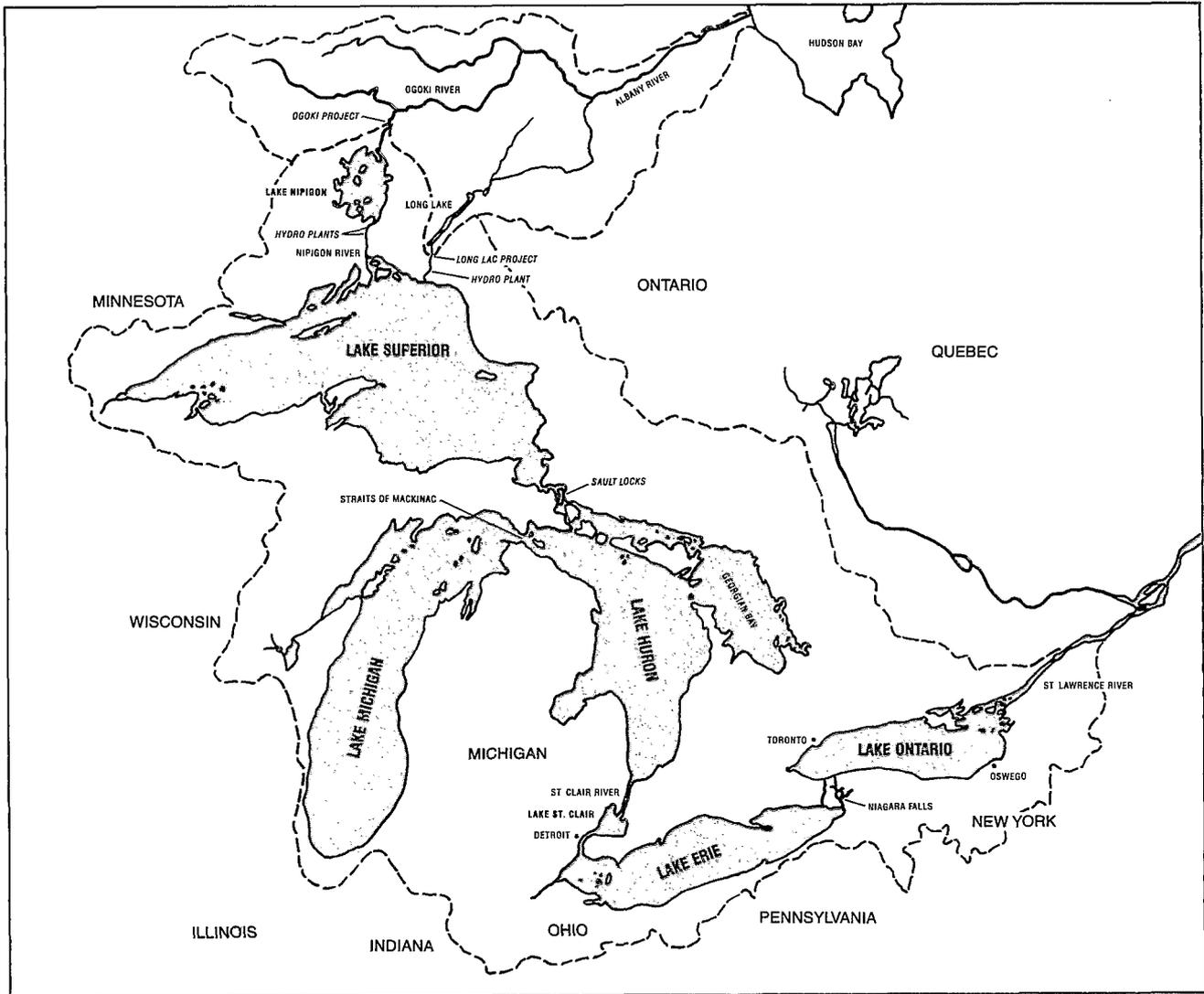
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MAP BY BOB KUCK

The Great Lakes have been compared to a series of bathtubs that overflow and empty into the next lower lake. The broken line indicates the boundary of the Great Lakes drainage basin, which encompasses 203,800 miles.

the Great Lakes at only 210 feet deep, is susceptible to awesome, violent storms because of prevailing wind patterns.

Erie's outflow rushes down the Niagara River's thirty-six miles of boiling rapids, plummets 326 feet over majestic Niagara Falls, and churns into Lake Ontario. The smallest of the lakes, Ontario is a deep 738 feet, but is just 193 miles long and 53 miles wide. Above Oswego, New York, on Ontario's eastern end, the water spews out into the Saint Lawrence River among the Thousand Islands. After entering the Saint Lawrence Seaway, the water finally spills into the Atlantic Ocean.

Though the lakes are interconnected, the water's tortuous journey through the system is surprisingly slow. According to Edmond Mergerian, an engineer in the Great Lakes Hydraulic and Hydrology Branch of the U.S. Army Corps of Engineers in Detroit, it would take fifteen years for a drop of water from Lake Superior to show up in the Saint Lawrence Seaway. And if the water levels were especially low over the years, it could take even longer.

"This is natural regulation," Mergerian said. "There is

no other natural source to drain the Great Lakes, except through evaporation from the surface."

### Mother Nature Knows Best

Except for certain artificial controls on Lakes Superior and Ontario, the Great Lakes are completely regulated by nature. In addition to outflows from upper lakes, precipitation falling directly onto the surface of each lake affects the water levels, causing them to rise or fall. Before November 1986, the Great Lakes region experienced fifteen consecutive years of high precipitation, with record levels in 1985 and 1986. Since last November, however, the region has received far less precipitation than normal, resulting in a 27 percent drop in lake levels from last year. If this trend continues, Lakes Michigan and Huron would return to their long-term mean within the next year and one-half, which would be desirable for most lake users.

Precipitation also affects groundwater, or the natural water found below the surface of the earth, which nourishes trees and other plantlife. In a dry year, precipitation that

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falls on the earth simply goes to replace the groundwater and results in little or no change in lake levels. In a wet year, groundwater drains into rivers and/or the lakes. This runoff can cause a significant increase in lake levels.

Evaporation from the lake surfaces balances out the precipitation. More than two-thirds of the rain that falls on the Great Lakes evaporates and is lost to the atmosphere. Without this evaporation, lake levels certainly would be much higher.

Water levels can also be influenced by other natural phenomena such as ice in the connecting channels, aquatic vegetation, and movements in the earth's crust.

**Man-Made Controls**

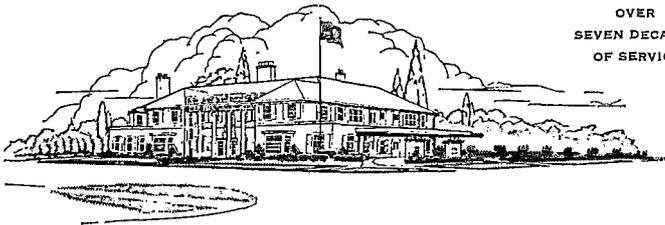
Only the two ends of the Great Lakes are regulated: Superior, through locks and compensating works, and Ontario, through locks and the hydroelectric powerhouses on the lake. Lakes Michigan, Huron and Erie all have natural outflow-inflow relationships, though it is possible to regulate these lakes, as well.

"But you have to consider what you have to do to get the result you want," Mergerian said. "In 1973, the Corps conducted a joint study with Canada concerning regulation of the entire Great Lakes system through controls placed at the mouths of Michigan rivers. Such controls are engineeringly feasible. But there has to be a cost-benefit ratio. After considering benefits to homeowners, navigation, power, and recreation versus cost, we concluded that there was not an appropriate cost-benefit ratio."

Present-day artificial controls have been in place for more than one hundred years. The best-known controls are the parallel locks at Sault Sainte Marie, which raise ships approximately nineteen feet from Lake Huron to Lake Superior. Before the oldest lock opened in 1855, a small falls blocked the Saint Marys River and prevented navigation. Cargoes of ore and supplies were unloaded at the Sault barrier on either the Huron or Superior side, then were hauled around the falls by long-suffering Sault citizens.

Today, the Sault "Miracle Mile" consists of four water elevators to aid navigation and the Saint Marys River

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Compensating Works, which was completed in 1921. The compensating structure consists of a series of sixteen sluice gates. Opening the gates increases the amount of water that is discharged from Lake Superior for use by the four hydroelectric plants located near the rapids and balances the levels of Lakes Superior, Michigan and Huron for the benefit of the entire Great Lakes system. Decisions concerning the regulation of Lakes Superior and Huron's outflow are made by the International Lake Superior Board of Control, under the direction of the International Joint Commission. The latter is composed of members appointed by the President of the United States and the Premier of Canada.

Consumptive use is yet another artificial control on water levels. When water is removed from the system for use by plants and animals, or for manufactured products, and is not replaced, levels can be affected. For instance, in 1975, consumptive use on the Great Lakes was about 4,900 cubic feet of water per second. By the year 2000, this amount is expected to double, which could significantly affect water levels. Mounting pressure to divert some of the Great Lakes water to parched areas elsewhere in the country also poses a potentially serious threat to lake levels.

### Second-Guessing Mother Nature

Even with man-made controls in place, predicting lake levels is still, at best, a trial-and-error procedure. In the more than one hundred years that water-level records have been compiled by the Corps of Engineers, a repetitive, predictable natural cycle has never been discovered.

"If there was a cycle of any kind, it would make our job much easier," Mergerian said. "Instead, we make educated guesses on lake levels based on mathematics, weather bureau forecasts, quantity of rainfall, and the relative dryness of the basins. But there's no positive way to know. Nature could decide to start pumping water at any time."

The forecast information is compiled every month in a bulletin of lake levels for the Great Lakes. Based on eighty-six years of chart data, the bulletin gives forecasts for the coming six months and is provided free of charge to more than 14,000 subscribers across the United States.

There is one predictable cycle: the seasonal fluctuation of the Great Lakes. Water levels begin to rise every spring due to melting snow, spring rains, and reduced evaporation over the Great Lakes basin. The levels generally peak during the summer, until drier air speeds up the evaporation process. Water levels begin a downward trend when lake outflow exceeds the amount of water coming in.

### So Who's In Charge Here?

Unfortunately, spouting facts and statistics about the lack of predictable factors affecting lake levels gives little comfort to homeowners who have to bail out their basements every spring. The Corps of Engineers is sympathetic to homeowners' problems and favours a natural system of controls to benefit both people and industry.

"There is a misconception that lake levels have been artificially held high for the benefit of navigation," Mergerian said. "Actually, no one benefits when the levels are high. For instance, last year, shipping companies complained that the flow and velocity of the high water made

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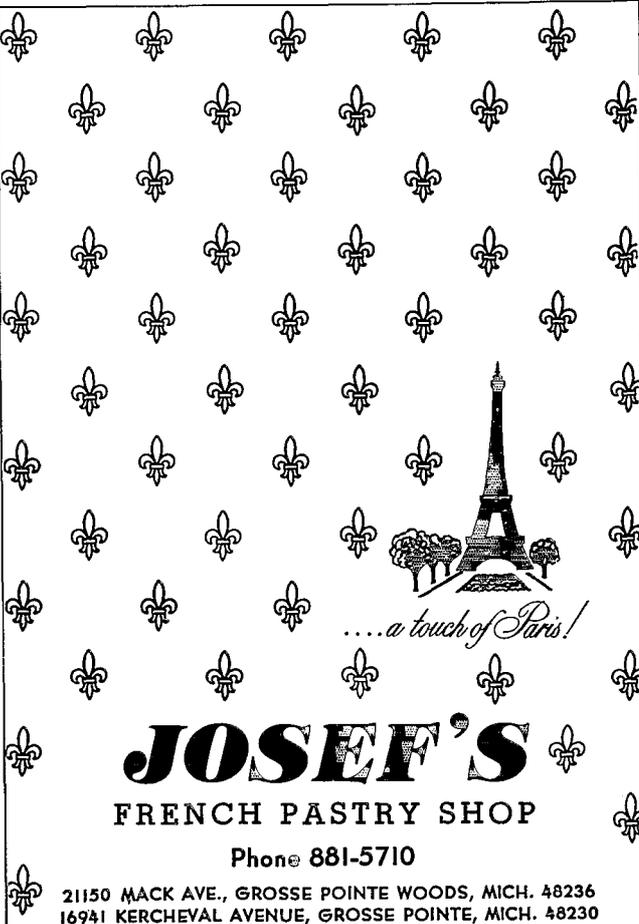


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it difficult to navigate. The power plants complained because the excessive water couldn't be utilized. Their machinery breaks down when water levels are high, and they have to dump the water.

"So no one was happy with the high levels, which were a direct result of higher-than-normal precipitation for the past fifteen years. It wasn't something that was planned."

"The true intent of water management is to manage as close to nature as possible," added Ron Wilshaw, chief of the Hydraulic and Hydrology Branch of the U.S. Army Corps of Engineers in Detroit. "You don't manage for the benefit of commercial water traffic or hydro power. You do want to reduce highs and lows on the lakes, if possible, to benefit the various users. Extremes are the most damaging. So you develop a regulation plan that looks at levels in the past to decide where you want the current level to be. That's the best management ideology."

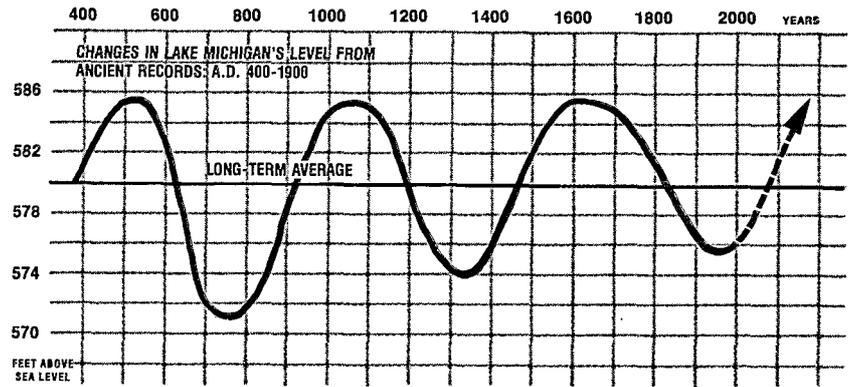
Various flood controls have been utilized with a great deal of success. For instance, the simplest kind of flood control involves increasing the

capacity of a river channel to permit free passage of ice, as was done on the Sebewawa River. The Clinton River Spillway was built just south of Mt. Clemens in 1953 as a cutoff channel into which floodwater could be diverted. A channel of the Rouge River was lined with concrete in the mid-1970s to reduce friction, doubling the water-carrying capacity of the original, natural, earthen channel.

Homeowners in the southeastern Michigan area are well acquainted with the various protective measures available to prevent flooding. Sandbags and seawalls are familiar sights

along lake coastlines. And over the past three years, residents of the Village of Grosse Pointe Shores have voluntarily disconnected their downspouts in the spring to keep residential storm sewers from backing up.

"With homes the size of the ones in our area, a large amount of water runs off the roofs during storms," said Tom Maison, Department of Public Works supervisor for the village. "With only six-to-eight feet of pipe leading to the storm sewers, it doesn't take long to fill up the sewers and have them back up into basements. Disconnecting the downspouts causes the

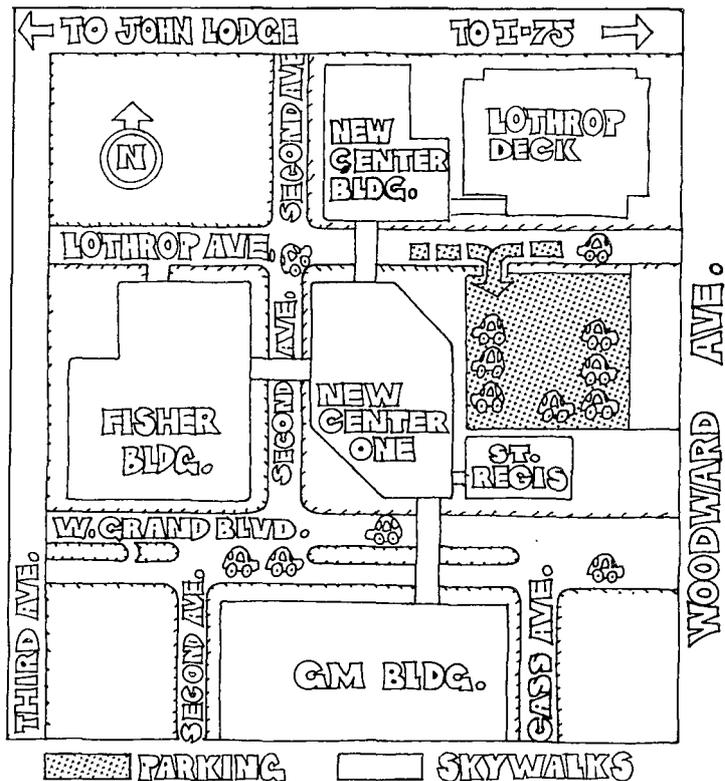


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water to run harmlessly onto the grass."

The village also takes other anti-flooding measures, such as closing off catch basins to alleviate basement flooding problems. The pumps at the village's two pumping stations are also usually started up during every storm, just in case.

"We take every precaution we can," Maison said.

### And Justice for All

Quite naturally, the Army Corps of Engineers is also interested in flood prevention.

"The Corps' goal is to alleviate whatever problems possible to help inhabitants of the Great Lakes region," Mergerian said. "People suffer from extremes, no matter what they are. In 1964, we received a lot of complaints because the water levels were so low. That can't compare with damage from high levels, but it's still important to the homeowners who can't get to their docks."

"People have built very close to the lakes, and for all intents and purposes are within the flood plain," Wilshaw explained. "Even though the lakes have dropped from the record heights of last year, they're still so dangerously high that if we got a good storm right now, we'd have an appreciable amount of damage."

"Lake patterns have been shifting tremendously," he continued. "We have gone through an exceedingly high period on the Great Lakes—precipitation, weather patterns, the whole works. Some theories say that perhaps we have been going through an abnormally low period on the lakes over the past one hundred years; that we are now returning to a 'normal' pattern, which is actually a higher pattern that existed thousands of years ago."

"But somehow, nature always manages itself, so it's best to allow nature to take its course. That's not to say that a small amount of management isn't beneficial. But if you're looking for a magic solution that is the answer to all the problems... it just doesn't exist." ◇

*Eileen Figure Sandlin is circulation manager for a Detroit publishing firm, a romance novelist, and a prolific freelance writer.*

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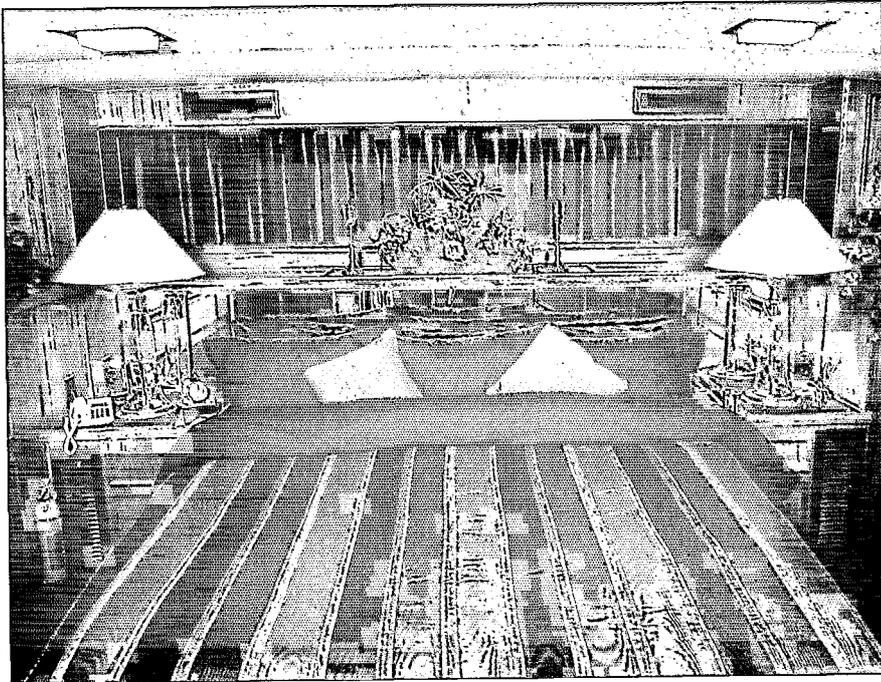
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# *Elegance Afloat*

Life at sea can have all  
the amenities of home.





Opposite: *Vexation* boasts a sophisticated interior uncommon to most yachts.

Left: Although *Vexation* winters in Florida, warm tones instead of bright colours prevail. Fresh flowers are always in abundance.

by MARY BETH SMITH

If a man's home is his castle, then interior designer D.J. Kennedy is taking the old adage one step further by creating castles that float. His unique interior design carries a comfortable land-style right on board. "I like a continuation of what people are used to in their homes, no clichéd boaty look, rather an elegant floating home."

Kennedy comes to interior yacht design not only by way of his decorating profession but by virtue of his love of boating. A graduate of the Kendall School of Design in Grand Rapids in 1973, he moved to Grosse Pointe to be near the water and, in fact, lives most of the summer aboard his fifty-three-foot yacht, *Ambience*, owned jointly with Mr. and Mrs. Curt Neumann. Practical experience has taught him more than what needs to be bolted down, however. *Ambience* is decorated in a manner quite unlike that of traditional yachts. Kennedy's theory is, "If it's a gorgeous, hot, sunny day, you're outside on the deck or the flying bridge, but when you come inside, you want a comfortable, cozy feeling."

Moored at the Grosse Pointe Yacht Club when not at Harbor Springs or Georgian Bay or cruising the Great Lakes, *Ambience* is a perfect example of Kennedy's style. Behind the spotless white exterior, deep-colored, satin-finished teakwood panelling combines with a grey flannel couch (a hide-a-bed), English paisley, lots of brass, a walnut bachelor's chest, and a teal green rug to create the paradox of a cozy den in the main saloon. There also is an inconspicuous entertainment center complete with television, VCR, and stereo piped into every cabin. Glass-

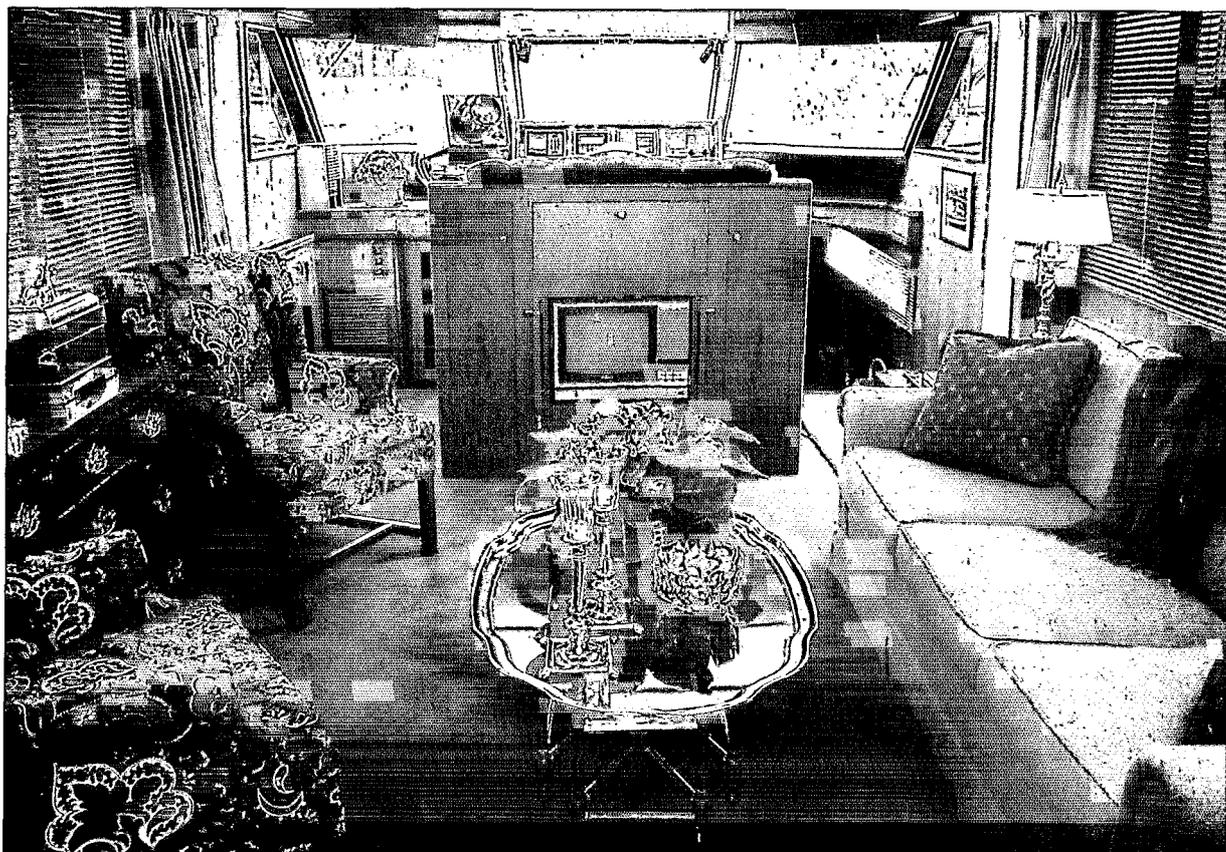
panelled teak doors open aft onto a deck that expands the living area, doubling the space to accommodate a larger group. The decorating motif extends onto the deck with the same paisley fabric on wicker chairs.

Fore of the main saloon is the pilot house. There is a second complete set of controls on the flying bridge, one level up, from which the boat is usually driven. Stairs lead from the aft deck to the flying bridge, which seats ten to twelve people. Here you realize you actually are on a boat, with traditional, white, vinyl-covered chairs and built-in peripheral seating.

Below the main deck, a bronze-tinted mirror extends the lower entry at the foot of the companionway, which includes a small dining/sitting area complete with table and taupe chenille cushioned seating. The hall walls are upholstered in wool to continue the warm look and cut down on noise. There is an air of simplicity in this small uncluttered space. "In a boat," Kennedy says, "everything has to be in its place. If just three things are out of place, the whole boat looks a mess."

Adjacent to the dining area is a well-equipped galley with a range that has an oven on top and a dishwasher below, microwave oven, refrigerator and garbage disposal. The boat also has a washer and dryer and is comfortably air-conditioned.

In addition to the galley there are three staterooms and three heads below. Bunks in the fore guest cabin repeat the taupe chenille, giving the effect of one small space flowing into the next.



Above: Kennedy uses grey flannel and English paisley to create a warm, comfortable feeling aboard his yacht, *Ambience*.  
Opposite: Aboard *Zeedanzer*, an oval teak table with a built-in Susan is surrounded by an upholstered seating area.

photos by LORIEN STUDIO

Kennedy explains the absence of Florida colours by pointing out that warm tones are better suited to Michigan. The entire interior of the boat is done in shades of grey, purple, teal green and black, at the same time using wool and flannel fabrics. Nautical touches are few. "I use as little nautical touch as possible. I'm sick of lamps with anchors on them," he says.

To the aft a second guest stateroom has twin berths covered in soft grey and purple taffeta plaid. A homey, almost country, look is completed by a French impressionist painting and traditional brass wall sconces in place of typical boat lighting fixtures.

In the master stateroom brown-mauve wool comforters, banded with burgundy, cover built-in bunks, with complementary short-ceilinged curtains running along three sides of the cabin. Two Delacroix prints face each other on separate walls, and a large

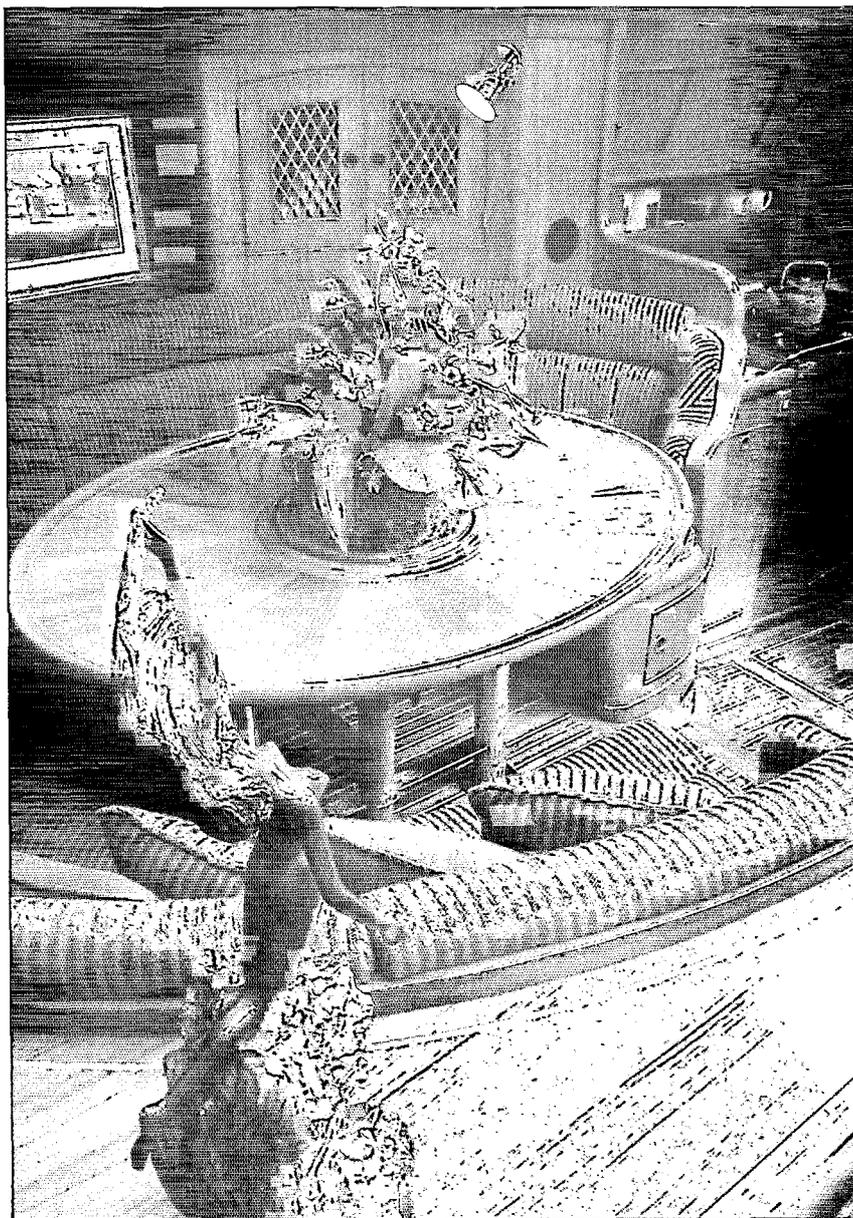
hand-painted black oriental jewelry box sits atop a teak ledge at the head of the beds, backed by a wood-slatted box filled with sprawling eucalyptus. There is a comfortable look to the place, an inviting retreat in which to relax.

Three wells from *Ambience* floats another home away from home, the yacht *Vexation*, a sixty-one-foot *Hatteras*, transformed by Kennedy's artistic wand. Once again Kennedy has recreated his special look in the large sixteen-foot main cabin, combining a custom-made diagonal-striped taupe carpet with armless leather chairs and wicker armchairs upholstered in paisley. Armchairs are covered in navy blue wool, and a square mahogany writing table can be enlarged to serve as a dining table. A large painting of a harbour scene in southern France by Pierre Bittar adds an elegance unusual to yachts.

Kennedy says his objective is al-

ways to make the interior as "unboaty" as possible." In part he accomplishes this by choosing fabrics other than typical Naugahyde material. Although *Vexation* winters in Florida, Kennedy still uses textured fabrics, such as hobnail velour for sectional seating and cotton and wool upholstery. However, *Vexation* does feature a nautical touch in colours of the sea ranging from navy to slate blue. For example, navy formica is used on the vanity in the master stateroom head, and a navy rug covers the floor of the passageway and staterooms. Kennedy likes textured fabrics such as wool not only for their warm, friendly feeling, but for their durability as well. He admits, however, he would employ something different were the boat to be used by a lot of wet bathing suits. Besides, the huge flying deck with its water-resilient seating is reserved for swimmers and sun worshippers.

Baskets of fresh flowers are in



abundance on board *Vexation*. One such garden delight graces the wheelhouse of *Vexation's* captain, Bob Corcoran. "We have a comfortable elegance," he says with pride.

Perhaps Kennedy's greatest design challenge was the sailing yacht, *Zeedanzer*. The fifty-three-foot Little Harbor sailboat designed and built by Ted Hood for John and Marlene Boll resides at the Grosse Pointe Yacht Club. Although the boat was actually built in Taiwan, the interior was completed in the United States. The interior design had to be visualized, then measurements and fabrics were sent to Marblehead, Massachusetts. Kennedy only saw the finished product upon its delivery to Grosse Pointe.

The highlight of the yacht's interior is her phenomenal woodwork. Finished teak is used throughout on the walls, cabinets and flooring. On the floor highly varnished teak is inlaid diagonally with light holly wood, producing a decorative effect.

The main living space forward of the galley and the aft master cabin is done in colours of slate blue, rose and grey. There are no square corners below deck; everything is rounded. An extension of the mast from above deck is covered in wine-coloured quilted corduroy. There is also an adjacent lounging area containing two built-in chairs upholstered in steel-blue hobnail velour. On a narrow ledge sits a small bronze sculpture by Sandy Scott.

An elaborate navigational station is next to the lounge area in the main cabin. The yacht has all the conveniences of a power boat, along with air-conditioning. The galley contains a porcelain sink, and the gimballed range has both an electric and propane stove plus a gimballed microwave. A complex electrical system, with devices such as electronically furled sails, allows the Bolls to sail their boat alone.

Identical guest staterooms with upper and lower berths have their own heads. Curved teak storage bins over the top bunks are an interesting feature. One stateroom is decorated with slate-blue wool tweed, while the other has a soft down duvet of light grey and rose feather print, accented with deep wine cotton twill pillows. Another intriguing bronze sculpture named "Pas de Deux" by the English sculptor John Mills sits atop a built-in dresser.

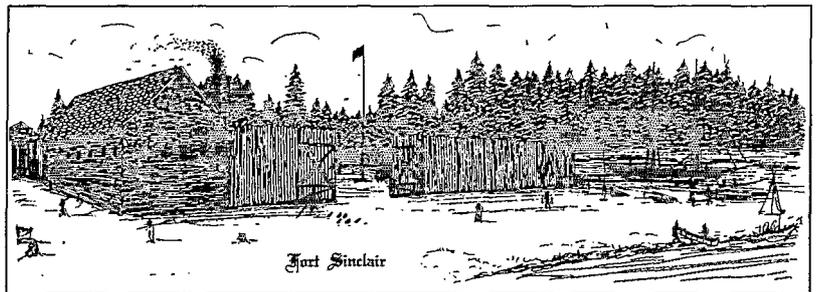
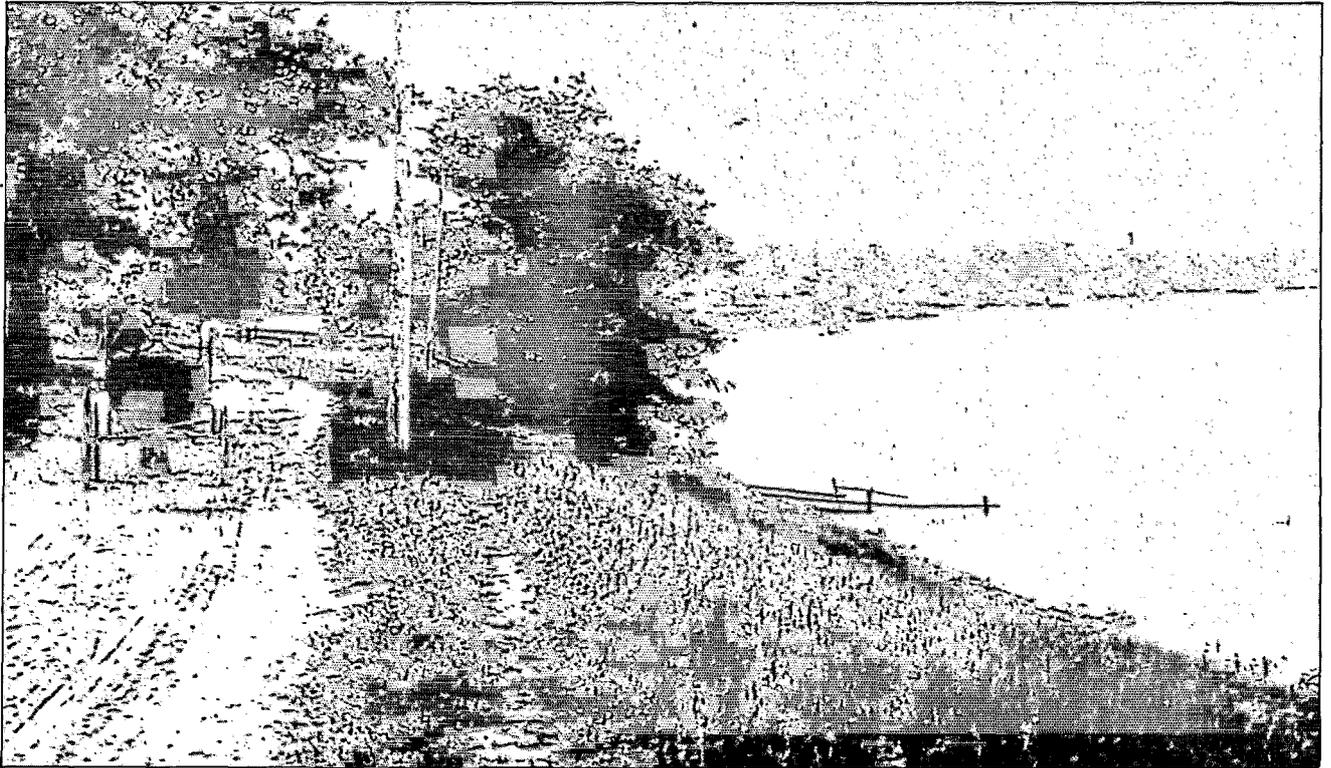
Much care has been given to minute details. All the vanity tops in the heads are marble. The master bath's porcelain sink is handpainted and fired with the boat's name.

The master stateroom is the yacht's *pièce de résistance*. A wedge-shaped, queen-sized bed is flanked by rounded settees on either side. A light feathered paisley print in shades of slate grey, plum, raspberry and pink covers the bed and matching drapes. Sheets are monogrammed with the boat's name.

When Kennedy decorates a yacht, he accomplishes more than merely furnishing an interior. He adds a sophistication to watery life-styles, hoping to dispel the myth that "all boats look like house trailers." For Kennedy-designed yacht interiors, that has never been a problem. ◇

Mary Beth Smith is a freelance writer whose fiction has appeared in the *Arizona Quarterly*.

# Life on the River



by KATIE ELSILA

There are countless shoreline towns in Michigan, strung along rivers or clustered on the edges of its many lakes, towns whose history, industry, and destiny are tied inextricably to the water itself. One of these towns is St. Clair, a picturesque little community whose residents have always looked to the river for their sustenance.

Today the town that began as a British fort, flourished as a summer resort, and earned fame for its shipbuilding and salt-producing industries no longer depends on its river for transporting people and supplies. Still, the river continues to shape St. Clair as it beckons to those for whom

life lived near the water is the only life to live.

In 1764, Lieutenant Patrick Sinclair, a young supply officer for the British Army, was ordered to find a suitable site for a fort somewhere along the water route between Detroit and Fort Michilimackinac. A massacre by Indians near the rapids of the St. Clair River had spread terror among the white traders. Protection for the valuable fur trade had become an important priority of the army.

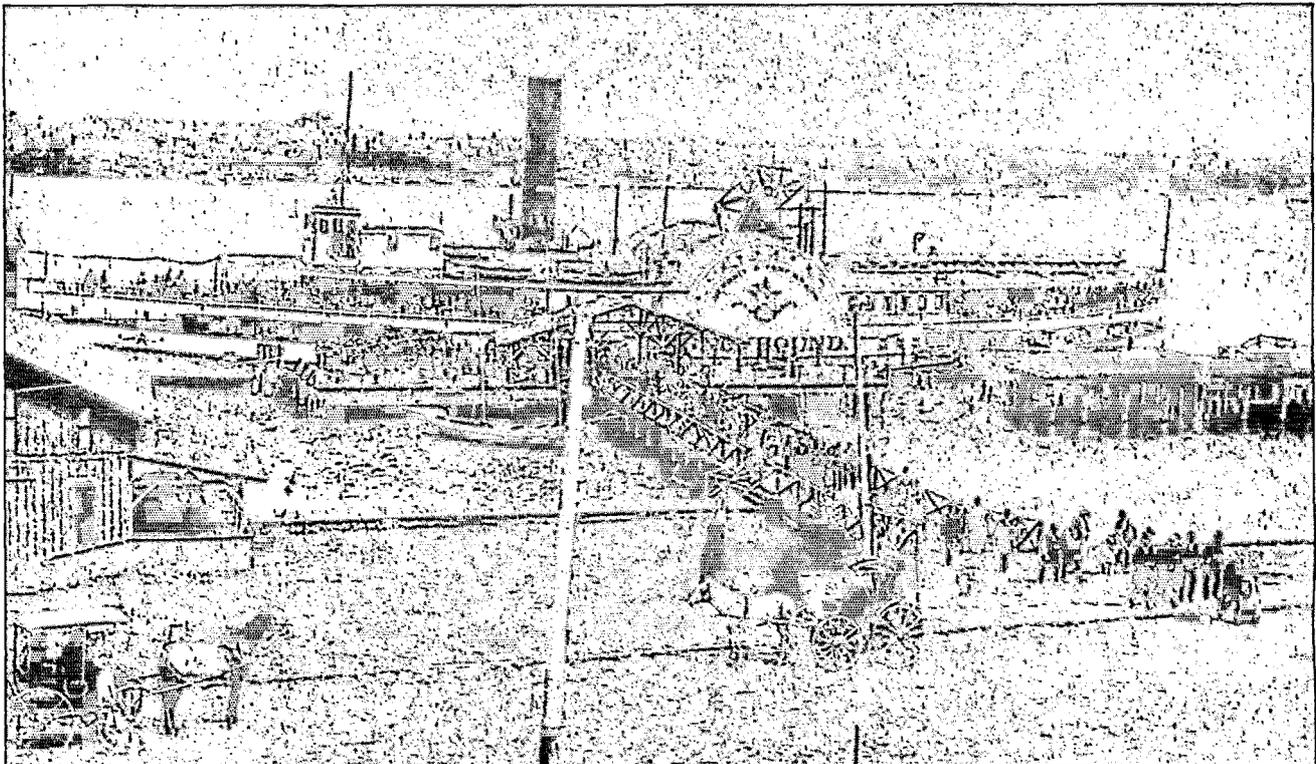
Sinclair chose the spot where the Pine and St. Clair Rivers join in present-day St. Clair. A fort was built with barracks for soldiers and sailors. Two blockhouses and a

*For residents of St. Clair, life near the water is the only life to live.*

Left: An early view of Riverside Drive in St. Clair; the town traces its beginnings to Fort Sinclair, built in 1764.

Right: The Oakland Hotel's boathouse and shooting gallery. The hotel also provided guests with a swimming pool, tennis courts, and croquet grounds.

Below: Passenger steamers arrived daily with hotel guests and day excursionists, who enjoyed picnics in the hotel's two-hundred-acre wooded grove.



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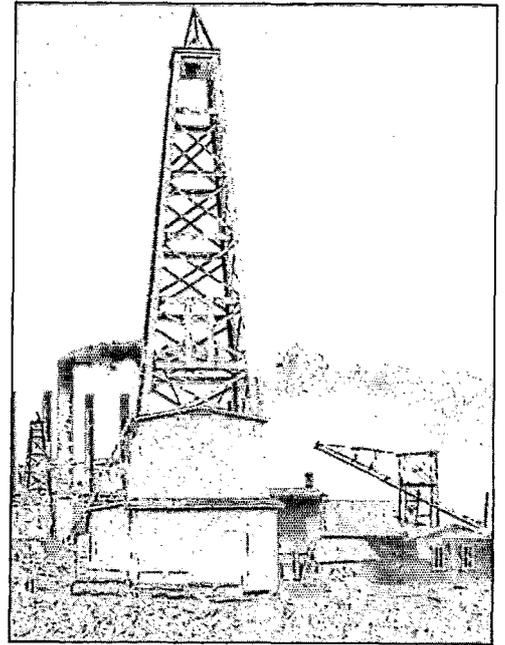
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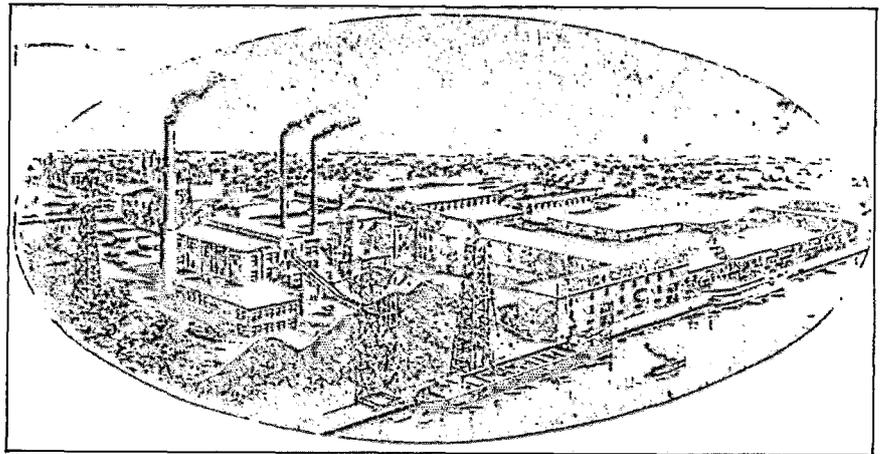
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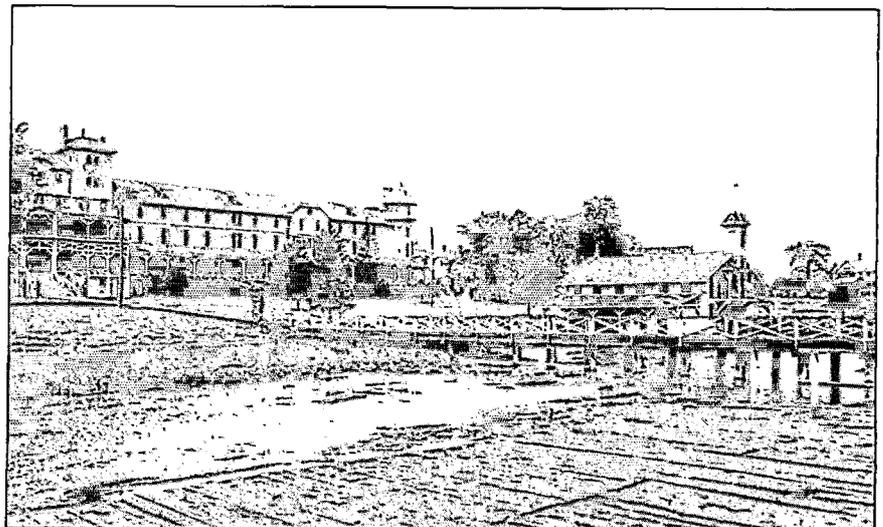
Right: Diamond Crystal's first salt well. The wells no longer exist, replaced now by hydraulic pumps.

Below: The Diamond Crystal Salt Company as it appeared in 1908. The ship docked to the right was used to transport salt across the river to the nearest rail connection in Canada.



PHOTOS COURTESY OF HERBERT STUBBS.

For many years, the Oakland Hotel was the largest wooden structure in the world.



wharf were also constructed as part of the compound.

Sinclair was an ambitious young man who was interested in more than a military career. He managed to secure a large portion of land as a gift from the Chippewa Indians and began to cultivate an estate, which he called "The Pinery." In 1788 Sinclair lost his claim to "The Pinery," but the young settlement, which had adopted his name, continued to be known as Sinclair. After the War of Independence, the town was renamed St. Clair, after General Arthur St. Clair, the first American general in charge of the Northwest Territory.

The little settlement struggled to survive and somehow managed to be named the seat of St. Clair County, a distinction it retained until 1871, when Port Huron was designated the new county seat. No real growth took place, however, until the town was platted in 1828 and a fledgling lumber industry took root. As St. Clair's vast tracts of virgin white pine and hardwood forests were turned into rich farmlands, farmers harvested bountiful crops, while the town's entrepreneurs built a woolen mill, a carriage factory, some breweries, a foundry and several brickyards.

By the 1880s few of the hardships of pioneering remained, and the town's economy flourished on the basis of three major river-related industries. By far the most important was—and continues to be—the manufacture of salt. When vast brine pools were discovered beneath the town of St. Clair, a number of attempts were made to mine the brine and produce salt. F. Spangler first struck brine in 1864, and John and Thomas Thompson began boring for salt in 1884, but neither mining operation was a commercial success. It fell to Charles Moore and a group of local investors who organized the St. Clair Rock Salt Company in 1886 to make salt manufacturing the town's foremost industry.

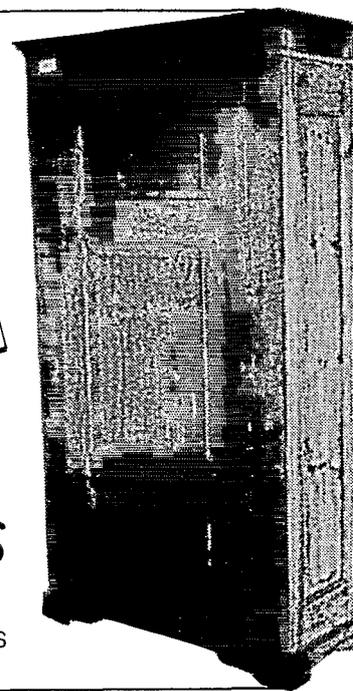
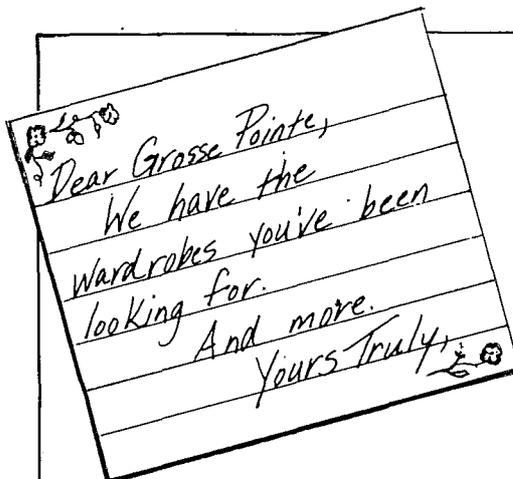
Until 1885, little dairy and table salt was produced in the United States, and what was produced was of inferior quality. Moore and his investors joined forces with Buffalo, New York, inventor J.L. Alberger, who purported to have discovered a more cost-efficient way of making salt. Alberger's process was not economical, but it did produce salt that was the purest in the world—so pure, in fact, that the com-

pany changed its name in 1886 to the Diamond Crystal Salt Company. Diamond Crystal prospered under the indefatigable Moore, surviving a disastrous fire in 1892 and a series of financial setbacks. By 1908, the salt works ran day and night, producing about 2,000 barrels of salt of all grades every day. Until 1926, Diamond Crystal shipped salt across the river to Courtwright, Ontario, the nearest rail connection. In winter, extreme weath-

er conditions dictated frequent use of icebreaker tugboats and horsedrawn sleighs.

Four years before Charles Moore successfully tapped the town's enormous salt-producing capacity, word of St. Clair as a beautiful summer resort had spread among the rich and fashionable, who indulged in the era's vogue for spas and mineral baths.

The splendid Oakland Hotel, a pleasure and health resort, opened in



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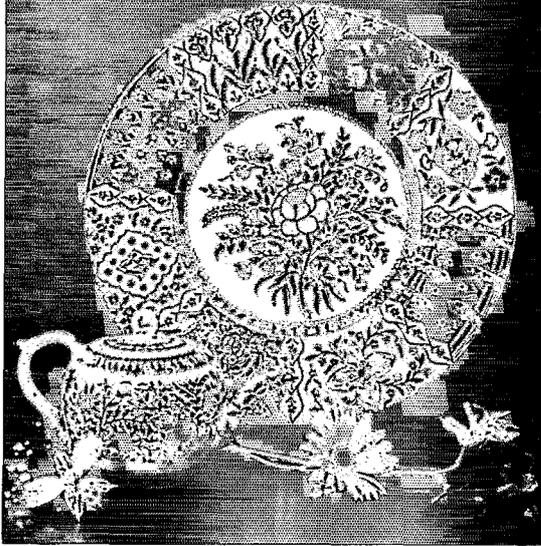
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St. Clair in 1882, advertising the beauty of the St. Clair River and the avowed curative powers of its mineral water to attract a celebrated clientele. The water was bottled under the name "Salutaris," and President McKinley is said to have ordered cases of it for the White House.

The creation of the four-story Oakland, for many years the largest wooden structure in the world, involves one of St. Clair's early settlers, Mark Hopkins.

Hopkins arrived in St. Clair in 1826 with his wife and seven children. His son, Mark Jr., left town as a young teenager and went on to become one of the founders of the Pacific Railroad. (Today, the well-known hotel in San Francisco bears his name.) When Mark Jr. died in 1876, he left approximately twenty million dollars to his family in St. Clair. His brother Samuel and Samuel's son Mark invested their inheritance in several local ventures, including the Oakland Hotel.

St. Clair historian Rosamonde Hopkins Earle describes the world of the Oakland Hotel in her booklet, *A Chronicle of St. Clair*:

"A wooden structure of pseudo-Swiss architecture, the Oakland Hotel arose on a gentle slope some few rods from the river. On the west side was the hotel's grand entrance, with its wide doors facing a flight of steps to the curving driveway. Here closed carriages and open phaetons stood with their liveried coachmen, waiting to accommodate the guests. Nearby was the bowling alley and well-tended croquet grounds and grassy tennis courts which were beautifully maintained for the guests' pleasure.

"The spacious bath house and swimming pool stood at the south end, separate but connecting with the hotel. The hotel's cuisine was rated among the best in the Mid-West. There was always an orchestra to play for the guests during meals, for concerts on the verandas, and for the magnificent balls held regularly in the hotel's ballroom."

The Oakland Hotel contained one hundred bedrooms, furnished in black walnut and supplied with closets, electric bells and fire alarms. The building was heated by steam and lighted by gas, and guests were cared for by a staff of forty.

After a fire in 1915 partially destroyed the hotel, it never reopened. In the late Twenties it was torn down, "a ghost of its former grandeur," according to Earle.

The Oakland Hotel was one of several luxury hotels in St. Clair at that time. Others included the Somerville (formerly a girl's school), the Cadillac, the St. James, and the Schaefer. (Only the Schaefer still stands, renamed the Murphy Inn.)

"But, in the early 1900's," Earle points out, "the popularity of spas and mineral baths began to decline.... Changes came rapidly and the day of the large, expensive resort hotel was finished."

Of the many luxuries lavished on the wealthy at the Oakland, Bill Bates, an acknowledged expert on St. Clair's history, says, "Many people couldn't afford the hotel, so campgrounds sprung up in the woods between the hotel and the city limits. Glassblowers from Pittsburgh and other vacationers would disembark from the steamboats with their bands playing and march off to their campsites."

Bates points across the river to a distant site in Canada. "That was once a swamp called Turtle Point," he says. "It was full of snapping turtles. The campers made hearty meals out of good-size steaks and soup from those turtles."

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The Oakland Hotel's sweeping veranda was a favourite gathering place for guests.

Below: A group of campers pose for a group portrait. On the far left, a cook holds two turtles, minus their shells; campers cooked them as steaks and used them to make soup. The man in the center of the photo holds a passenger pigeon, now extinct.



PHOTO COURTESY OF BILL BATES.



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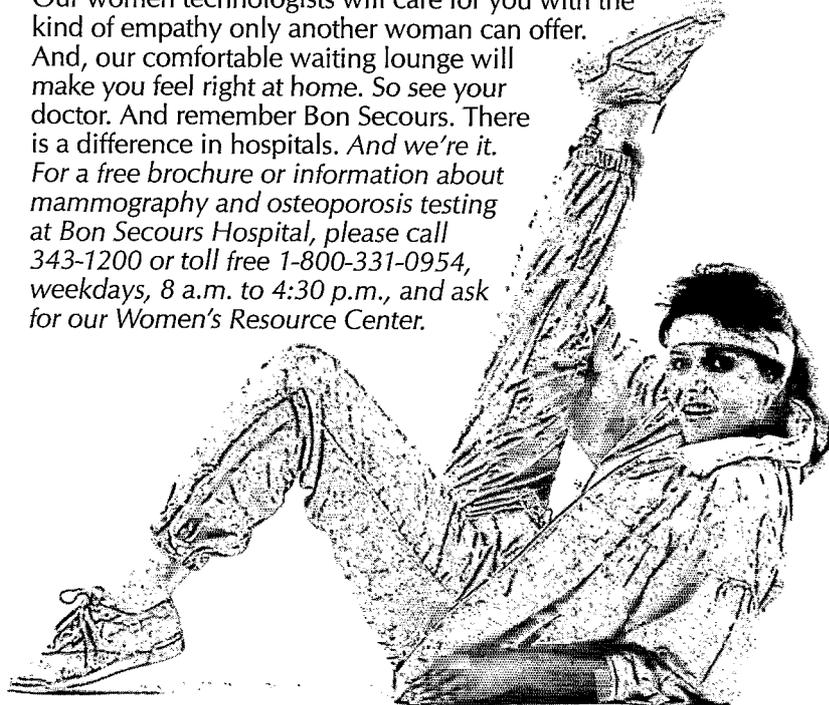
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The town merchants provided other foodstuffs and supplies to the campers. Today, Dick and Dot Brenner live just a mile from what was then Gustavus Strauss' grocery store. Strauss was Dick Brenner's grandfather.

"Grandfather used to load up the horse and buggy with supplies from the store and take them down to the campers," he says. "He and his helpers would haul supplies to the steamships, too. They called it 'grubbing the boats.'"

Although the Oakland Hotel no longer exists, its mineral well still yields its famous water. Today, the Angler Rod Company, a fishing and sports store, occupies the former site of the old hotel. Down in the basement of the Angler Rod, a healthy supply of minnows swims happily in a mineral pool, safe from the city's chlorinated water.

At the time St. Clair flourished as a health resort, it also won national fame as a shipbuilding center. From the schooners built by Simon Langell in the 1870s, to the iron lake freighters later constructed at the Great Lakes Engineering Works, shipbuilding was an important industry in St. Clair through the early 1900s.

The Great Lakes Engineering Works was established in 1902, with work on a one-and-one-half-million-dollar shipyard commencing the following year. On May 5, 1904, the first steamer was launched, and for the next six years, the company prospered in St. Clair.

One local newspaper reported, "The Great Lakes Ship Building Company is one of the most active industrial institutions of Eastern Michigan. At the present time two monster lake freighters are under construction... work, day and night, has been the order here for the past few weeks, several hundred men being constantly employed."

In 1907 the Great Lakes Engineering Works had fourteen launchings, with gross tonnage of 58,051 tons. At the height of production, the Rapid Railway ran special cars twice a day to carry workers to and from Marine City, Port Huron, and St. Clair.

The great car ferry *Ashtabula* and the steamers *John Mitchell*, *William B. Davock*, and *Normania* were built by Great Lakes Engineering, as were the steel tunnel sections for the Detroit River Tunnel. In 1910, the *Theodore*

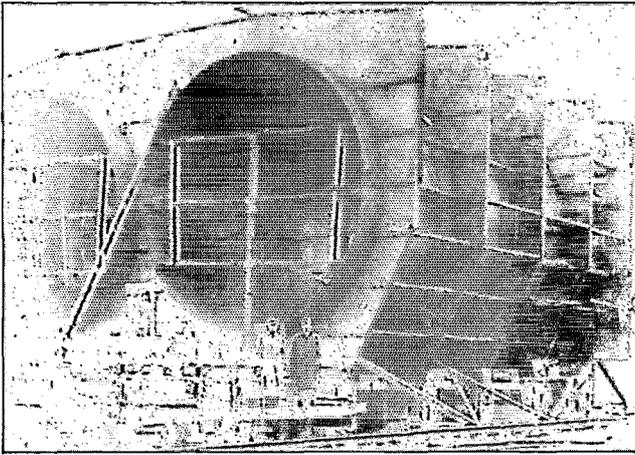


PHOTO COURTESY OF HERBERT STUBBS.

The Great Lakes Engineering Works in St. Clair manufactured the steel tunnel sections for the Detroit River Tunnel.

H. Wickwire Jr. became one of the last ships built in St. Clair.

Young St. Clair men always turned to the water both for summer jobs and lifelong careers. As early as 1873, "37,188 vessels passed St. Clair," reports Earle, reflecting the importance of the river to the town. That importance continues in more recent times.

Clifford Hock, now retired and living in Florida, lived on the water most of his life. "As a teenager in St. Clair, I worked as second scowman on the *Marilyn M.*," he recalls. "We'd pull up alongside the lake steamers. They'd extend a ladder so passengers and supplies could be transferred on and off. In those days we'd 'catch' fifteen or twenty ships in twenty-four hours."

Bates is another St. Clair sailor who has lived practically his whole life on the water. Chief engineer of both Boblo boats for a time, Bates earlier lived the grueling life of a steamboat engineer, away from home from March until Christmas.

"I decided to give it up for awhile when I got home from one trip and saw rocks headed from my house out into the river. My wife explained that my little daughter had put them there. When she got far enough out, she was going to jump aboard my ship as it went by."

It is the rare longtime resident who does not have childhood memories of life on the water in St. Clair. Dick Brenner, chairman of the St. Clair Historical Commission, says, "I remember wonderful summers as a boy. Five of us would swim across the river to Canada. We always had someone in a boat with us, and they'd bring us back in it."

Hock recalls, "When the *Tashmo* would pull in at the pier full of passengers, we'd jump on the back of the rudder and ride up the river showing off to everybody in town."

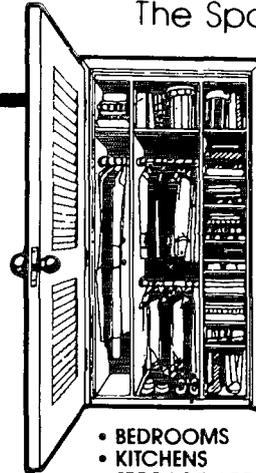
The days when shipbuilding yards flourished and resort hotels were filled are long gone. Only Diamond Crystal survives, and sadly its future is also in doubt. The company is for sale, and the fate of its four hundred fifty employees in St. Clair uncertain. The only constant remains the river, but for most of the townspeople that is enough. For them, life near the water is the only life there is. ◇

Katie Elsila is a freelance writer specializing in business communication.

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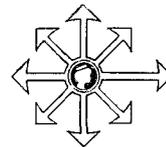
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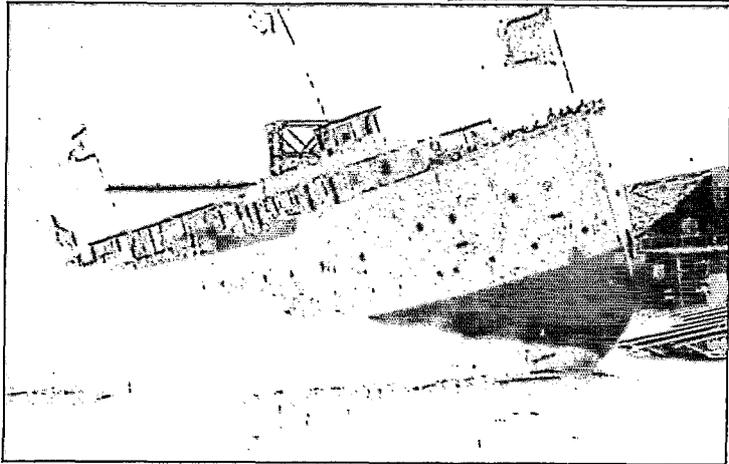
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Right: The Theodore H. Wickwire Jr., one of the last steamers built in St. Clair, was christened in 1910.

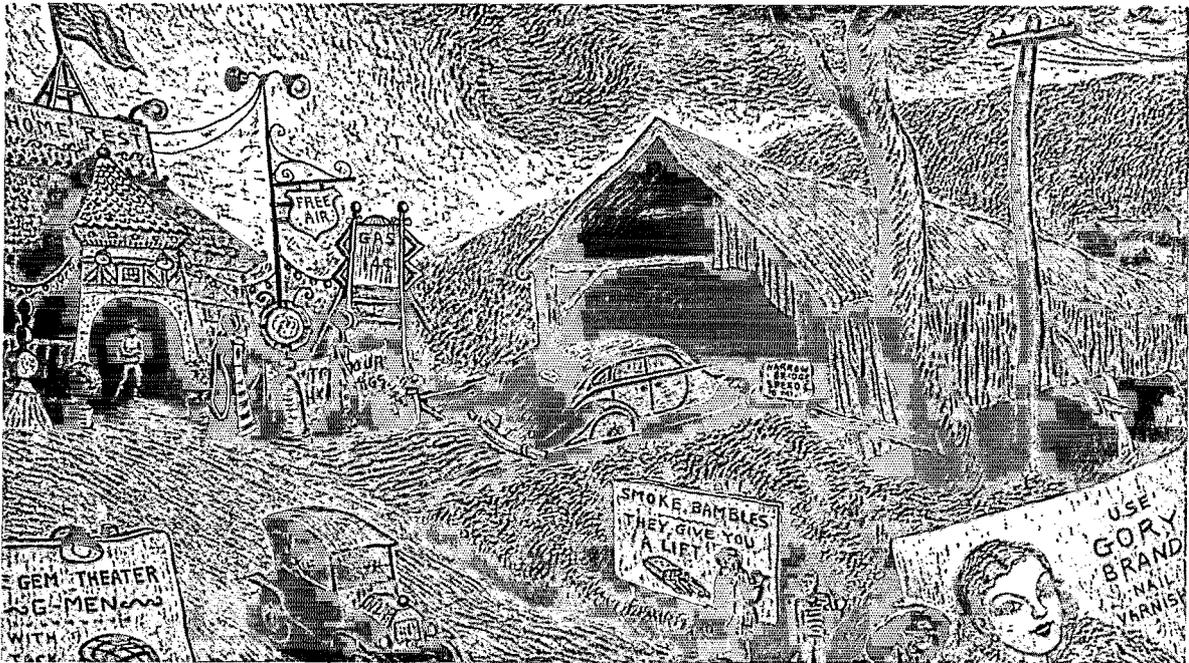
Below: The Ashtabula was launched in St. Clair and served as a car ferry in Pennsylvania, where she later sank in a collision.



PHOTOS COURTESY OF HERBERT STUBBS



The St. Clair Historical Museum, 308 S. Fourth Street in St. Clair is open Friday, Saturday and Sunday, 1:30-4:30 P.M. Group tours are available by pre-arrangement. It is recommended that visitors call first as the museum is currently undergoing repairs. Telephone: 1-329-7749.



Wanda Gag: *Progress*, (detail) 1936, lithograph, 11 3/4" x 8 3/4"

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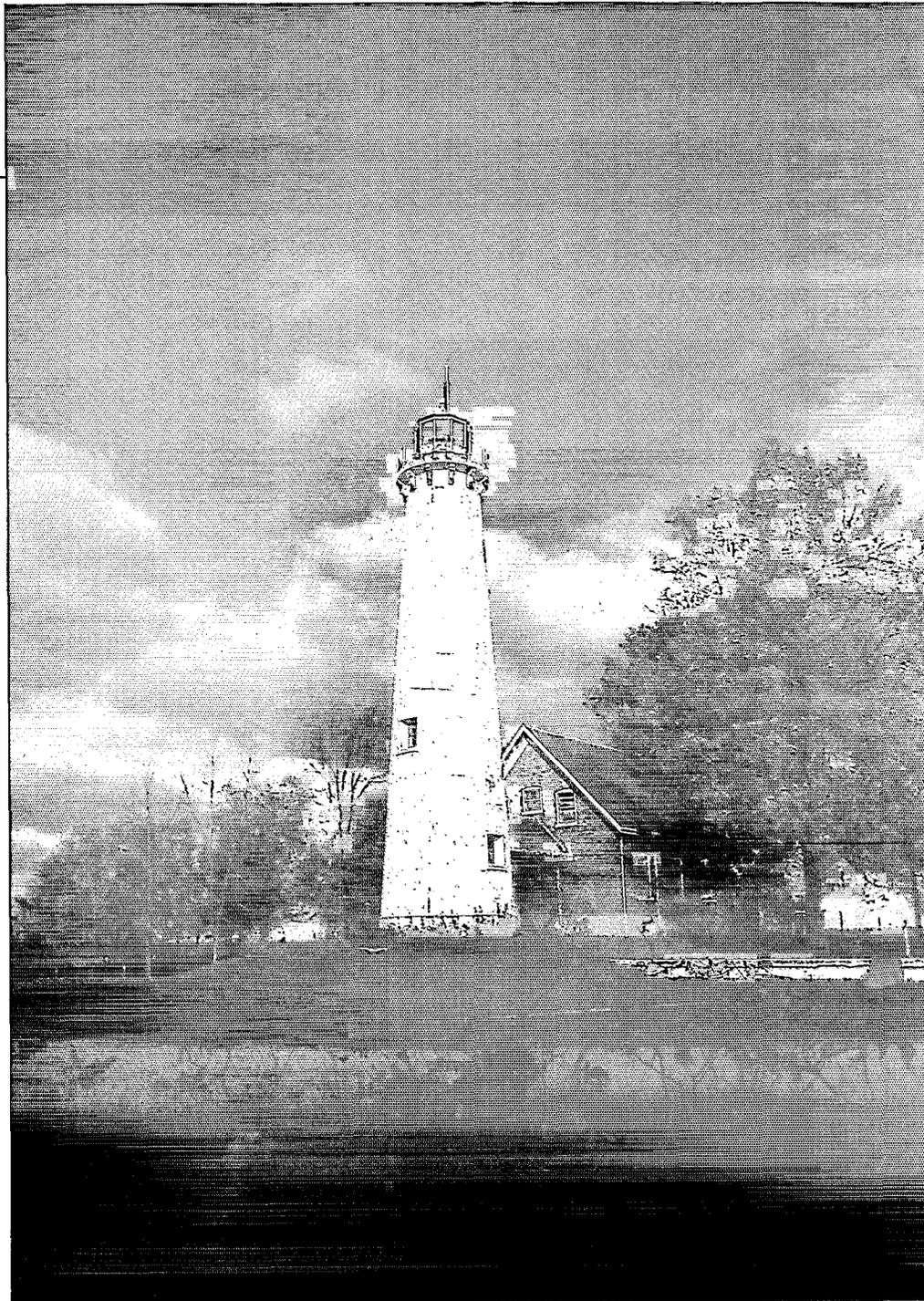
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# Lights Without Keepers

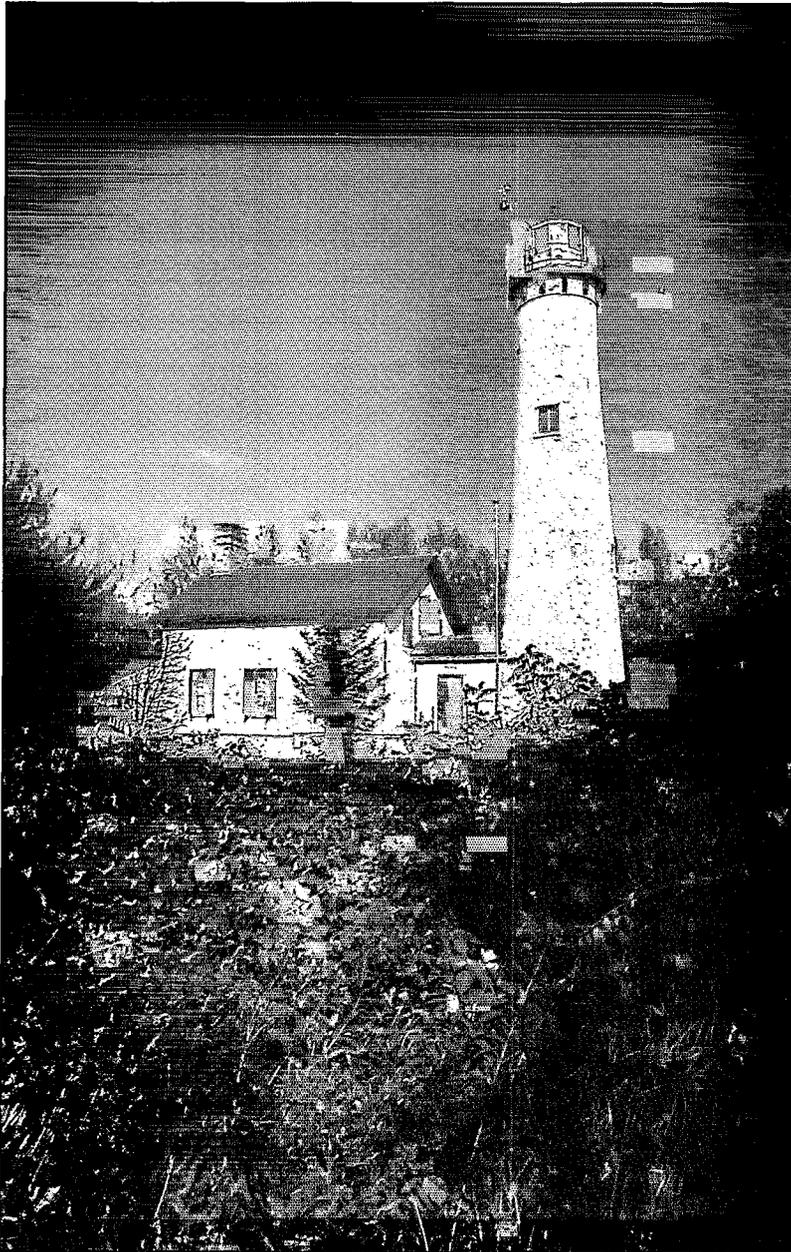
**T**he light I've tended  
for 40 years  
is now to be run  
by a set of gears.  
The Keeper said,  
And it isn't nice  
To be put ashore  
by a mere device.  
Now fair or foul  
the winds that blow  
Or smooth or rough  
the sea below,  
It is all the same.  
The ships at night  
Will run to an  
automatic light.

**Tawas Point Light  
(1876)**

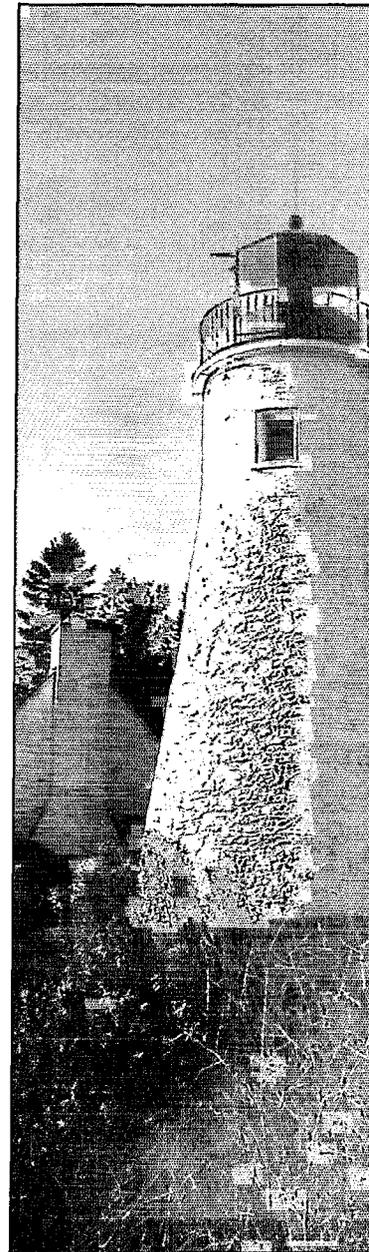
photos by JOSEPH MESSANA



**T**hat clock and gear which truly turn  
Are timed and set so the light shall burn.  
But did ever an automatic thing  
Set plants about in early Spring?

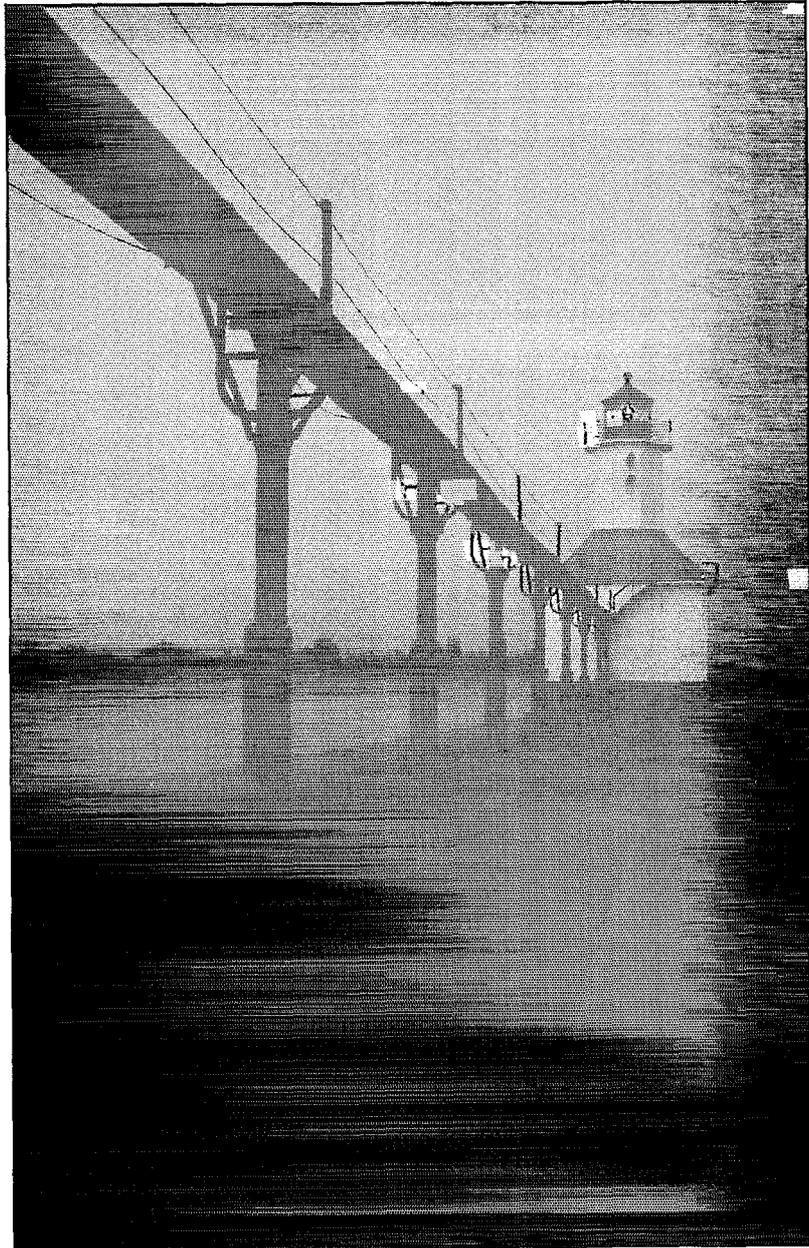


**Sturgeon Point Light  
(1869)**



**Old Presque Isle Light  
(1840)**

**A**nd did ever a bit of wire and gear  
A cry for help in the darkness hear?  
Or welcome callers or show them through  
The lighthouse rooms as I used to do?

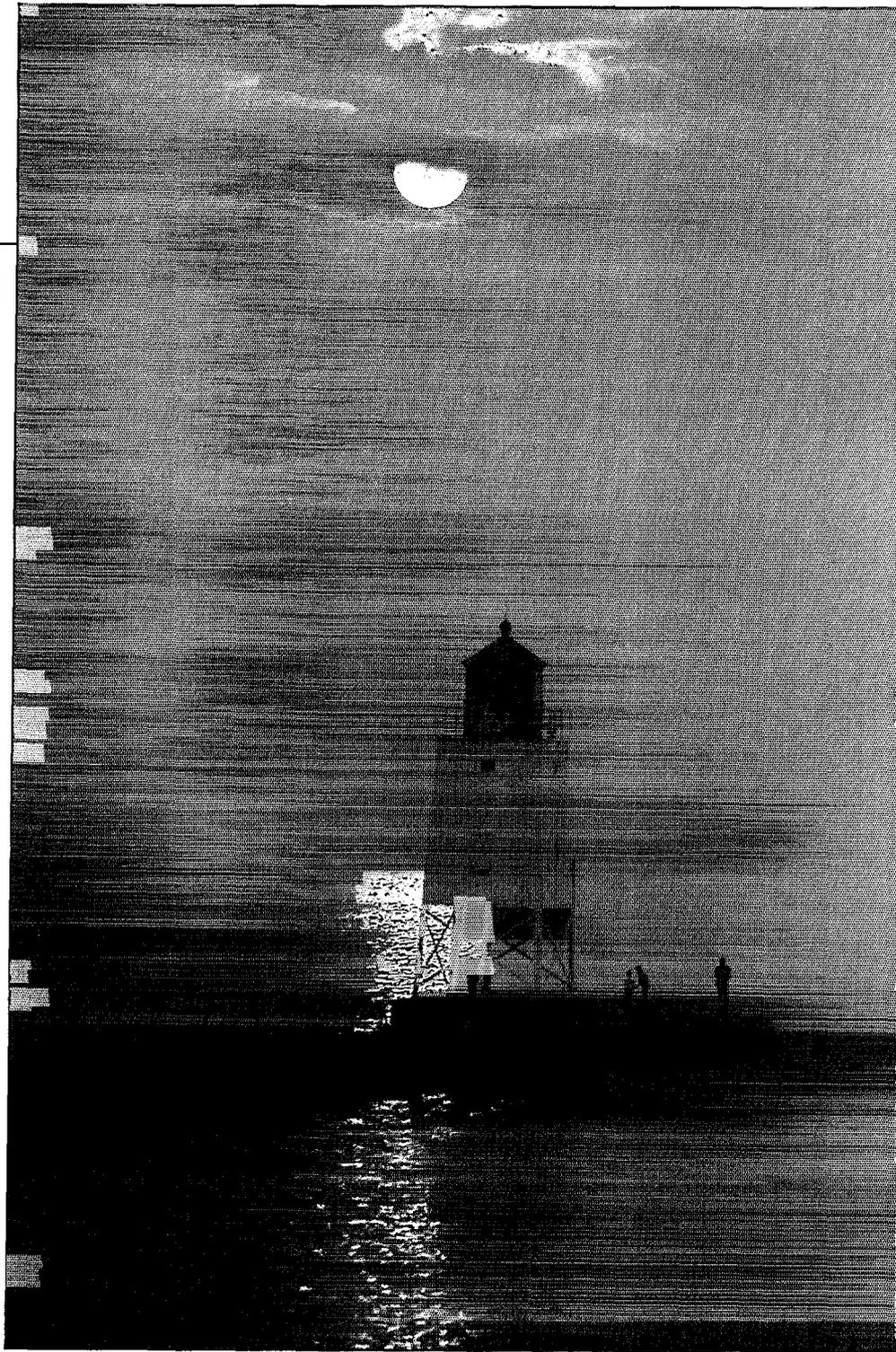


**St. Joseph North Pier Inner Light  
(1907)**

**T**is not in malice  
these things I say  
All men must bow  
to the newer way.  
But it's strange for a  
lighthouse man like me  
After 40 years  
on shore to be.  
And I wonder now—  
will the grass stay green?  
Will the brass stay bright  
and the windows clean?  
And will ever that  
automatic thing  
Plant marigolds  
in early Spring?

—Edgar Guest  
“The Lightkeeper Wonders”

Charlevoix South Pier Light  
(1948)



continued from page 36

and restoring her original beauty. She was raised in January 1927, and more than \$750,000 was spent refurbishing her. However, the organ and portrait of daughter Delphine were permanently lost.

Anna took the *Delphine* to Palm Beach quite regularly every winter. But in 1931 she decided to replace Rose Terrace, her Grosse Pointe Farms home, which had been built by Horace, with a second, more opulent mansion. When she returned to Grosse Pointe to inspect the progress of construction, she used the *Delphine* as a floating home.

In 1940 tragedy struck once again, and the *Delphine* sank a second time off Manitoulin Island in Lake Huron, a favourite destination for summer cruises. This time she was raised immediately, and the monetary loss was considerably less than the Hudson River sinking.

In 1942 the yacht was requisitioned by the Navy for use during World War II and was commissioned the *Dauntless*. The Navy raised the bow railing, electrified the galley, installed additional searchlights and radar, and improved the steering equipment. With all that, she never left Chesapeake Bay, where she served as the flagship of Admiral Ernest King.

When the yacht was returned, there were nine hash marks on her stack, one for each six months of service. Though spending more than a quarter-million dollars to restore the *Delphine* after the Navy's use, Anna Dodge (who had divorced Dillman and resumed use of her first married name) retained the hash marks.

When restoration was complete, Anna registered the *Delphine* in her son's name, Horace E. Dodge Jr., then took a lifetime lease on her. She used the yacht from time to time until 1955, when the cost of operation (five thousand dollars for initial start-up, then three thousand dollars a day) and her own advancing age discouraged use. From 1955 until 1962, the *Delphine* was tied up at her two-hundred-foot dock at Rose Terrace and could easily be seen from Grosse Pointe Memorial Church and the Grosse Pointe Club. There she was constantly attended by a three-man maintenance crew.

Horace Dodge Jr. died in December of 1963, and in 1965 Anna Dodge bought the *Delphine* back,

along with the house she had given her son in 1923, for six hundred thousand dollars.

When the *Delphine* was finally sold, the asking price was ridiculously low due to the high costs of maintenance and operation. Finally the yacht met a useful and appropriate fate, one that would have pleased both Horace and Anna Thompson Dodge. Purchased for eighty-six thousand dollars by the Seafarers International Union,

she has been completely restored and now serves as part of the Lundeborg Maryland Seamanship School. It is claimed she is fit for sea duty. Recommissioned the *Dauntless*, she has kept her proud hash marks and can be currently seen at Piney Point, Maryland, on Chesapeake Bay. ◇

Thomas Arbaugh is professor of history at Macomb Community College.

## Dossin Great Lakes Museum

For those who love the lore of the Great Lakes, there is no better place in which to indulge nautical fantasies than the Dossin Great Lakes Museum. A small, unimposing building at water's edge, the museum houses memories of ships that once plied the Great Lakes, of men who sailed them, and of tragedies that defeated them. Here the richly carved, oak Gothic Room of the *City of Detroit* has been reassembled, recalling the days when steamer travel was a luxurious method of transportation. The display of *Michigan's Nautical Time Capsules* is a poignant tribute to ships and men lost in the Great Lakes, with underwater photography revealing close-up views of vessels that still rest on the bottoms of the lakes. An assortment of salvaged artifacts includes a logbook, encased for years in an underwater wreck, retrieved, freeze-dried, and now displayed with entries clear and readable.

A second large exhibit focuses on the Great Lakes Engineering Works and the ships it built, including the legendary *Delphine*. A painting of the Dodge yacht, docked in front of Rose Terrace at night, lights glowing from mansion and ship alike, is alone worth the visit.

The Dossin Great Lakes Museum, 100 Strand Drive, Belle Isle, is open Wednesday-Sunday, 10 a.m.-5:30 p.m. Admission is free, but a donation of \$1 for adults and 50¢ for children 12-17 is appreciated. Call 267-6400 for more information.



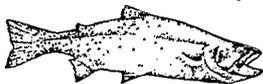
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# Winning Strokes

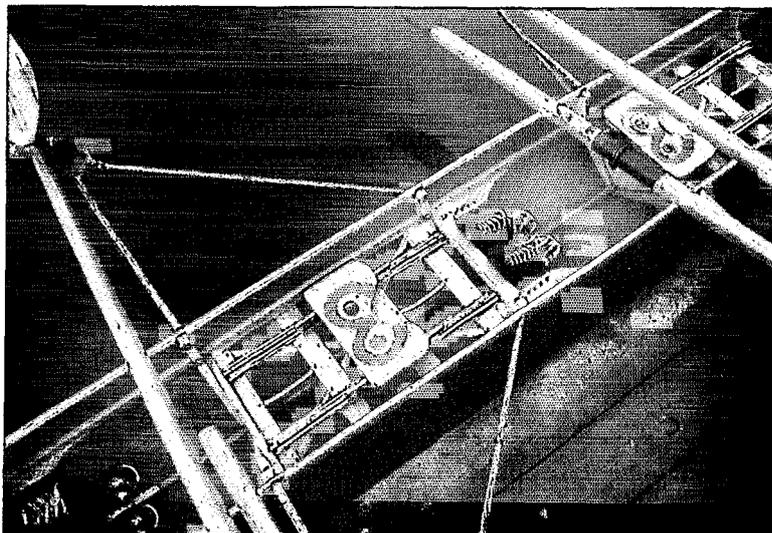
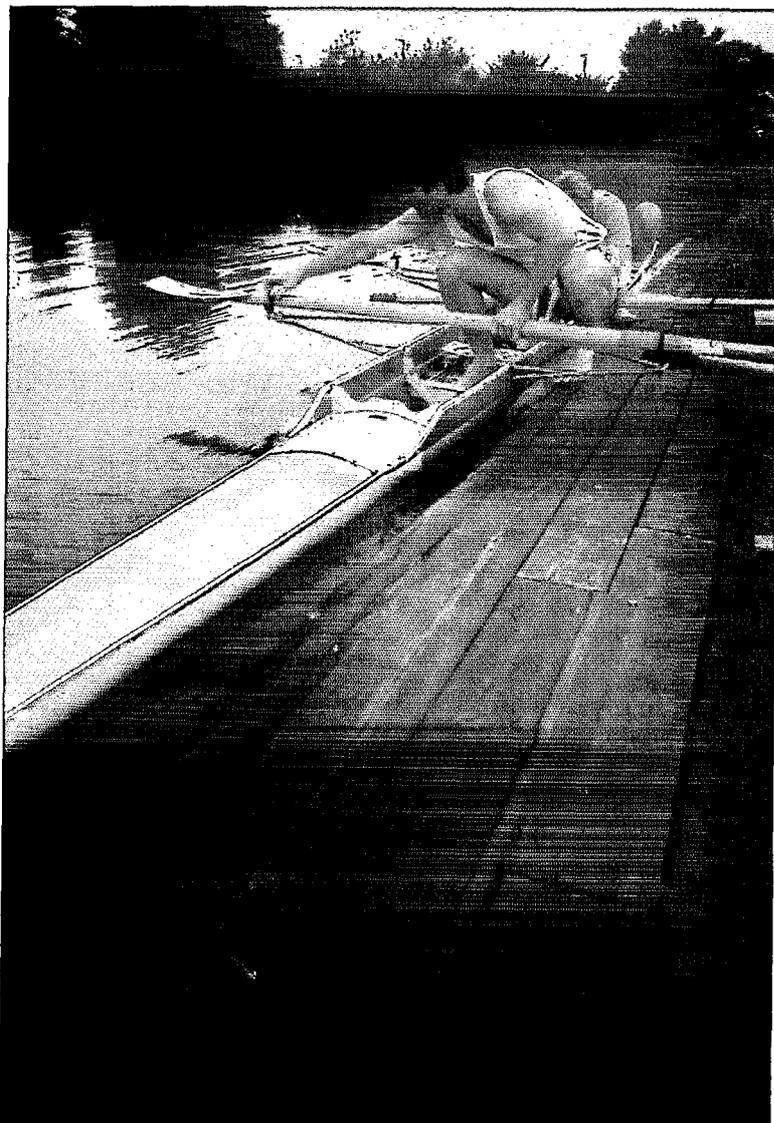
*The princely sport of rowing attracts fiercely competitive athletes.*

by WALTER WASACZ ————— ◆

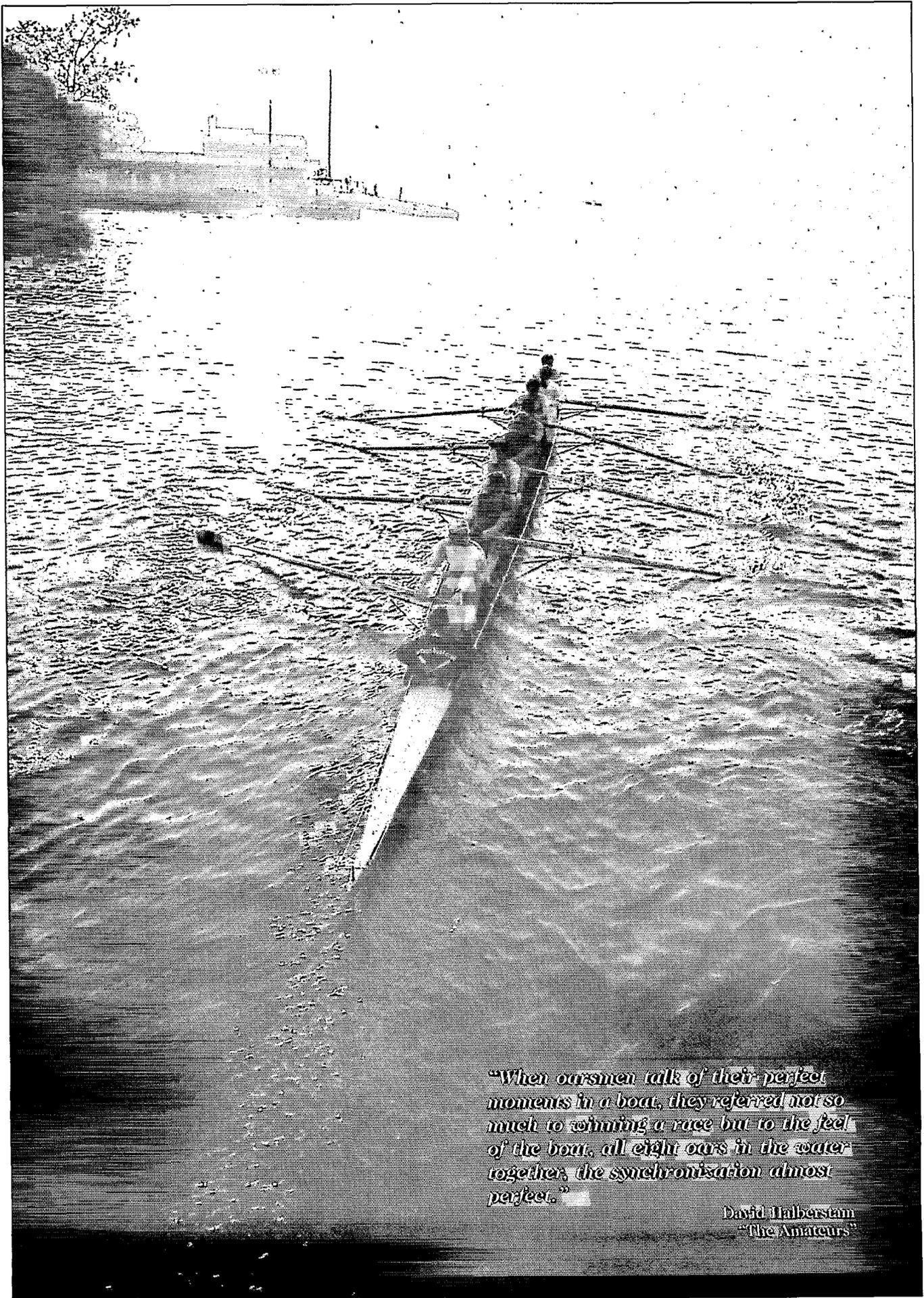
On the morning of a Saturday that is already beginning to get too hot, a cluster of teenage crew members of the Detroit Boat Club are lounging alongside its Olympic-sized pool on Belle Isle. They are all outfitted in T-shirts of royal blue, each emblazoned with a large, red "D" superimposed upon a white oar.

They are basking, both in sunshine and in victory. In the previous hour they had taken on teams from Toledo and Wyandotte in an exhibition race and had beaten them soundly. The crews are part of a Detroit tradition that stretches back to 1839, laying claim to being part of the longest continuous sports club of its kind in the world. They are committed participants in a sport that was established to exercise and test the resoluteness of the heirs to the crowns of Europe. For the moment, on this Saturday, they have been dubbed unofficial princes of the Detroit River. And this, needless to say, is an idea they rather like.

The oarsman earns his display of ego. He is a breed apart, with a training regimen unlike any other. Practice begins in early January, well before the Detroit River's ice begins to break. Running and weight training make up



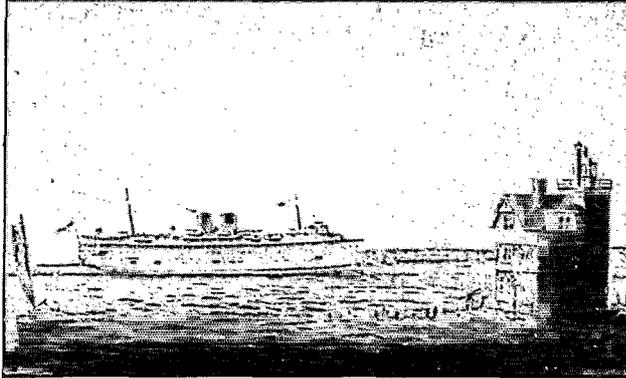
PHOTOS BY LORIEN STUDIO



*"When oarsmen talk of their perfect moments in a boat, they referred not so much to winning a race but to the feel of the boat, all eight oars in the water together; the synchronisation almost perfect."*

David Halberstam  
*"The Amateurs"*

“The South American At Mackinac”



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◇ WATER ◇

much of the first three months of practice, until the spring thaw in early April allows access to the water. From thereafter, the rowers will remain in the water until season's close in October (though some intrepid scullers, or single racers, may remain in until December, or the first freeze). Practice is held seven days a week in weather however inclement.

All three crews (each boat consists of eight oarsmen with coxswain) were high school students this season, with approximately sixteen seniors graduating in June. According to one of the boat club's two coaches, Chuck Kreger of Grosse Pointe Park (Richard Bell is the other), approximately ninety-eight percent of the rowers in the program reside in the Grosse Pointes.

Tom Goodrich, Grosse Pointe South class of '87, explains the routine this way: "We get up at 5 A.M., get down here at 5:30 for practice, then back home by 7:30 to get ready for school [which starts at 8:15 at South]. During the winter months we run three, maybe five miles in the morning, work out on the ergometer [rowing machine] and lift weights. We're on the river as soon as the ice breaks."

Jeff Barry, Grosse Pointe South class of '86 and a sophomore rower at Trinity College in Hartford, Connecticut, adds that "usually the bow four will drive down together in one car and the stern four in another. Crews should stick together as much as possible, because if one guy misses, then seven others got up at 5 for no reason. It has to be systematic," he says, "or it won't work."

And how does this schedule affect the rowers' study time and social lives?

"It doesn't, really," says Goodrich, "not like football, baseball or hockey, where you practice after school. Lots of guys have jobs after school, and I have no problem with keeping a social life," he laughs.

At the same time, Coaches Bell and Kreger are dispensing an after-race breakfast of bagels and orange juice to participants of all three clubs. They are gracious, affable and ready to talk to anyone about the success of the Detroit program. Frequently they are approached by coaches or bystanders from other clubs to talk about the race. Phone numbers are readily exchanged.

Richard Bell began rowing with the Detroit Boat Club in 1959, remained active through 1967 and began coaching in 1971 at the age of twenty-nine. A graduate of Wayne State University, he has taken Detroit Boat Club rowers to Italy, West Germany and The Netherlands for international competition. Rowers under his charge have competed annually in North American regattas, such as the U.S. National Rowing Championships and the fabled Royal Canadian Henley. Two of his rowers qualified in a straight pair (two oarsmen without coxswain) for the 1980 Olympic games in Moscow but did not compete because of the U.S. boycott of the summer games.

Bell says there is a renaissance in rowing evident in the United States. "Industry and pollution chased programs out of cities like Toledo, St. Louis, Baltimore and New York," he says. "We're now seeing a resurgence of crews racing out of these cities."

Chuck Kreger is twenty-seven years old and has been a member of the Detroit Boat Club for ten years, the last three as a coach. He is also a graduate of Wayne State and a product of their rowing program (now inactive). He likes to mention the fact—without boasting about it—that as a

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rower, in eights, quads, doubles or singles competition, he never lost a race.

He became a coach in the spring of 1985 quite by accident. "I was rowing in a single with the club," he recalls, "and waiting for a seat that I'd ordered from Italy to arrive. Well, it took so long to get here that I was asked to coach, and I've been doing it ever since."

Kreger suggests that his crews may be the best-kept secret in Detroit, but in the East Coast rowing meccas of Boston and Philadelphia, the Detroit Boat Club's program is well-known.

"Whatever race we enter, we row to win," he says, "and that's earned a lot of respect for us. I don't think the kids even realize how good they are."

A quick tour of the boat club reveals plaques and trophies so numerous they appear to be stacked one on top of the other. Hundreds upon hundreds, upstairs and down, some so old the year and the location of the race can barely be deciphered: Royal Canadian Henley Regatta, 1909, 1925, 1926; Philadelphia, 1960; Worcester, 1954. Bell says that while rowing clubs in both Germany and Great Britain were begun at about the same time as Detroit's club, they were discontinued on occasion due to wars fought on domestic soil.

"The Twenties were probably the Detroit River's Golden Age," he says, "in both rowing as well as the power-boat phenomenon led by Gar Wood and Horace Dodge. This all paralleled; no doubt, the great boom in the auto industry going on at the same time."

Both Bell and Kreger are instructive and active, following the boats during practice runs, shouting directions and pointing out errors in technique as they ride side by side, imploring the coxswains to demand peak performance from their oarsmen.

At the same time, there is an easy and fraternal rapport that builds between coaches and crews, a genuine transfer of esoteric information from elders to youths. The impression thus created is of a line of knowledge passed through generations of rowers from 1839 to the present, and the staggering accumulation of lessons learned en route.

The purpose of the exhibition is to have fun, yet throughout the early preparation for the races there is a light current of tension that passes through coaches and crew. It's Kreger's responsibility to be everywhere at once—getting all the rowers in proper sequence (the J.V. lightweights will run first, then the high school and open club eights, respectively), making certain the crews' concentration is intact, and flagging the boats at the finish line. Bell, in the meantime, is out on the water in his boat, preparing to start the races. When they are inexplicably delayed for nearly one hour, Kreger comments, "What else is new? These [rowing races] never start on time."

From the crews themselves comes nervous chatter, with seldom a word spoken about the races at hand. Though the concentration here appears fleeting, when talk finally centers on the races, the boys grow confident, somewhat cocky. "Let's go, guys," one says. "We will," another answers. "We've got 'em."

Once the races begin—before a small but enthusiastic crowd of family members, boat club habitués, and visitors from the out-of-town club—the question of who will "get" whom is quickly settled. Each of the three Detroit crews

manages a steady, if unspectacular, start. Patiently and powerfully, with relentless and consistent stroking, each makes a charge through the opposing field so suddenly, so dramatically, as to resemble a great miler overtaking the pack on his way to the finish line.

Watching the J.V. eights, Jeff Barry (who raced with the open club eights) remarks in awe, "They beat the boat from Toledo by probably one minute—and that is *huge*. Good races are probably separated by one to five seconds, usually."



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The rowing crews of the Detroit Boat Club are part of a tradition stretching back to 1839, making them members of the longest continuous sports club of its kind in the world.

The J.V. boat is made up of mostly sophomores and juniors, and Barry predicts they will be championship contenders in the U.S. Nationals during the next three years.

"These guys aren't hard to direct," says the J.V. boat's coxswain, Tom Caulfield, Grosse Pointe South class of '89. "I just have to make sure they're not wandering or talking. I'm like a miniature coach out there—a motivator."

Asked his greatest asset, Caulfield answers, "Charisma," with only a half-straight face.

All around, the victorious Detroit crews are talking, laughing and eating. (The appetite of oarsmen is said to be legendary. To a rower, food is fuel, and during a race they burn plenty.) Most have circled themselves around an interested visitor, and talk begins to focus on rowing, education, themselves.

Andy Kozak, a 1987 graduate of Grosse Pointe South, explains that he is headed to the University of Charleston (West Virginia) on a rowing scholarship. His academic and career interest? Sports medicine.

Godfried Vangeest, an exchange student from The Netherlands who spent his senior year at South, says that he participated in rowing for the camaraderie and the fun. He will be going back home for his university education.

Jack McSorley, a sophomore at South and coxswain of today's open club eight, says the key to his success is that he is fearless.

"Rowers tend to be ambitious, aggressive people," says Barry. "The mental discipline in rowing helps them in other parts of their lives."

Indeed, in David Halberstam's *The Amateurs*, a lovingly rendered account of the world of rowers in their many and varied dimensions, the author tells of an oarsman so driven to compete that, when time came to apply to graduate programs, he was tempted to seek admission at schools of business, law and medicine, simply to test himself against the other applicants. (He eventually applied only to schools of business and law.)

Within the Detroit Boat Club's youth rowing program, a glimpse of a similar willfulness can be detected. Yet with all the considerable poise and grace on display here, it can be difficult to recognize the crews as the fifteen-, sixteen-, seventeen-, and eighteen-year-olds they are. It is revealed in small ways. One boy walks around the pool with leather shoes torn clear across the front, all of his toes dangling dangerously as he walks, unconcerned. Some of the rowers are diving into the pool in their clothes (others are throwing their teammates in), despite a club guard's remonstrations. They tease each other and behave like, well, teenagers.

They break up. Tonight, a party; in two weeks, the U.S. National Rowing Championships in Indianapolis. In August, the Royal Canadian Henley in St. Catherine's, Ontario; in September, back to high school or college. And for many, forever, the water. ◇

*Walter Wasacz, a counsellor at a metropolitan Detroit hospital, has written for magazines in Detroit, New York and London.*

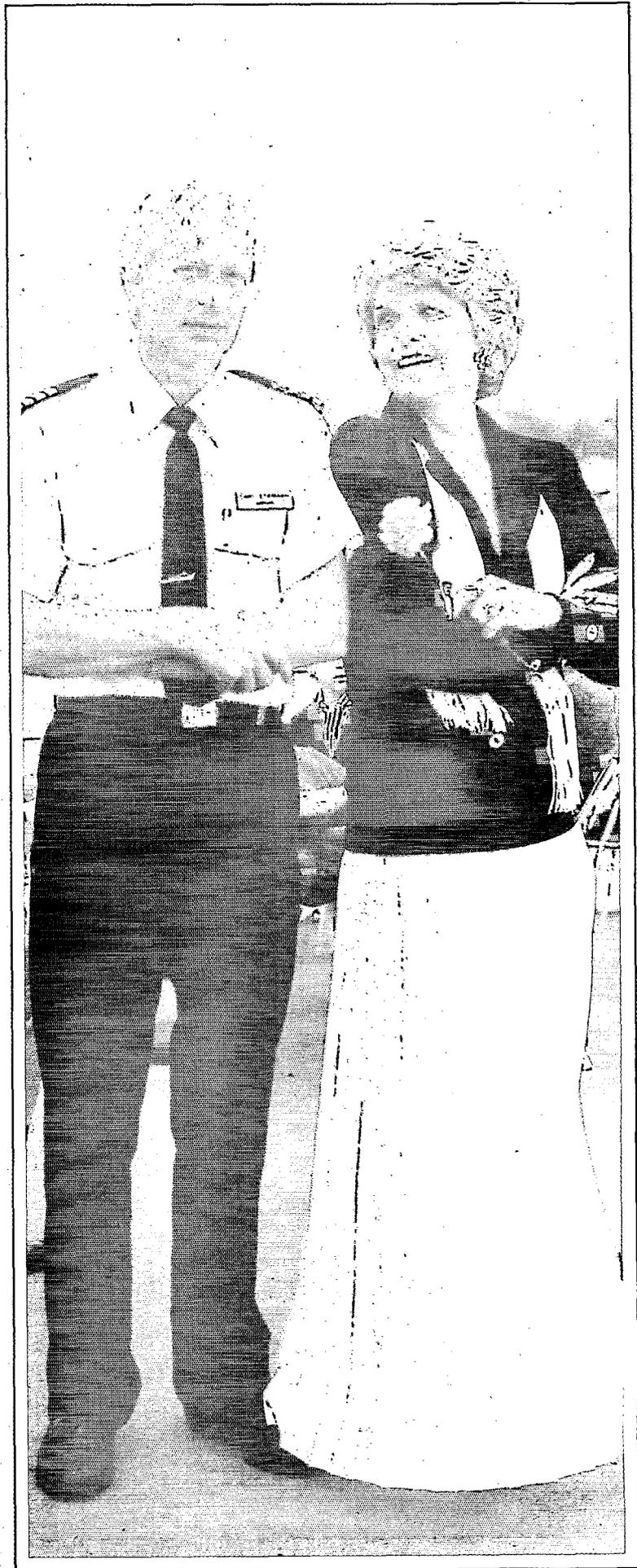
# Style

by DEBORAH DIREZZE — ♦

A cruise aboard the Star of Detroit has all the perfect components to showcase summer evening fashions—fresh air, live music, fine food, and a handsome crew! For those of us who live through the warmer months in shorts and tees best suited for the backyard, dressing up for a romantic evening away from home is a welcome change of pace. Our selection of apparel ranges from classic children's wear to more sophisticated choices for ladies and gentlemen.

Most of our models for this foray into summer style have been Pointe residents for many years; some are newer to the community. They are all gracious, good-humoured, and fun-loving. We offer our warmest thanks to Mr. and Mrs. Shepherd E. Norton, Ms. Judy Simonds, Ms. Barbara Denler, Mr. Alexander Rockwell, Mr. and Mrs. Peter Cline, and the Clines' children, Peter II and Adriane. We also extend our appreciation to the captain and crew of the Star of Detroit for their cheerful assistance in producing "A Midsummer Night's Cruise."

The ship's captain and Judy Simonds share a moment on deck. Judy wears a two-piece dress by designer Leamond Dean, available at Maria Dinon. The pleated white silk skirt catches every breeze. The matching black knit cardigan has rhinestone buttons and a fringed silk scarf to ascot, bow, or drape. Coral carnations courtesy of Conner Park Florist.



# Style

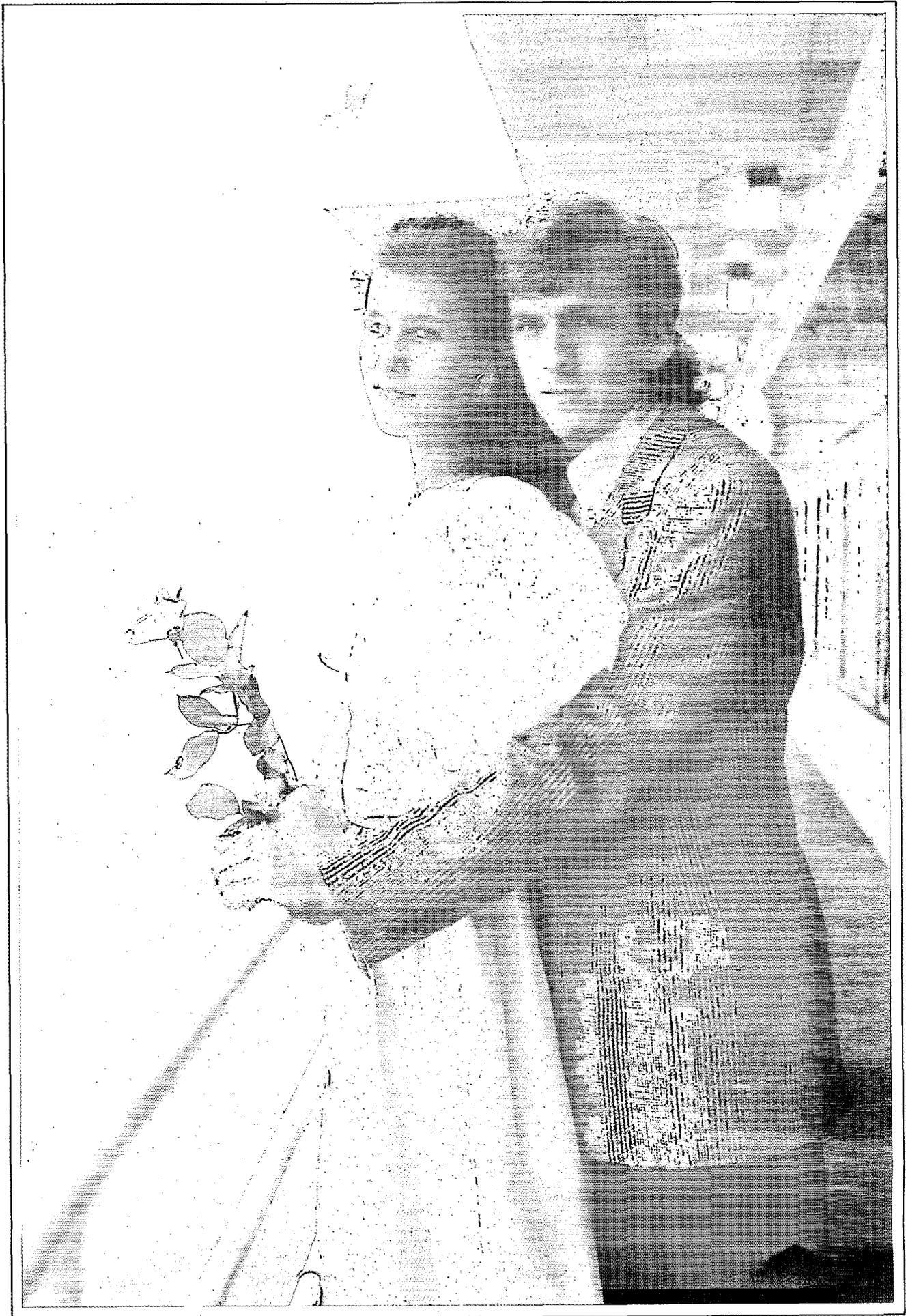
Above, right:  
Adriane and Peter share a  
close moment.



Below, right:  
Shep and Barbara Norton  
model handsome suits from  
E.J. Hickey's. Shep wears a  
perfectly tailored, charcoal  
grey Oxford suit with light  
blue and grey skip-stripes. Of  
one-hundred-percent import-  
ed wool in a transitional  
weight, this suit is an invest-  
ment in year-round dressing.  
Perfect accompaniments are a  
Robert Talbott silk tie and  
custom-made shirt. Barbara's  
classic black suit is of wool  
doeskin, from the Hickey  
Ladies Shop.

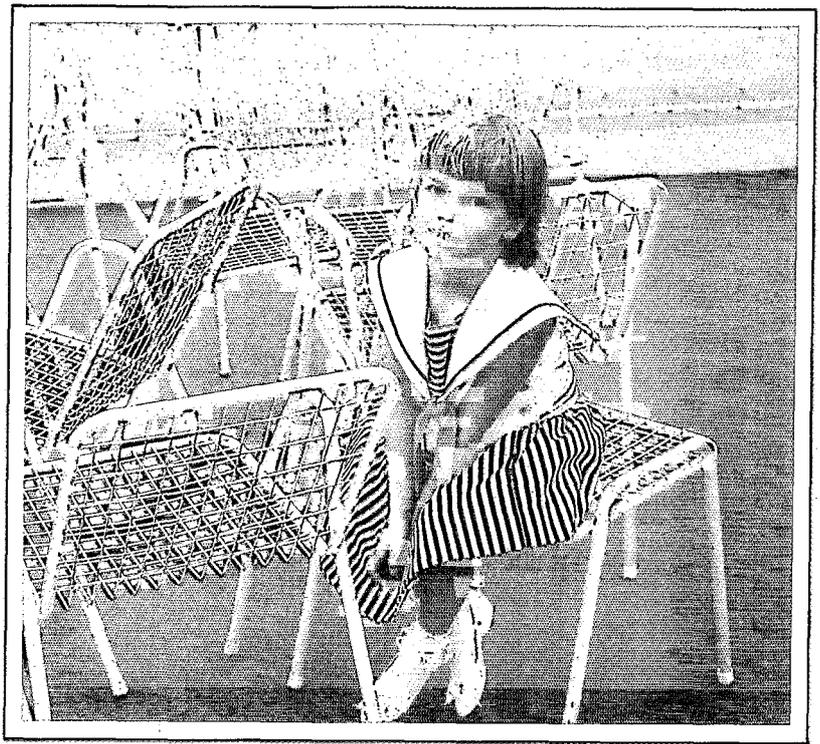
Opposite Page:  
Barbara Denler and Alexander  
Rockwell watch the Wind-  
sor shore float by. Barbara's  
party dress, by Oscar de la  
Renta, features a sheer tucked  
bodice and flattering pouf  
sleeves; a sashed waist tops  
the taffeta skirt. Alexander  
sports a Christian Dior blazer  
of colour-flecked brown silk  
over a pinpoint oxford shirt.  
Brown trousers and a Robert  
Talbott silk tie complete the  
ensemble. All from Jacobson's.





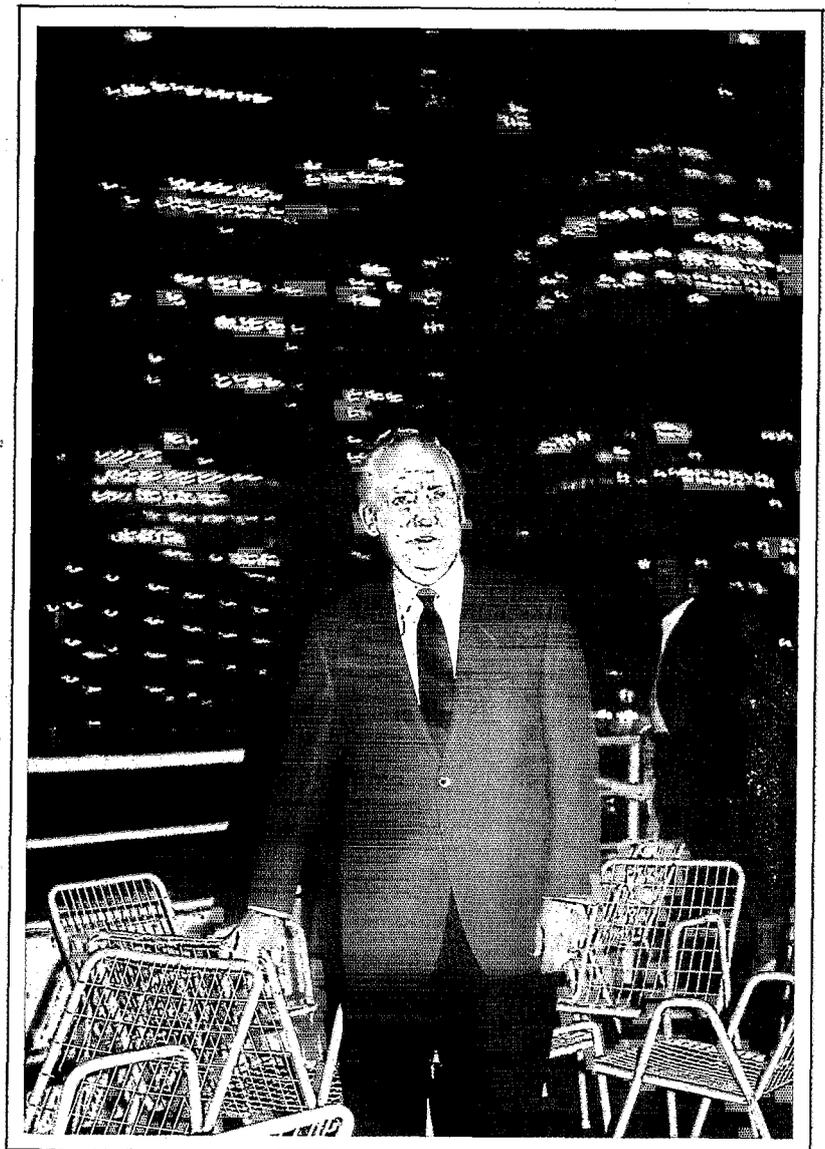
# Style

Above, right:  
Adriane Cline is especially ladylike in her black-and-white striped sailor dress from Jacobson's. The traditional style has a bright red tie and a full skirt, perfect for active little girls.

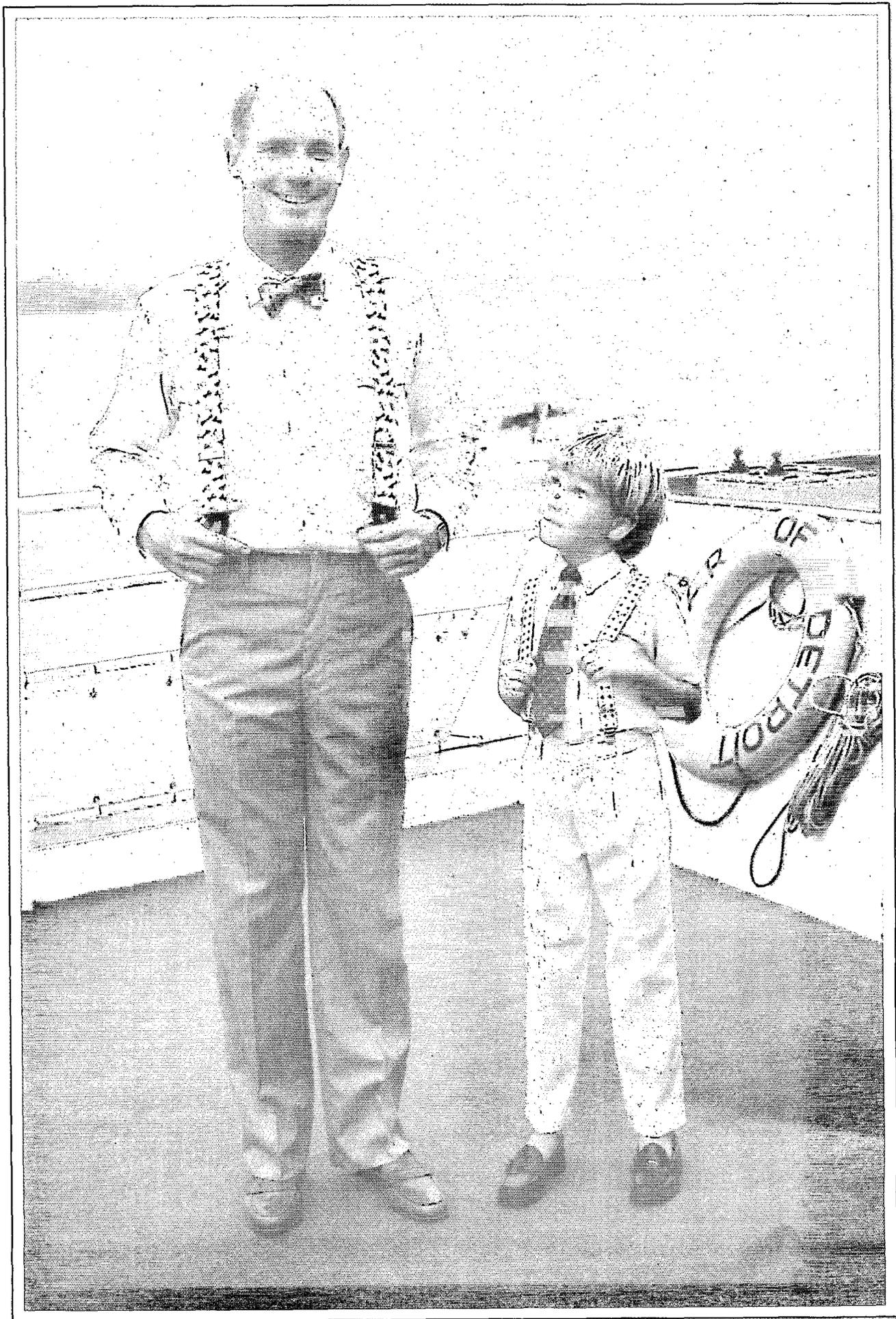


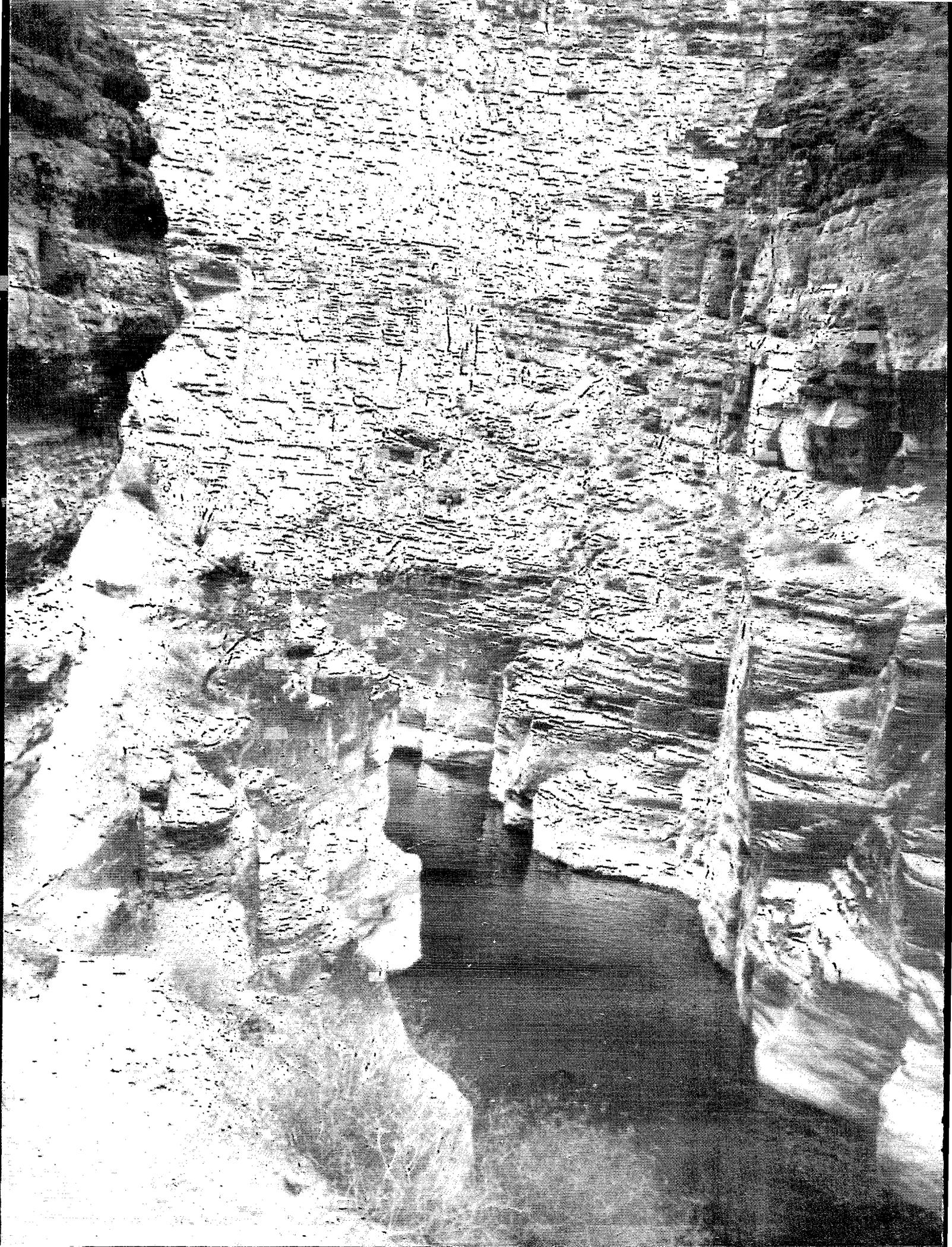
Below, right:  
Shep Norton, in attire from E.J. Hickey's, enjoys the night skyline as the *Star of Detroit* docks. His burgundy hopsack Oxford sport jacket is complemented by dark royal slacks; both pieces are of transitional weight, one-hundred-percent wool. From Hickey's custom shirt department is a classic button-down oxford with finely detailed French cuffs.

Opposite page:  
Bracing themselves for a special evening, Peter and his father choose colourful suspenders and ties, both from Jacobson's.



photos by JEAN LANNEN





# Colorado Express

*White water adventurers  
experience the Grand Canyon  
from the bottom up.*

**E**normous sheer cliffs tower towards a cobalt blue sky, like giant sentinels arrayed in a spectrum of colours. Crystal-pure waterfalls pour out of the sky into the river hundreds of feet below, painting rainbows in the mist. At river level, boulders the size of a house strain to hold the water in check but succeed only in creating boiling, frothing rapids. At certain points along the riverbed, the water has carved caves so immense that whole armies can do battle in them.

Suddenly, the serenity is shattered by a frightening rumble in the distance, like a freight train thundering across a wooden trestle straight towards you. It's the roar of a monstrous rapids pulling you and your tiny raft inextric-

ably into its clutches. Finally, the sound is deafening; you cannot escape. Your heartbeat quickens; you gulp in one, last, big breath of air and tighten your grip on the hand lines; you're "going for the gusto!"

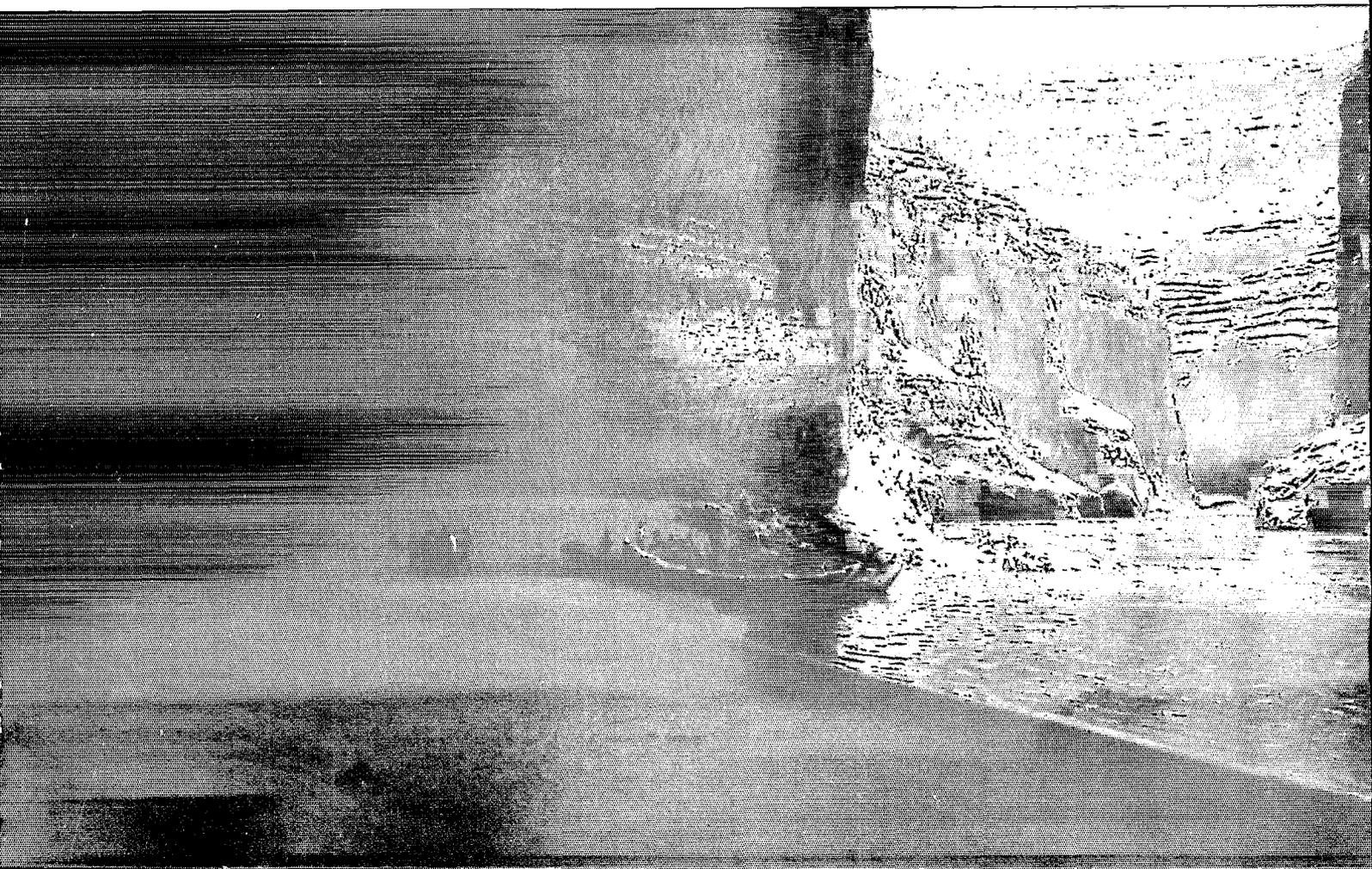
This is the Grand Canyon, the Colorado River, and white water rafting. In a week on the river, you negotiate a thousand twists and turns, each with its own breathtaking scenery. It is impossible to overstate the grandness and majesty of this beautiful place. It is an art form on an awesome scale.

To see it firsthand you must be willing to pay a price in aching muscles and a few bumps and bruises. You will be exposed to sweltering heat and bone-chilling cold. The

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*Photos and text by ERNST W. STEUDLE*

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creature comforts of home don't exist here, and there is little room for Victorian modesty or vanity. But the rewards keep rushing at you as fast as the current of this mighty river. Excitement and serenity accompany you every inch of the way as you see for the first time the secrets and wonders of this fabulous place.

Deciding just where you want to go to try a rafting trip can be a difficult decision, since many fine trips are available around the country. As good fortune would have it, I was invited to join a group who had made the Grand Canyon trip before, found it fascinating and decided to repeat the adventure. Their experience proved to be a boon, especially in deciding what and what not to take along. You are your own pack mule on these trips, so it is best to keep personal gear to a minimum.

This trip was chartered with "Western River Expeditions," whose home offices are in Salt Lake City, Utah. They are one of the licensed river raft operators permitted to take visitors into the canyon; unquestionably, they know their business. The cost of approximately \$1,100 per person includes seven days and six nights of rafting adventure, with all food, equipment and guide service. The price also includes a helicopter lift out of the canyon at the end of the trip and a flight back to either Page, Arizona, or Las Vegas, Nevada.

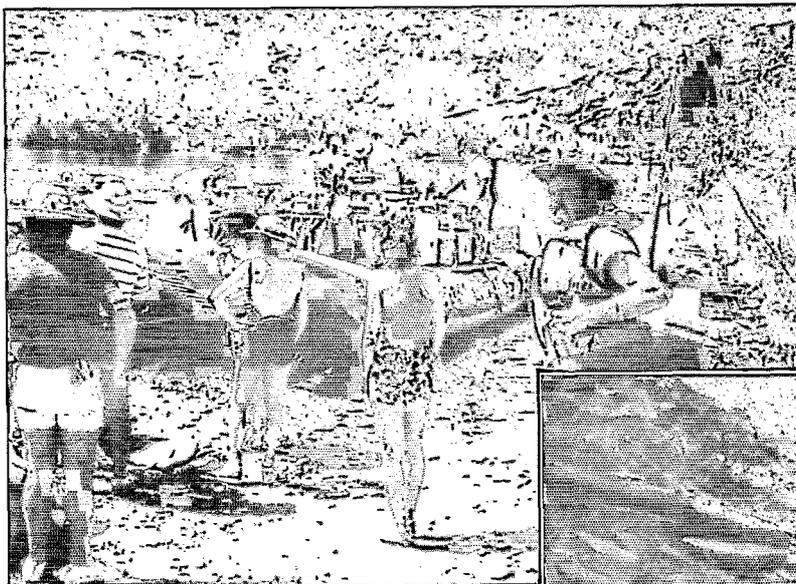
The collecting point for all parties is the Holiday Inn in Page, Arizona. Page is a sleepy little desert town that sits in the middle of nowhere, about an hour's flight by small plane from Las Vegas. The short, low-altitude flight provides a panoramic view of the desert and a first look into the awesome crevasse of the Grand Canyon.

Thirty-six fellow travellers assembled at the Holiday Inn, with most of us arriving one day early, as recommended. We came from all walks of life, men and women, ranging in age from mid-twenties to mid-sixties. Our numbers filled two rafts, which was part of the plan.

Having two rafts on the river within a short distance of each other provides an additional measure of safety as well as a double crew for setting up and operating the campsites. Since our schedule called for a 7 A.M. bus pickup to take us to the river, and since night life in Page only means that snakes and lizards are out, the decision to retire early was easy.

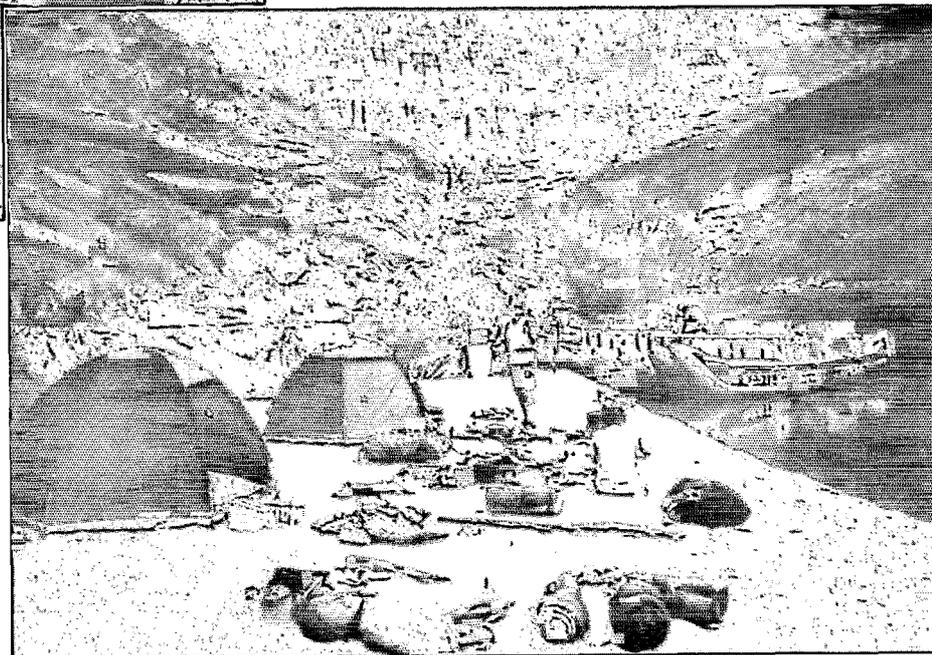
The busses arrived on schedule, and, yawning and stretching, we loaded our gear for the two-hour, downhill trip to the river. We threaded our way through the desert, running parallel to and about a mile away from the cliff edge of the canyon. As the grade began to increase dramatically, the wall of stone at the edge of the road began to grow into a mountain. All signs of the sandy, tumbleweed desert began to disappear, replaced now by solid rock formations piled atop one another. The last few miles were driven slowly in low gear, and the sight of the river as we bottomed out at Lees Ferry brought a cheer from all of us. This was our first contact with the legendary Colorado, to which we had committed ourselves for the next seven days, and we were all anxious to meet her.

The river at this point is fairly wide and deceptively quiet. The rafts floated peacefully near shore. Each was comprised of five cigar-shaped rubber tubes, lashed together and bridged in the middle with a steel-and-plywood platform that provided a firm mounting surface for a variety of large storage containers. Each of the tubes was approxi-



Left: The group awaits assignment to one of two rafts on the first day of the trip.

Below: Campsites are chosen early to ensure a choice location; tents are pitched by the crew, who also prepare the meals.



mately three-and-one-half feet in diameter and twenty-five feet long, with two being five feet longer to accommodate the thirty-horsepower outboard motor mounted on the stern.

Each raft employed a master guide and an assistant, with one of the masters being the expedition leader. Besides having overall responsibility for the safety and welfare of the passengers, he would decide which tactical approach would be taken to run each of the major rapids. They were clean-cut, intelligent, young men in their mid-twenties, who loved their work, enjoyed nature, were always cheerful, and gave one hundred ten percent of themselves to make the trip safe and enjoyable.

After the initial greeting from the expedition leader, we divided into two groups and loaded our personal gear onto one of the two rafts. For the duration of the trip, our groups would remain separate rafting teams, coming together only for shore time or an emergency. Our attention was directed towards a pile of bulky, orange life jackets; we were told to select one, put it on, and not take it off again unless instructed to do so. The jackets were durable, heavily used, and possessed of an ever-present locker room odour which could be detected three feet away. This accomplished, we climbed aboard and cast off for our orientation briefing, delivered in the middle of the river (a point of no return).

"This beautiful canyon and river are yours to enjoy," we were told; "bring nothing into it that you don't take out when you leave. Do not destroy or change anything that you find, harm no animal or insect that lives here, and leave all campsites absolutely litter-free and natural.

"Life jackets must be worn at all times when rafting, and no one is to wander off alone or out of sight of the river when on land.

"The water temperature is only 42 degrees Fahrenheit, but the air temperature sometimes reaches 135 degrees, making heat stroke and dehydration a real threat. Salt tablets and water dousing are necessary precautions.

"When underway, the command 'rapids running position' signals serious rapids just ahead. All passengers must then seat themselves in the approved safety positions, listen for last-minute instructions, and fasten a two-handed grip on the safety lines.

"The crew sets up the campsites, prepares the food and washes and maintains the cooking equipment. However, each person is responsible for keeping his or her own mess gear clean. Breakfast is prepared at 6:30 A.M., lunch close to noon, and dinner around 7 P.M. There is usually enough for second helpings, but no special cooking is done for latecomers. The river water is safe for drinking.

"Everyone is assigned a sleeping bag, a mattress roll, eating utensils, including a drinking cup, and an empty fifty-calibre ammunition box in which to store personal items. The box is secured on the raft in such a way as to be accessible when underway, permitting access to sunscreen, pills, etc., when necessary.

"Camp is broken every morning at 7 A.M., in order to be on the water by 7:15. There are one-hundred-ninety miles of river to cover, in addition to a number of side hiking trips, and, since other rafting teams are also in the canyon, it is necessary to stop fairly early every afternoon to ensure use of one of the better overnight campsites.

"A toilet, consisting of a toilet seat on a box, housing a plastic bag, is set up at every overnight campsite and

remains up until fifteen minutes before departing camp the following morning. The plastic bag and its contents are taken aboard the raft and stored for transport out of the canyon; nothing is left behind.

"The toilet is set up a few hundred feet downwind of camp, if possible behind some rocks or brush. A stick or branch is stuck in the ground fifty feet in front of the toilet and carries a roll of toilet paper to signal that the toilet is unoccupied; if the

roll is missing, someone is there ahead of you. A simple but effective solution to privacy.

"That's about all I'm going to tell you right now," said our leader; "but, before we start moving out, I want all of the people who are here for the first time to check that they are wearing their life jackets properly; then I want them to jump into the river. I want you to find out how cold the water is; and, more importantly, I want you to find out how to climb back on the raft

if you should fall in."

Amidst a round of cheers and applause that makes heroes out of cowards, in I went. Never have I had a temperature shock like that in all my life! Going from 120 degrees to 42 in one splash makes you swim like you never knew you could. The raft has a safety line along its entire side, so once you reach this, you can hang on with one hand and get a foot on the line as well. Then, with some effort, you crawl back onto the raft where, dripping and shivering, you are now pronounced an official "river rat."

"Is everyone back on board?" our guide asked jokingly; "then let's get started." With this he revved up the outboard motor, and we headed downstream. Although the river current provides the basic momentum, the outboard motor is used to steer the raft and is kept running at all times. At first glance the motor appears to be far too small for the job; however, under the skillful control of our guides, it proved adequate. Spare outboard parts, including propellers and shear pins, were carried on board, but in spite of all the rocks and boulders in our path, we did not hit a single one.

The river current carried the raft along at a very pleasant speed, allowing us to enjoy the scenery as we floated by. Our guides called attention to points of special interest and elaborated if we had questions. The silver grey rubber surface of the raft becomes very hot, and we soon learned not to sit down on a dry spot before dousing it with a pail of cold water. The storage compartments on the raft also served as seats and provided a higher vantage point than sitting on the bare tubes at the front of the raft. Tube sitting was usually reserved for riding through major rapids and was considered the most exciting place to be. As the trip continued, we all rotated through each of the seating positions, giving everyone a chance to experience the "big thrill."

The serene, quiet, gliding motion we experienced at the beginning of the trip did not last long. Within a few minutes, we could hear the distant sound of our first major rapids. Our leader instructed us to pick a crew to ride the tubes; then everyone was to get into the "rapids running position." I was one of those elected to go forward; with mixed feelings I put on my leather gloves and took my position as

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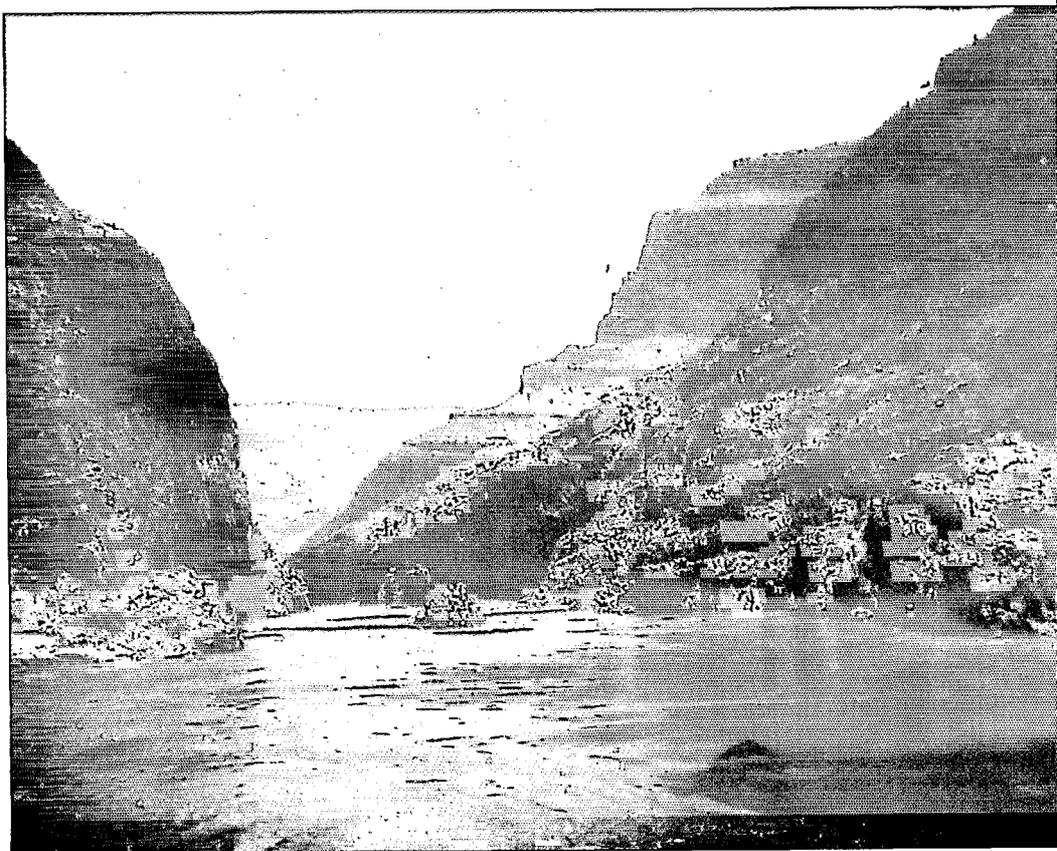
N A W R O T

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The Colorado River's tranquil beauty is deceptive. Stretches of quiet water suddenly give way to turbulent rapids that threaten to toss rafters overboard. Safety lines and hand grips help secure passengers through the treacherous waters.



a lead person on one of the riding tubes. Only the middle three tubes are used for riding, and they are equipped with safety lines on either side. We sat close together, two deep on each tube, straddling the tubes with our legs out in front. We gripped the safety lines by extending one arm forwards and one backwards, each hand holding onto a line. This procedure gave some protection against a shift forwards or backwards as well as to the side. Persons on the storage compartments also had hand grips on either side and used both hands and feet to secure themselves.

We began moving faster and faster as the sound grew louder. Rounding the next bend, I was awestruck by the scene in front of me. An enormous cauldron of wildly churning white water was exploding just a few feet ahead. Accompanied by a deafening roar, huge rapids sucked us helplessly into the froth and, with a tremendous heave, the front of the raft pitched up almost vertically. Suddenly my wide-open eyes could see nothing but sky. Almost immediately the raft shifted position and, like a cork bouncing in a stormy sea, our nose slammed back down into the white water, diving for the bottom. A few more jolts and lurches, and we were out of it. The whole experience probably lasted fifteen seconds, but it will be remembered for a lifetime. Serenity returned as quickly as it had vanished, and amidst cheers and laughter we congratulated ourselves on our accomplishment.

As we continued along our way, we were treated to the sight of big

horn sheep and mule deer having breakfast at the river bank. This is a sight reserved only for the early morning hours, because the intense heat of the day drives all of the animals to



find shelter. The fabulous rock formations in the canyon are creations of many earthquakes and submerged plate shifts in the earth. Explanations by our guides helped us to understand what must have taken place in this region millions of years ago, adding to our enjoyment.

Lunch stops were always welcome breaks. Besides an excellent cold meal, they gave us a chance to stretch our legs and sometimes take a guided hike to a point of interest a few miles away. These hikes sometimes necessitated swimming and climbing to reach beautiful, hidden sanctuaries, but the effort was well worth it. Sparkling waterfalls, rivers of robin's egg blue, mammoth caves, and the sites of ancient Indian tribes were some of the rewards of these excursions.

The overnight campsites were

friendly affairs, and good-natured communication among all parties was the rule. Upon landing you picked a spot on the beach, rolled out your mattress and sleeping bag, called it home, and got down to the serious business of waiting for dinner. We were treated to wonderful, hot food at every breakfast and dinner, and the culinary skills of our guides amazed us all.

Mornings began with pancakes or eggs, bacon or sausage, fresh fruit, fruit juice, and coffee—lots of it. Dinners were always hearty affairs, with grilled steaks, fresh fish, or pork chops served with potatoes and vegetables. Ice cream was available as dessert until the third day, when we had to be content with such treats as strawberry shortcake. And wonder of wonders, sourdough bread was baked fresh for evening meals.

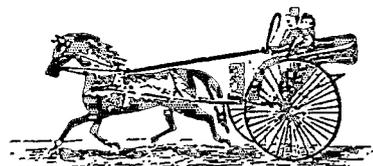
Because of the high sheer cliffs, there is no sunset in the canyon. Daylight leaves and pitch black night comes on with the snap of a celestial switch. The evening campfire is a welcome sight, bringing everyone together to reminisce about the events of the day. Later, as millions of stars begin to appear, you make your way to your sleeping bag and crawl in, exhausted. At peace with the world, you drift to sleep, happy you chose to come to this wonderful place. ◇

*Ernst Steudle makes waves and enjoys being on waves. He writes to presidents, major newspapers and magazines but seldom gets an answer.*

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# Faces of Poland



Worshippers crowd into the chapel of the Black Madonna, Poland's most sacred religious shrine.

*The Pope's  
homeland is rich  
in the warmth  
and spirit of  
his people.*

by IRIS SANDERSON JONES

Most of us know Poland only through what we see on television or what we read in newspapers and magazines. We know the politics of Poland, the economics of Poland, the unhappiness of Poland. If you actually visit Poland, however, and if you are lucky enough to go beyond a rainy day and the wet, grey blanket of bureaucracy, you will meet other, happier faces.

Sit on a bench in the great square at Cracow, the sun shining on the flower stalls, the historic Cloth Hall, and the men and women carrying briefcases or shopping bags across the square. Smell the flowers. Marvel at the wonderful, old, lined faces of the vendors. Watch the child chasing the pigeons which flutter up in winged clouds towards the rooftops of the historic buildings which surround the square.

**S**uddenly, out of the summer air, a bugle sounds. Abruptly, in the midst of a note, the music stops, as if someone had yanked the bugle from the bugler's mouth. A short time later it starts again, from the beginning . . . and stops abruptly, mid-note.

Zeroing in on the sound, you finally notice a glint of brass in a window of St. Mary's Church tower. The bugler plays from the tower every hour of every day in Cracow, pointing his bugle east, west, north, south. He is not a statistic. He cannot be described in the words of politics or economics, but his hourly appearance is part of the heart and soul of Poland.

His story begins in the Thirteenth Century, when a young bugler climbed the church tower to warn his fellow citizens of an impending Tartar invasion. He blew his bugle, alerting the town, but was shot in the throat by an enemy arrow before the song was done. His music was cut off instantly, mid-note; only silence followed.

When you see the other face of Poland, that which appears on the evening news, remember this: that the people of Cracow chose the legend of the young bugler to dominate their city day, and that the people of Poland hear that familiar bugler's song on the radio nationwide every day at noon, its sweet sound cut off abruptly, leaving only silence behind.

It is just a legend, of course. But somehow it fits with the potato farmers who laughed when we took their pictures, the family who invited us to share potatoes they baked in a fire beside the road, the folk dancers who whirled us around the campfire at Zakopane, the old women who knelt, prayed and cried in front of the Shrine of the Black Madonna in Czestochowa, and the miracle of the Old Town in Warsaw, reconstructed brick by brick after World War II.

The classic tour of Poland winds south from Warsaw through Czestochowa and Cracow to the mountain resort town of Zakopane on the border of Czechoslovakia, with side trips to Wadowice, where the Polish Pope was born, and to Auschwitz, where millions of people, most of them Jews, died in Nazi gas chambers during World War II.

You cannot visit Warsaw without being aware of World War II. Here, as the Soviet armies approached and the



war came close to its end, the German occupying forces literally blew up the city. They mined all the buildings that had stood for centuries, while the Soviets waited across the river, some say deliberately, until the city was destroyed, before they marched in.

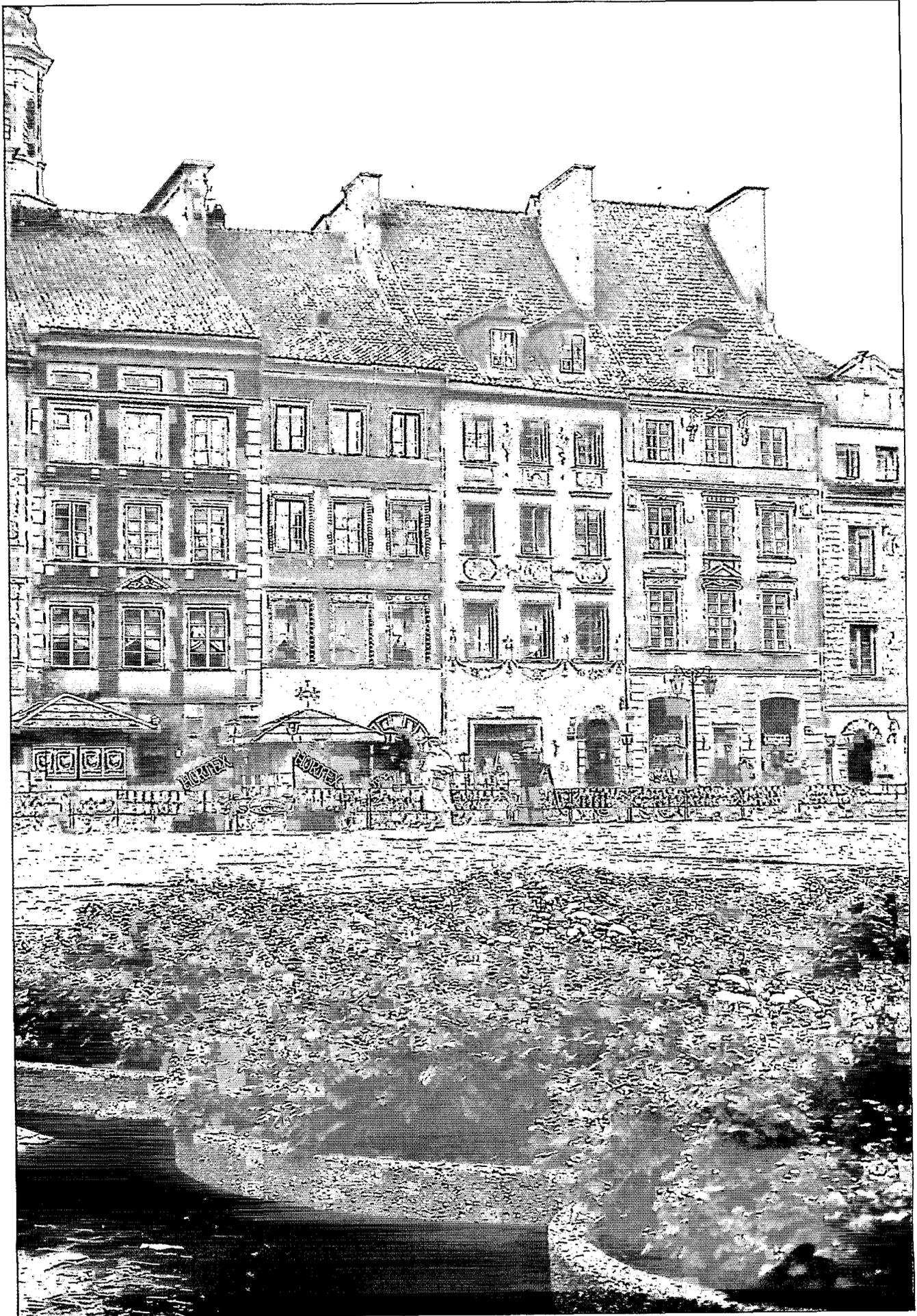
When the people of Warsaw returned on a cold January day, they found their city devastated. There were no remaining spires of brick, only stone rubble.

"I couldn't even tell where my old street corner had been, in a city where I lived all my life," a man told me.

Above: Passersby stroll through the streets of Warsaw's Old Town, the Royal Castle in the background.

Opposite: Warsaw's main market square was reconstructed after World War II with buildings that look as they did centuries ago.

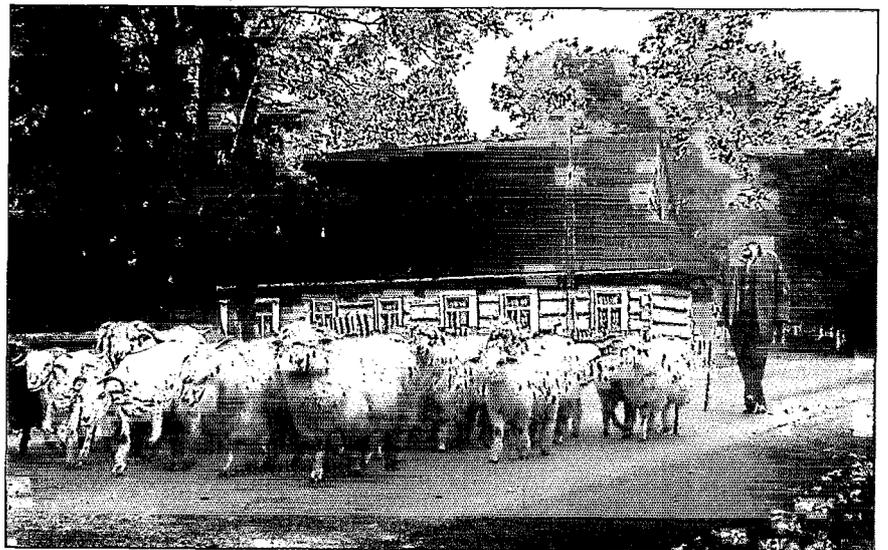
Photos by MICKY JONES





Above: Zakopane is a popular little resort town tucked into mountains on the border of Czechoslovakia.

Right: Tyrolean-style log houses and flocks of sheep are part of Zakopane's timeless charm.



The miracle of Warsaw is not only that the city has been rebuilt in less than fifty years, but that the historic Old Town has been reconstructed from old drawings and paintings. An exhausted people could easily have rebuilt a city in glass and steel. Instead, they recreated all the foibles of centuries of human life, reconstructing buildings that lean over the street now as they did centuries ago, doorways slightly askew with "age."

Warsaw is a grey city, and not just because it's a communist city. After all, Hungary is a communist country, but

Budapest is full of neon lights and peopled streets, while Warsaw is darker and emptier at night. If you drive south out of the city, however, the faces of the rural people light up the countryside.

We found a farmer and his wife digging potatoes, a young man pulling a hand-held plough, a family pitching hay up into a loft amidst good-natured laughter, an old man driving sheep down a mountain road.

Our tour guide, a sophisticated young woman in city clothes and high-heeled shoes, teased us when we insisted



Straw, milk, and water are still transported by cart in Zakopane.

on slogging through a muddy field to photograph farmers.

"Don't just take these picturesque scenes," she laughed, "or your friends will think we have nothing but farms in Poland. Why don't you take the steel mills and the cities too?"

Photography was one of the ways we met the people of Poland—such as the man who left his plough in the middle of the field to meet us at the roadside. His mother followed, her face full of permanent sun-and-smile lines under snow-white hair and a scarf. We did not speak a common language, but we smiled, shook hands, and pointed at the sun to say, "Isn't it a nice day?"

It was always like that, people aged too soon by sun and hard work, but friendly and hospitable.

Those faces were the same ones upturned towards the Pope during his recent visit, the same people who walked from Warsaw to Czestochowa among 50,000 other pilgrims after Pope John Paul made his pilgrimage to the Shrine of the Black Madonna in 1980 and again in 1987.

Like those pilgrims, we climbed the hill to the ancient walled monastery of Jasna Gora. The painting of the Black Madonna, shrouded in mystery and legend, appeared in the monastery two years after it was founded by Hungarian monks in 1382. Worshippers believe that the wood on which the Madonna is painted was once a table belonging to the Holy Family, possibly made by Joseph himself. The painting has been attributed to the Apostle Luke.

It was an ordinary day, not a feast day, when we visited Jasna Gora. Women in ancient costumes and striding priests mixed with tourists from many lands. Worshippers knelt in front of the great stone altar in the main sanctuary.

It was only a few steps through a doorway into the Chapel of the Black Madonna, but the spiritual intensity increased one hundredfold. There, during Mass, we looked across a sea of heads bent in prayer between the altar and a golden wall of personal treasure left by individual hands:

lockets, rings, gold cups, antique jewelry.

Oil lamps hung above the rapt heads as the faithful said the rosary. Old women in babushkas knelt in the adjacent halls, up the stairs and out the doorway of the Chapel. A happy wedding party filled the main sanctuary. In the courtyard outside, a workman shoveled potatoes from a huge cart into the cellar. A bystander suggested that they might be making vodka with all those potatoes.

The potato farms of the plains gave way to the sheep herds of the mountains as we climbed the steep slopes of the Tatras to Zakopane, which means "buried." The description is apt, because this popular little resort town on the border of Czechoslovakia is literally tucked into a deep crease in the mountains.

Here, too, the faces passed in scenes not captured on a television screen. Carts moved back and forth against Tyrolean-style log houses with multi-peaked roofs, carts carrying straw, milk cans, tanks of water from nearby streams. Once in awhile, a car or truck beeped its way through a flock of sheep or squeezed past a cart. Always, the cart drivers laughed and waved.

At the end of the tour lays the square at Cracow. More than just a Polish city, Cracow is on the United Nations list of important world cultural heritage sites.

Sitting in the Rynek Glowny, the main market square, you can contemplate the Cloth Hall, a one-hundred-meter-long gallery of market stalls and shops, admire the flower stalls ablaze with the colours of summer, and listen for the hourly visit of the bugle boy.

None of these things is part of the evening news about Poland. And the evening news will never tell the whole truth until it tells the story of the bugler who sounds his ancient tune every hour on the hour for the people of Cracow, his note cut off abruptly in the middle of the melody. ◇

★ ★ ★ ★

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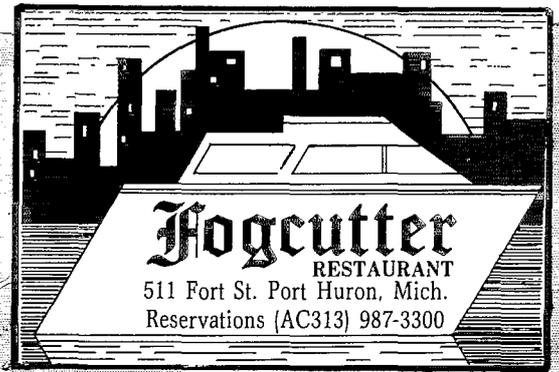
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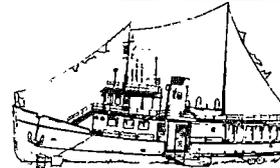
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## PRESERVATION

*continued from page 17*

leaks are noticeable, a major repair job may be required.

For homeowners who want a new slate roof where none existed, experienced slate roofers can check the structure to make sure the rafters and trusses are strong enough to hold the extra weight.

Homeowners should be wary of any roofer who uses roof cement indiscriminately to repair a slate roof. While it is acceptable to use cement around walls and pipes, random use of it in place of nails gives professional slate roofers nightmares. It traps water under the slate, causing deterioration.

Another mark of skilled tradesmen is that they lay the thickest and longest pieces of slate at the eaves, gradually diminishing size and thickness until they reach the ridges of the roof. They also never work on the same side of a roof with one another—each roofer mixes colours a bit differently, and it may be noticeable once the job is complete. Homeowners should be sure the roofer puts copper prongs above all the doorways. This doesn't keep the ice and snow from sliding off the roof, but at least it gives the person using the doorway fair warning.

Finally, consumers should never listen to anyone who advises them to replace their slate with shingles. "They (the advisors) probably don't know how to repair slate," Ed Brown says. He pauses, then shakes his head; "To casually scrap a \$40,000 heirloom is irresponsible." ♦

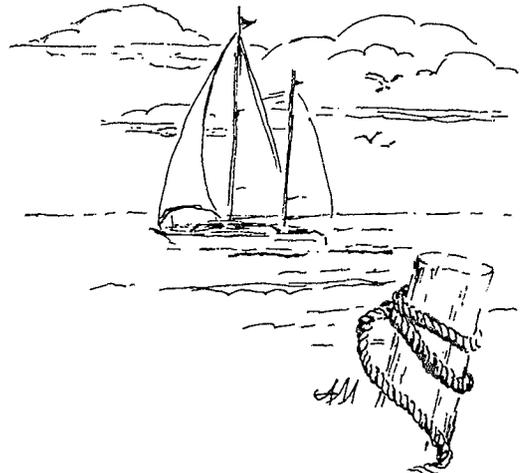
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*Nancy Solak is a freelance writer and editor based in Grosse Pointe. She is a regular contributor to HERITAGE.*

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*We wish to thank Mrs. R. T. Herdegen Sr. of Grosse Pointe Farms for allowing us to photograph her roof, which was installed in 1951 by Dave, Ray, and Chuck Pomaville. Thirty-six years later, it stands as a classic example of the beauty and durability of slate.*

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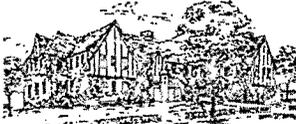
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This is the time of year when the last lazy days of summer meet the first days of autumn head-on. The realization that summer is slowly but surely slipping away makes time spent outdoors special now.

Heading the list of special events is the boisterous, good-natured fun of the Michigan Renaissance Festival, where knights and knaves, wenches and fools, saints and sinners recreate Elizabethan times with bawdy gusto. Leave your twentieth-century inhibitions at the gate, and join the outrageous cast of characters who happily succeed in making fools of themselves—and everyone else, too.

The Michigan State Fair is another colourful hubbub of activity, where prize-winning vegetables and championship livestock compete with sideshows, midway rides, and games of chance, where no one has a chance, but everyone tries anyway. There are more kinds of food here than you've ever dreamed of, and some you've never dreamed of, but that's all part of the fun—and the inevitable heartburn.

On the quieter side, the Grosse Pointe Artists Association holds its annual fall art show, and the American Association of University Women rewards booklovers with the best sale in town. You can tour Woodlawn and Elmwood Cemeteries with the Detroit Historical Society or take a last look at Baron Thyssen-Bornemisza's treasures at the Edsel and Eleanor Ford House before they leave on a nationwide tour.

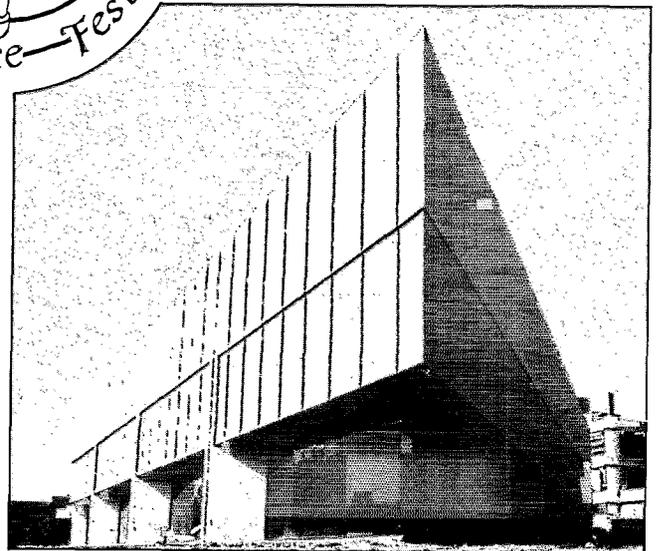
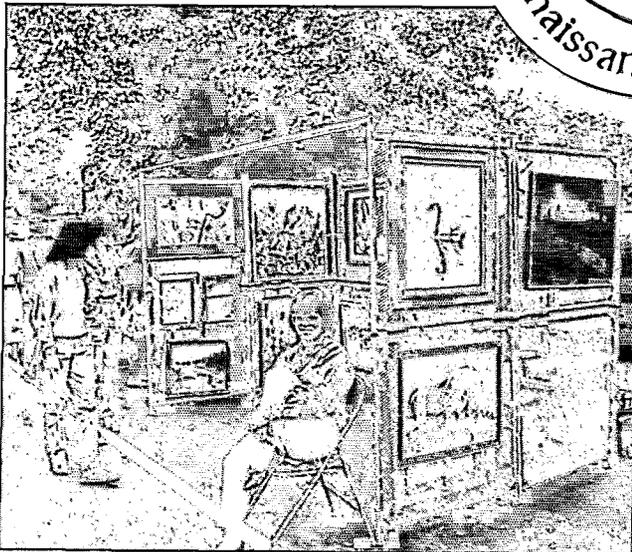
Make the most of the warm days left to you this year. When that first blast of cold air sends everyone indoors, don't say we didn't warn you.

The Grosse Pointe Artists Association holds its annual fall art show, September 12. Photo courtesy of the Grosse Pointe News.



Get thee to the Renaissance Festival, August 15-September 27.

The Museum of African American History is Detroit's newest museum.



**Ongoing**

Start the day off on the right foot with Cottage Hospital's **Ageless Walk Program**. The group meets informally every Tuesday and Thursday at 8:30 a.m. for a walk, some talk, and a healthy breakfast. The distance covered each day is determined by the capabilities of the participants. No reservations are required, and there is only a nominal charge for the optional high fibre and fruit breakfast which follows the walk. Call 881-1800 to request a physician's consent form, which is mandatory.

Old and new books are being collected by the Grosse Pointe Branch of the American Association of University Women (AAUW) for their twenty-fifth annual **Used Book Sale**, September 29-October 4, at Salem Memorial Church, 21230 Moross Road. Donations may be placed in barrels at Damman Hardware in the Village; Dodge Center on the Hill; Kroger on Marter Road; and Farmer Jack on Mack near Vernier and at I-94 and Harper. For pickup, call 886-4726 or 885-6220.

Enjoy a pleasant day learning more about our sister city across the river. **MacKenzie Hall's Cultural Community Center** hosts a variety of exhibits, events and

performances, including a nonprofit artist-run centre for contemporary arts. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. 2450 McDougall St., Windsor. (519) 255-6270.

The **Museum of African American History** is the newest addition to downtown Detroit's Cultural Center. The entrance to the museum features the "Portals of Sankofa," a specially-designed entranceway which uses African symbols to tell the story of the black experience in America. The museum's inaugural exhibit, "An Epic of Heroism: The Underground Railroad in Michigan, 1837-1870," explores life in Africa, the forced passage to the United States, famous revolts and escapes, and Michigan heroes and heroines of the Underground Railroad. 9:30 a.m.-5 p.m., Wednesday-Saturday; 1-5 p.m., Sunday. Admission free. 301 Frederick Douglass, Detroit. Call 833-9800 for more information.

The 109th season of the **University Musical Society** of the University of Michigan features the world's best symphony orchestras and conductors, recitals and chamber music, ballet, modern and ethnic dance, chorus and opera. Headliners include Leonard Bernstein and the Vienna Philharmonic, Andre Previn and the Royal

Philharmonic, the Leningrad State Symphony, pianists Andre Watts and Horacio Gutierrez, Vienna Choir Boys, New York City Opera National Company, and Belgrade State Folk Ensemble. Call 1-764-2538 for season ticket information.

**Through September 13**

The exhibit of **Gold and Silver Treasures From the Thyssen-Bornemisza Collection** continues at the Edsel and Eleanor Ford House. The gold and silver tableware, Renaissance jewelry, gold and silver snuff boxes, and works by Fabergé are only part of Baron Hans Heinrich Thyssen-Bornemisza's extensive private art collection, considered to be the finest in the world. Individual and group ticket reservations are required. \$4, adults; \$3, seniors; \$2, children. 1100 Lake Shore Road, G.P. Shores. Call 884-4222 or 884-3400 for more information.

**Through October 11**

More than 100 examples of folk art from the American Revolution through World War I record our nation's early development in **Young America: A Folk Art History**, a special exhibit at the Henry Ford Museum, Dearborn. 271-1976 or 271-1620.

**Through fall**

On the third Thursday of each month, join the **Walking Club** for nature walks and picnic lunches in the area's metropolitan parks. Departures at 9 a.m. from the Neighborhood Club, 17150 Waterloo, Grosse Pointe. Call 885-4600 for more information.

**August 1**

**Peter, Paul and Mary** perform in concert at Meadowbrook Music Festival's Baldwin Pavilion, Oakland University near Rochester. 8 p.m. Lawn seating only, \$12.50. Call 377-2010 for more information.

**August 2**

Jerzy Semkow conducts the **Detroit Symphony** in an all-Schumann concert with guest pianist Jorge Bolet. 8 p.m. \$9-\$17. Meadowbrook Music Festival, Baldwin Pavilion, Oakland University near Rochester. Call 377-2010 for more information.

**August 3**

The Grosse Pointe War Memorial Summer Music Festival takes on a country flavour with the energetic sounds of **Iowa Rose**. Grounds open at 6:30 p.m., concert at 8 p.m. Reserved seating, \$10, lawn admission, \$6.50; children under 12, half-price. Picnic suppers available for \$6.75 with three days advance reservations. 32 Lake Shore Road, G.P. Farms. 881-7511.

**August 5**

The P'Jazz series continues on the terrace of the Hotel Pontchartrain. **Norma Jean Bell** performs. Doors open at 5 p.m.; concert begins at 6:30 p.m. Reserved seating, \$12; general admission, \$9. Tickets can be purchased at the door the day of the concert at 5 p.m. Call 965-0200 for more information.

**August 6**

**Domino**, a group that blends rock and rhythm and blues, performs at the New Center Park and Music Theatre on the corner of Second and West Grand Boulevard. 5:30-8:30 p.m. Free admission. Call 872-0188 for concert information.

**August 6-9**

**Detroit Tigers vs. New York**. August 6-7, 7:35 p.m.; August 8 (Bargain Day), 3:20 p.m.; August 9, 1:35 p.m. \$4-\$10.50. Tiger Stadium, Detroit. Advance box office open 9 a.m.-6 p.m., seven days a week, corner of Michigan and Trumbull. Call 963-9944 to verify starting times; 963-7300 to charge tickets on credit cards.

**August 7**

**Paquito D'Rivera** performs in the Hotel Pontchartrain's P'Jazz series. Doors open at 5 p.m.; concert begins at 6:30 p.m. Reserved seating, \$13; general admission, \$10. Tickets can be purchased at the door the day of the concert at 5 p.m. Call 965-0200 for more information.

**August 7-9**

**Mexican Festival**, Hart Plaza, Detroit. Friday, 11:30 a.m.-12 midnight; Saturday, 12 noon-12 midnight; Sunday, 12 noon-11 p.m. Free admission. Call 224-1184 for more information.

The **Fergus Highland Games** bring a wee bit of Scotland to Ontario. Enjoy an evening of professional piping at St. Andrew's Presbyterian Church on August 7 at 7 p.m. The games begin on August 8 at 8 a.m. and include opening ceremonies and a colourful parade, stone throwing, Scottish hammer throwing, caber toss championships, and a tug-of-war. On August 9, attend the "Kirkin' O the Tartan" at St. Andrew's, then tour the town's historic homes. Call 519-843-5140 for more information.

**August 7 through September 12**

**My Sister Eileen** spotlights an assortment of zany characters on the stage of the Greenfield Village Theater. Fridays and Saturdays only. 8:30 p.m. \$6.50. Dinner theatre packages available. Call 271-1620 for more information.

**August 10**

The Grosse Pointe War Memorial's Summer Music Festival closes its 30th season with a concert by the **Grosse Pointe Symphony** and a fireworks finale. Grounds open at 6:30 p.m., concert at 8 p.m. Reserved seating, \$10; lawn admis-

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sion, \$6.50; children under 12, half-price. Picnic suppers reserved 3 days in advance, \$6.75. 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**August 12**

Students who have completed grades 6-8 and attend Grosse Pointe schools can spend a **Hot August Nite** at the Grosse Pointe War Memorial. Dance features J.R. Entertainment. 7:30-10:30 p.m. \$3.75 per ticket, advance sales only. 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

St. Clair Home Health Care offers **free blood pressure checks** at the Harper Woods Community Center. Nurses from St. Clair Home Health Care and Professional Medical Services and medical residents from St. John Hospital's Family Medical Center will administer the blood pressure checks. 19748 Harper, Harper Woods. Call 343-3738 for more information.

**August 13**

**Resources To Aid You** is the first of an eight-session education and support group program designed for families who care for older adults in their homes. Caretakers will learn about community and financial resources to assist in caring for older adults. 2-3:30 p.m. Admission free. Reservations required. Call 343-1571 for more information.

One of Detroit's most danceable rock ensembles, **Rh Factor**, entertains at the New Center Park and Music Theatre on the corner of Second and West Grand Boulevard. 5:30-8:30 p.m. Free admission. Call 872-0188 for concert information.

**Antique Cars and Flying Machines** are the highlights of a trip to the Gilmore Classic Car Club Museum and the Kalamazoo Aviation History Museum. Leave the Grosse Pointe War Memorial, 32 Lake Shore Road, at 8 a.m., return at 7 p.m. \$36 per person. Includes transportation, tour, picnic lunch. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**August 13 and 14**

**Interpretive Art: A Creative Workshop** offers adults an opportunity to explore the many facets of creativity—painting, movement-dance, storytelling, writing, sculpture, voice-music, relationships-sharing, silence-meditation. Patricia Dorsey, instructor. Wear comfortable clothing and bring anything with which you have an itch to work. 9:30 a.m.-3:30 p.m. \$36 for two sessions. Students should bring lunch. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. For more information, call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**August 13 through September 19**

The Detroit Center for the Performing Arts presents Peter DeAnda's **Ladies in Waiting**, an intense drama about four women in prison. Thursday, Friday, Saturday. 8:30 p.m. General admission, \$10; students and senior citizens, \$8. Group rates available. 8041 Harper at Van Dyke, 2 blocks north of I-94. Call 961-7925 or 925-7138 for more information.

**August 14**

Beat the heat with the cool sounds of Alexander Zonjic in the P'Jazz series on the terrace of the Hotel Pontchartrain. Doors open at 5 p.m.; concert begins at 6:30 p.m. Reserved seats, \$12; general admission, \$9. Tickets can be purchased at the door the day of the concert at 5 p.m. Call 965-0200 for more information.

**August 14-16**

**Polish Festival**, Hart Plaza, Detroit. Friday, 11:30 a.m.-12 midnight; Saturday, 12 noon-12 midnight; Sunday, 12 noon-11 p.m. Free admission. Call 224-1184 for more information.

**August 15**

Last call to make reservations for the Grosse Pointe War Memorial's trip to **Nashville**, Sept. 17-21. Enjoy gracious Southern hospitality, the Grand Ole Opry, Opryland Park and more. Stops in Louisville and Lexington are included. \$469 per person, double occupancy; \$155, single supplement. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m. for complete details.

**August 15-16**

**The Greenfield Village Motor Muster** makes the car-crazy years of the 1930s-1950s come alive with popular songs, dances, and foods of the period, as well as the automobiles that won America's heart. Regular admission to the Village includes this special event. Adults, \$8.50; seniors, \$7.50; children 5-12, \$4.25. Call 271-1620 for more information.

**August 15 through September 27**

Eat, drink, and be merry! The **Michigan Renaissance Festival** is back on weekends and Labor Day. 10 a.m.-7 p.m. Adults, \$8.75, children 5-12, \$3.50 at the gate; adults, \$7.50, children 5-12, \$2.50 in advance at Ticketworld, Photomat, and the festival office at 700 E. Maple, Birmingham 48011. Festival site is in Holly, one mile north of Mt. Holly on Dixie Highway. Call 645-9640 for more information.

**August 18-20**

**Detroit Tigers vs. Minnesota**. August 18-19, 7:35 p.m.; August 20, 1:35 p.m. \$4-\$10.50. Tiger Stadium, Detroit. Advance box office open 9 a.m.-6 p.m., seven days a week, corner of Michigan and Trumbull. Call 963-9944 to verify starting times; 963-7300 to charge tickets on credit cards.

## PLAN AHEAD

Fly to Los Angeles and spend two nights at the **Hotel Queen Mary**, one of the world's most unique hotels, docked in Long Beach, California. Tour Universal Studios and Knott's Berry Farms. Then travel to the **Lawrence Welk Resort Village** in Escondido for a two-night stay. Enjoy a full-day guided tour of Los Angeles, Beverly Hills, and Hollywood by private motorcoach. November 10-14. \$789 per person, double occupancy; \$90, single supplement. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

Discover **Autumn in the Hudson River Valley**, September 28-October 3. Explore the United States Military Academy at West Point, Franklin D. Roosevelt's home and library in Hyde Park, the Vanderbilt Mansion, and Phillipsburg Manor, an operating seventeenth-century grist mill. An entire day in New York City includes dinner and a Broadway play. \$575 per person, double occupancy; \$113, single supplement. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

Treat yourself to the Sept. 11-12 **Stratford Festival** trip spon-

sored by the Grosse Pointe War Memorial. \$180 per person, double occupancy; \$40, single supplement. Includes one night's lodging at The Festival Inn, reserved seats for performances of *Othello* and *Cabaret*. Proof of citizenship required. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

Taste the excitement of **New York City** this fall as Assumption Cultural Center and Bassett-McCue Travel present a fun-filled weekend in the Big Apple. Stay at the centrally located Sheraton Center, experience a Broadway show, or tour the city by night. Roundtrip flight and ground transportation to and from hotel included. November 6-8. Reservations required. Call 779-6111 for more information.

Explore the beauty of the Greek Islands and Athens on a **Mediterranean Odyssey** sponsored by the Assumption Cultural Center. Cruise the Mediterranean aboard the private yacht, *Zeus III* and spend three days in Athens at the elegant Hilton. September 24-October 5. Space limited. Call 779-6111 for more information.

### August 19

Enjoy the sound of **Chet Bogan and the Wolverine Jass Band**, featuring Dixie-belle, in an outdoor cabaret concert by the lake. Dancing under the stars on the Grosse Pointe War Memorial's terrace. Bring your own picnic supper to enjoy. Complimentary ice available. Grounds open at 6:30 p.m., concert from 7:30-10 p.m. Concert and dancing in the ballroom in case of rain. 32 Lake Shore Road, G.P. Farms. \$7 per person, advance ticket price; \$7.50, day of the event. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

Treat your children or grandchildren to a day at the **Toledo Zoological Gardens**, one of America's best. The 2,000 animals are the main attraction, but there is also a conservatory and botanical gardens, aquariums, and hands-on exhibits. Have lunch at Tony Packo's Cafe, made famous by Corporal Klinger of *M\*A\*S\*H*. 9 a.m.-3:30 p.m. \$23 per person includes deluxe motorcoach, zoo admission and lunch. \$20 for children under 12, accompanied by an adult. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

### August 20

From classical music to jazz, flutist **Alexander Zonjic**, one of the New Center's most popular performers, weaves his spell at the New Center Park and Music Theatre on the corner of Second and West Grand Boulevard. 5:30-8:30 p.m. Free admission. Call 872-0188 for concert information.

### August 21-23

**African World Festival**, Hart Plaza, Detroit. Friday, 11:30 a.m.-12 midnight; Saturday, 12 noon-12 midnight; Sunday, 12 noon-11 p.m. Free admission. Call 224-1184 for more information.

### August 23

Stroll through historic **Woodlawn Cemetery** and focus on the American-Gothic-style mausoleum, with a capacity of more than 7,000 crypts. Visit the final resting places of Stanley S. Kresge, son of the founder; Mayor Albert Cobo; Ray and Walter Dossin; as well as Fred Sanders, who invented the ice cream soda. Conducted by volunteers of the Detroit Historical Society and the Detroit Historical Museum. 2 p.m., rain or shine. Tickets by mail only. \$2.50, members; \$3, non-members. Call 833-7934 for more information.

### August 24

Visit **Bayfield and Goderich**, Ontario. Enjoy lunch at the Little Inn and tours of the Pioneer and Marine Museums as well as the historic jail. \$33 per person. Sponsored by the Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Proof of citizenship required. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

### August 26

**Frank Sinatra** is the star attraction of this exciting Grosse Pointe War Memorial overnight trip to Cincinnati. \$195 per person includes transportation by deluxe motorcoach, one night's lodging at the Omni Netherlands Hotel, dinner cruise to the Riverbend Music Center for O' Blue Eyes' performance. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

### August 27

**Creating a Safe Physical Environment** is the second of an eight-session education and support program designed for families who care for older adults in their homes. Learn how to create a barrier-free home, along with techniques and products to help older adults help themselves. 2-3:30 p.m. Admission free. Reservations required. Call 343-1571 for more information.

Last year, the **Trinidad Tripoli Steel Band** drew 1,500 people to their concert at the New Center Park and Music Theatre. This year, expect more of the same — music that ranges from classical to rock and roll and calypso. Corner of Second and West Grand Boulevard. 5:30-8:30 p.m. Free admission. Call 872-0188 for concert information.

### August 28-30

**Detroit Tigers vs. Texas**. August 28-29, 7:35 p.m.; August 30, 2:40 p.m. \$4-\$10.50. Tiger Stadium. Advance box office open 9 a.m.-6 p.m., seven days a week, corner of Michigan and Trumbull. Call 963-9944 to verify starting times; 963-7300 to charge tickets on credit cards.

### August 28 through September 7

Town and country meet at the **Michigan State Fair**. Barnyard animals, prize-winning fruits and vegetables, arts and crafts, games, rides, and every kind of food imaginable (and unimaginable). 10 a.m.-10 p.m. Admission, \$4; children 11 and under, free. \$3 parking. Michigan State Fairgrounds, 1120 W. State Fair, Detroit.

### August 29

The **Troy Cycling Festival** hosts a series of bike races, including one for weekend bike riders who would like to test their skills. A parade of antique/classic cars, tantalizing tidbits showcasing Troy's popular restaurants, an arts and crafts boutique, and bicycle safety rodeo round out the day. 9 a.m.-5 p.m. K mart International Headquarters, 3100 W. Big Beaver Road, Troy. Call 689-1422 for more information.

### August 29-30

Shape up on a **Fitness Camp Weekend** in Michigan's North Woods, sponsored by Kalosomatics and the Assumption Cultural Center. Roundtrip transportation by air-conditioned motorcoach, comfortable cabins on private lake, three full meals daily, nutrition program, exercise sessions, therapeutic massage, water sports. \$150 per person. Reservations required. Call 779-6111 for more information.

### August 31 through September 3

**Detroit Tigers vs. Cleveland**. 7:35 p.m. August 31 is Family Night. \$4-\$10.50. Tiger Stadium, Detroit. Advance box office open 9 a.m.-6 p.m., seven days a week, corner of Michigan and Trumbull. Call 963-9944 to verify starting times; 963-7300 to charge tickets on credit cards.

### September 8 through December 22

**New Beginnings**, a support group for those who have lost a loved one through death or divorce, meets at the Grosse Pointe War Memorial. \$2 per person, per



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session. 7-9 p.m. 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 9 through October 7**

**Touring the Wine World** focuses on the leading wine-producing areas, various wine grapes, winemaking styles and types of wine in a five-part series. Bonnie Delsener, instructor. 7:30-9:30 p.m. \$60 for series; \$15, single session. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 9 through October 11**

The Birmingham Theatre opens its 1987-88 season with the national touring company of David Merrick's spectacular musical **42nd Street**. Come and meet those dancing feet in the 1981 Tony-Award best musical. Tuesday-Saturday, 8 p.m.; Sunday, 7 p.m.; matinees, Wednesday and Sunday, 2 p.m.; special matinee, Saturday, September 12, 2 p.m. \$13-\$25.50. Call 644-9225 for more information.

**September 10**

**Assisted Movement** is the third of an eight-session education and support program designed for families who care for older adults in their homes. A licensed physical therapist will instruct and demonstrate appropriate techniques in lifting, transferring, and turning a dependent person. Range-of-motion exercises will be demonstrated to prevent further disability and promote continued mobility. 2-3:30 p.m. Admission free. Reservations required. Call 343-1571 for more information.

**September 12**

The Grosse Pointe Artists Association presents its **Annual Fall Art Festival**, featuring works by one hundred fifty artists and craftspeople. Watercolour and oil paintings, wood, jewelry, leather, stained glass, sculpture, pottery, fibre arts, pen-and-ink drawings, and more. Demonstrations, carillon concert, Grosse Pointe's own Music Makers, light lunches available. 10 a.m.-5 p.m., rain or shine. Free admission. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms.

**September 12-13**

The **Old Car Festival** at Greenfield Village features hundreds of antique vehicles from the turn of the century through 1929, along with old-fashioned bicycles, costumes and entertainment. Regular admission to the village includes this special event. Adults, \$8.50; seniors, \$7.50; children 5-12, \$4.25. Call 271-1620 for more information.

**September 13**

Tour **Stroh River Place**, a multi-use redevelopment project consisting of office, retail, restaurant, and residential space, plus a proposed performing arts center. This is the largest historic renovation project in the Midwest. Conducted by volunteers of the Detroit Historical Society and the Detroit Historical Museum. 2 p.m., rain or shine. Tickets by mail only. \$2.50, members; \$3, non-members. Call 833-7934 for more information.

**September 14-16**

**Detroit Tigers vs. Boston**. 7:35 p.m. \$4-\$10.50. Tiger Stadium, Detroit. Advance box office open 9 a.m.-6 p.m., seven days a week, corner of Michigan and Trumbull. Call 963-9944 to verify starting times; 963-7300 to charge tickets on credit cards.

**September 14-28**

**Profits and Peace of Mind**, a three-part series explaining the financial planning process. Barbara Labadie, instructor. 7-9 p.m. \$15 per person. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 15**

Learn **The Hidden Secrets of a Professional Shopper** at the Grosse Pointe War Memorial. Put class into your wardrobe while saving hundreds of dollars. Evalynne Horton, speaker. 10-11:30 a.m. \$7.50 per person. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

The Grosse Pointe War Memorial sponsors an **Autumn Getaway**, north to Port Huron, with stops for lunch at the Victorian Inn, a tour of the Maritime Museum, a trolley tour, and browsing in St. Clair. \$35 per person. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 16**

Join Dr. Stephen Bertman on **The Search for Atlantis**, a fascinating colour-slide adventure that explores the amazing facts behind one of the greatest legends of all times. 7:30 p.m. \$10 per person. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

The Grosse Pointe Adventure Series presents **China**, narrated by Raphael Green. This uncensored view of everyday life in China features a rare visit to Inner Mongolia, the terra-cotta sculptures at Xian, the Yungang Caves, royal palaces, industrial plants, and the Great Wall. Complete evening, including dinner and film, \$16.85; film only, \$4.25. 6:30 p.m., dinner; 8 p.m., film. Advance reservations required. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 16 through October 7**

Learn **Fabric Painting** and transform natural fabrics into colourful art treasures.

Rosemary Gratch, instructor. 9 a.m.-2 p.m. \$40 for four weeks plus \$7 materials fee, payable to instructor at first class. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 16 through November 18**

**Aviation Ground School**, a ten-week course taught by Richard Matis, president of Michigan Aero Corporation, prepares students for the Private Pilot written examination. 7-10 p.m. \$75 plus textbook fee of approximately \$45 (to be purchased the first night). Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 17**

Bon Secours Hospital sponsors its second **Women's Health Day Forum** with guest speaker Theresa M. Cross, Ph.D., discussing how conflict can be used to achieve personal and professional goals. Participants will choose to attend three out of thirteen workshops focusing on women's issues. 1-8:30 p.m. \$35 includes workshops, guest speaker, dinner, and refreshment breaks. Registration by mail; deadline, September 1. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 343-1665 for more information.

Join members of the Detroit Historical Society as they dine at **Domino's Farms Prairie House**. Visit will include viewing Tom Monaghan's extensive collection of Frank Lloyd Wright furniture. Early reservations recommended. 6:30 p.m. \$35, members; \$40, non-members. Call 833-7934 for more information.

**September 17 and 19**

Gunther Herbig and the **Detroit Symphony Orchestra** join the Juilliard String Quartet and the Detroit Symphony Chorus in a program of Spohr and Beethoven. Sept. 17, 8 p.m.; Sept. 19, 8:30 p.m. Ford Auditorium. Call 567-1400 for more information.

**September 17 through October 22**

**Football Unscrambled** puts the game that captivates millions in language you can understand. George Duditch, instructor. 7-9 p.m. \$15 for six weeks. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 18-20**

**Detroit Tigers vs. Milwaukee**. September 18, 7:35 p.m.; September 19, 12:55 p.m.; September 20, 1:35 p.m. \$4-\$10.50. Tiger Stadium, Detroit. Advance box office open 9 a.m.-6 p.m., seven days a week, corner of Michigan and Trumbull. Call 963-9944 to verify starting times; 963-7300 to charge tickets on credit cards.

**September 19-20**

The **Windsor Symphony** opens its 1987-88 season with Pénin's *Guernica*, Tchaikovsky's *Violin Concerto in D Major, Op. 35*, and Schubert's *Symphony No. 9 in C Major, "The Great."* Violinist Corey Cerovsek is featured. Saturday, 8 p.m.; Sunday, 3 p.m. \$6.75-\$17 Canadian. Cleary Auditorium, 201 Riverside Drive West, one block west of Ouellette. 519-973-1238.

**September 20**

It's the Grosse Pointe War Memorial's **Open House** from 12 noon until 3 p.m. Bring the family and join this big community celebration. Pony rides, entertainment, games, clowns and more. Admission is free. Nominal charge for food, beverages, and some special events. 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

The **Detroit Symphony Orchestra** presents famed conductor and cellist Mstislav Rostropovich in a program that includes Dvorak's "Cello Concerto in B Minor." 8 p.m. Ford Auditorium. Call 567-1400 for more information.

**September 21-October 26**

The **Divorce Support Group** is designed for people who are divorced, in the process or contemplating it. Listen, exchange ideas and receive personal support. Glen Wegmeyer, facilitator. 7:30-9 p.m. \$4 per person, per session. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 22**

First in a two-part series, **Personalizing Your Home Through Accessories**, taught by interior designer Nancy Laube. Second session is a tour of the Michigan Design Center in Troy. Choose September 29 or October 6. Please indicate at registration which date you prefer. Ticket must be given to instructor for admittance to Design Center. Transportation not included. 9:30-11 a.m. \$12 for two sessions. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms, Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 23**

Tour **Clarkston County** with the Grosse Pointe War Memorial. \$31 per person. 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**September 24**

**Preventing and Coping with Incontinency** is the fourth of an eight-session education and support program designed for families who care for older adults in their homes. Information about methods and products to help caregivers and older adults control and cope with bowel and bladder functions. 2-3:30 p.m. Admission free. Reservations required. Call 343-1571 for more information.

**September 24 and 26**

Gunther Herbig conducts the **Detroit Symphony Orchestra** in a program of Hayden, Shostakovich, and Schubert. William dePasquale, violinist. Sept. 24, 8 p.m.; Sept. 26, 8:30 p.m. Ford Auditorium. Call 567-1400 for more information.

**September 24 through November 12**

Bon Secours Hospital offers **Systematic Training for Effective Parenting (S.T.E.P.)**, an eight-week program to help parents learn more about children's emotions and behavior and develop communication styles that will improve their children's self-esteem. Class meets in the hospital's private dining room. 7-9 p.m. \$50 for couples, \$35 for singles, includes textbook. Call 343-1668 for more information.

**Positive Parenting Series: Systematic Training for Effective Parenting (S.T.E.P. program)**, Patti Del Rose, instructor. 9:15-11:15 a.m. \$50 per person includes textbook. Advance registration recommended due to limited enrollment. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

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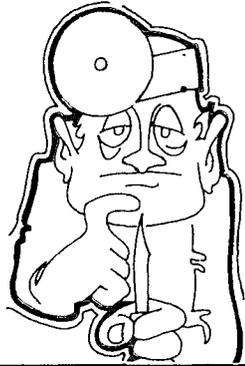
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### September 24 through May 19

Free instruction in **Braille Transcription** with instructor Ruth McNamara. 10-11:30 a.m. \$25 fee for materials, payable to Instructor. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m. for more information.

### September 26

Join the Grosse Pointe War Memorial on a **Historic Owosso House Tour**. \$32 per person. 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

**Team USA** faces the Detroit Red Wings in a preparation game for the 1988 Winter Olympic Games in Calgary. 7:30 p.m. Joe Louis Arena, 600 Civic Center Drive, Detroit. Call 567-6000 for more information.

### September 27

The Lyric Chamber Ensemble presents an **All Beethoven Program** at the Edsel and Eleanor Ford House. 3:30 p.m. \$10, general admission; \$8, students and senior citizens. 1100 Lake Shore Road, G.P. Shores. Call 357-1111 for information.

Stroll through the eastern section of **Elmwood Cemetery** and hear interesting tales of General Russell Alger; the James Joy family; Samuel Zug of Zug Island; Solomon Sibley, Detroit's first appointed mayor; the victim of the first kidnapping for ransom in Michigan; and the last Indian assault on Detroit. Conducted by volunteers of the Detroit Historical Society and the Detroit Historical Museum. 2 p.m., rain or shine. Tickets by mail only. \$2.50, members; \$3, non-members. Call 833-7934 for more information.

### September 28-30

**Detroit Tigers vs. Baltimore**. 7:35 p.m. \$4-\$10.50. Tiger Stadium, Detroit. Advance box office open 9 a.m.-6 p.m., seven days a week, corner of Michigan and Trumbull. Call 963-9944 to verify starting times; 963-7300 to charge tickets on credit cards.

### September 29 through October 4

Time to stock up on reading material. Buy your books at bargain prices at the American Association of University Women's **Used Book Sale** at Salem Memorial Church. Choose from hardcovers, paperbacks, cookbooks, children's books, textbooks, sheet music, art magazines, and more. Special book search fee is \$2. First day book prices are +50 percent; next three days, regular price; fifth day, half-price; last day, \$3 per bag. 9:30 a.m.-8:30 p.m., Tuesday, Wednesday, Thursday; 9:30 a.m.-5 p.m., Friday, Saturday; 1-5 p.m., Sunday. 21230 Moross Road between I-94 and Mack.

**Ringling Brothers, Barnum & Bailey Circus** presents a three-ring extravaganza for children of all ages. Daredevils, clowns, elephants, lions and tigers all add up to a larger-than-life spectacle. Joe Louis Arena, 600 Civic Center Drive, Detroit. Call 567-6000 for more information.

### September 29 through October 27

Jack Klocke, author of *International Cuisine*, presents **Cooking with Klocke**. Topics include Wok Cooking (9/29), Pasta (10/6), Soup International (10/13), Grain Breads (10/20), and Ethnic Foods (10/27). \$60, five-part series; \$15, single session. Grosse Pointe War Memorial, 32 Lake Shore Road, G.P. Farms. Call 881-7511, Mon.-Sat., 9 a.m.-9 p.m.

### September 30

The Windsor Symphony's Largely Canadian Series opens with a program of **Music for Strings**. 8 p.m. \$5. Art Gallery of Windsor. Call 519-973-1238 for more information.

### October 1 and 3

Gunther Herbig conducts the **Detroit Symphony Orchestra**, featuring Alicia de Larrocha in a program of Bolcom, Mozart, and Ravel. Oct. 1, 8 p.m.; Oct. 3, 8:30 p.m. Ford Auditorium. Call 567-1400 for more information.

### October 7

Jacobson's sponsors a brunch and fall fashion accessory show to benefit the **Grosse Pointe Historical Society**. 9-10:30 a.m. \$10, general admission; \$25, patron. Call 884-7010 for more information.

### October 8

**Nutrition Sense** is the fifth of an eight-session program designed for families who care for older adults in their homes. Appropriate appetite enhancement and nutrition information will be provided by a registered dietician. 2-3:30 p.m. Admission free. Reservations required. Call 343-1571 for more information.

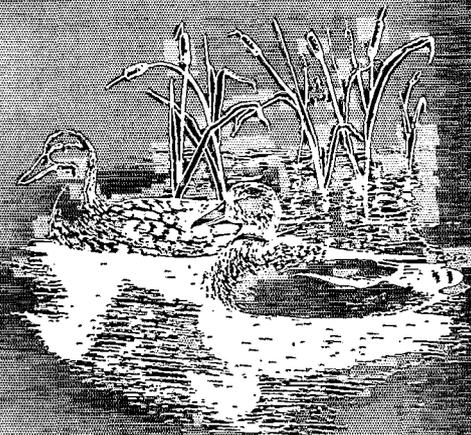
### October 8-10

The **Detroit Symphony Orchestra**, Gunther Herbig conducting, features pianist Andrea Lucchesini in a program of works by Grieg, Chopin, and Nielsen. Oct. 8, 8 p.m.; Oct. 9, 10:45 a.m.; Oct. 10, 8:30 p.m. Ford Auditorium. Call 567-1400 for more information.

### October 9-17

The Michigan Opera Theatre begins its season with Giuseppe Verdi's comic masterpiece, **Falstaff**, based on Shakespeare's "The Merry Wives of Windsor." Sung in English at the Fisher Theatre. Call 874-SING for tickets and information.

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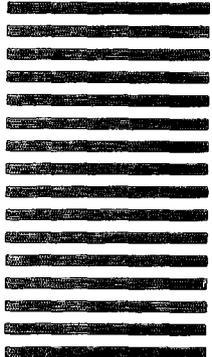
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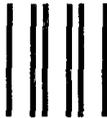


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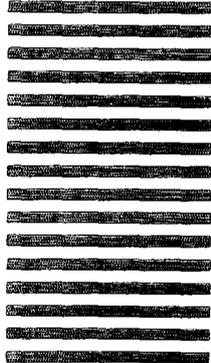


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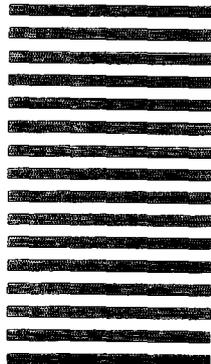


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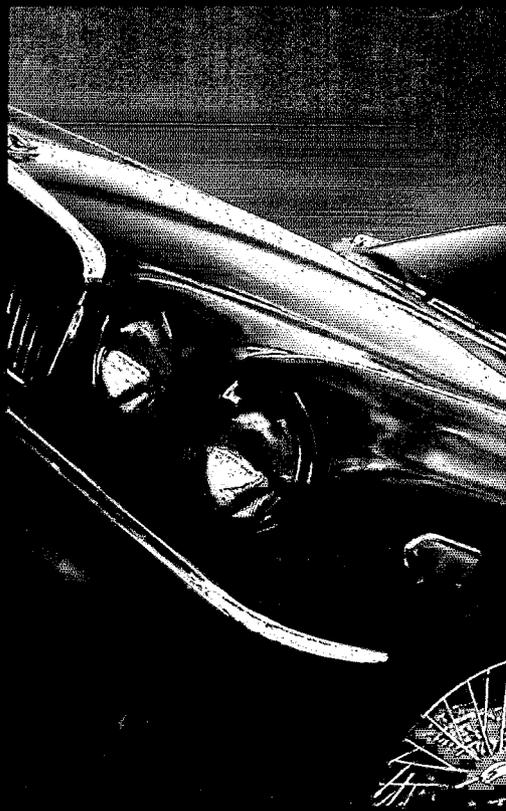
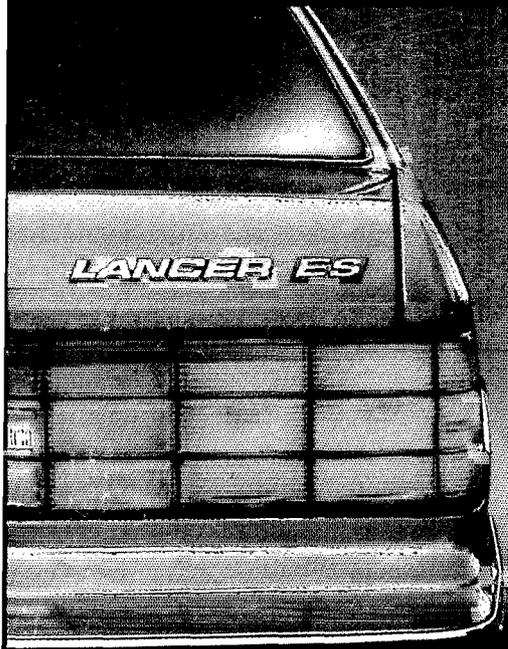
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