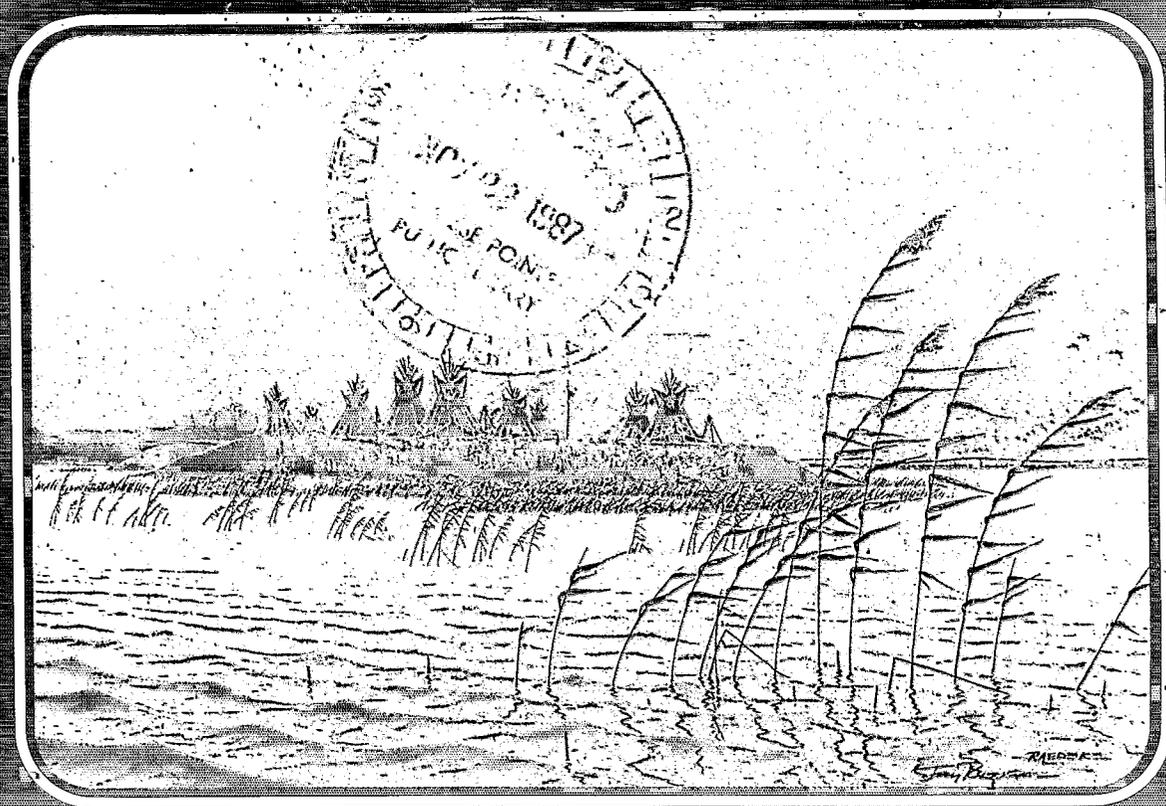


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vol. 4 no. 5 ♦ october/november 1987

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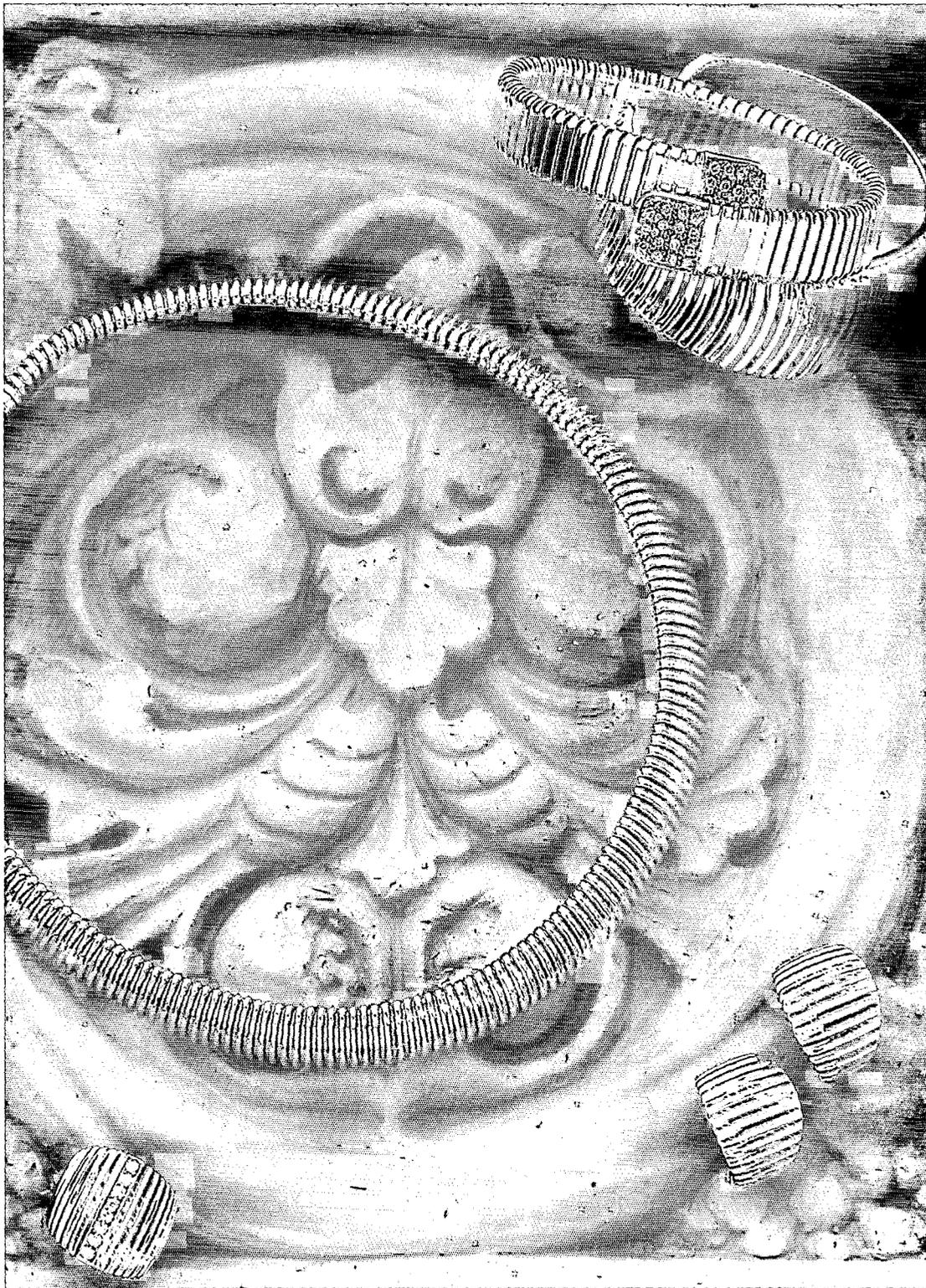
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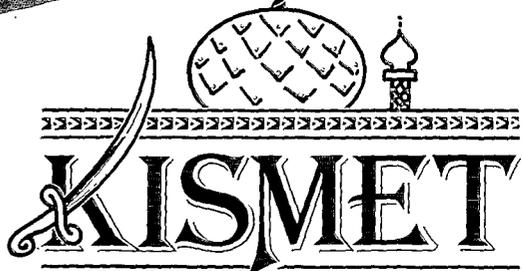


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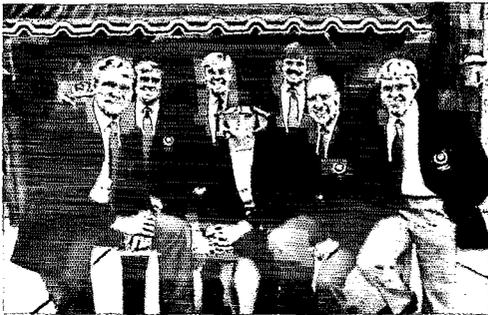
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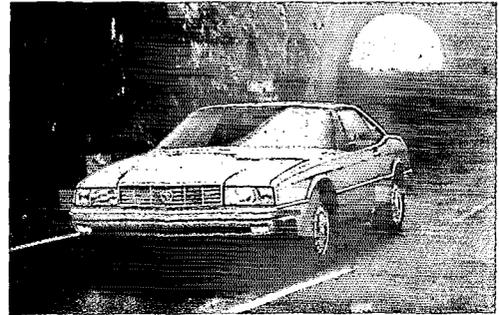
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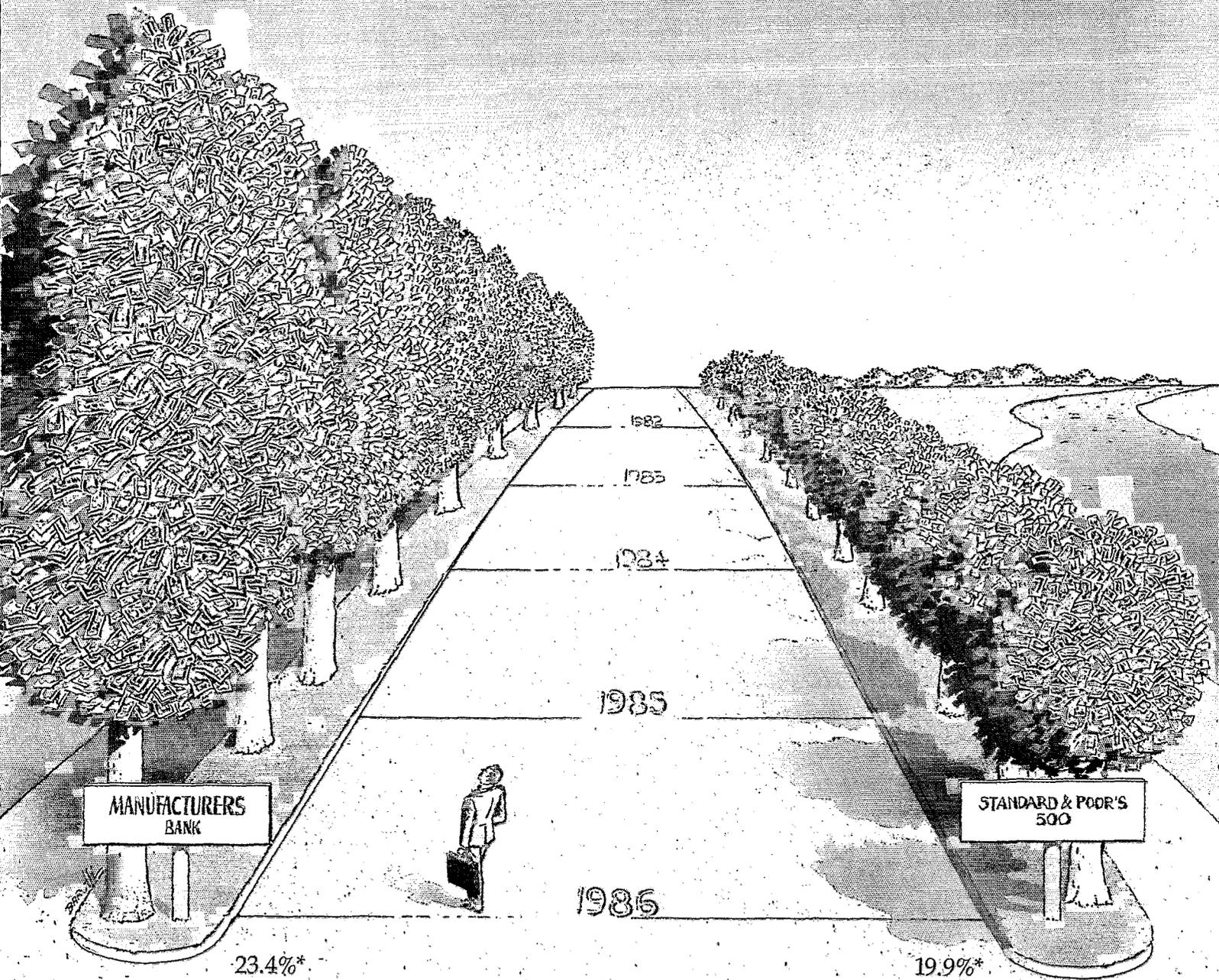
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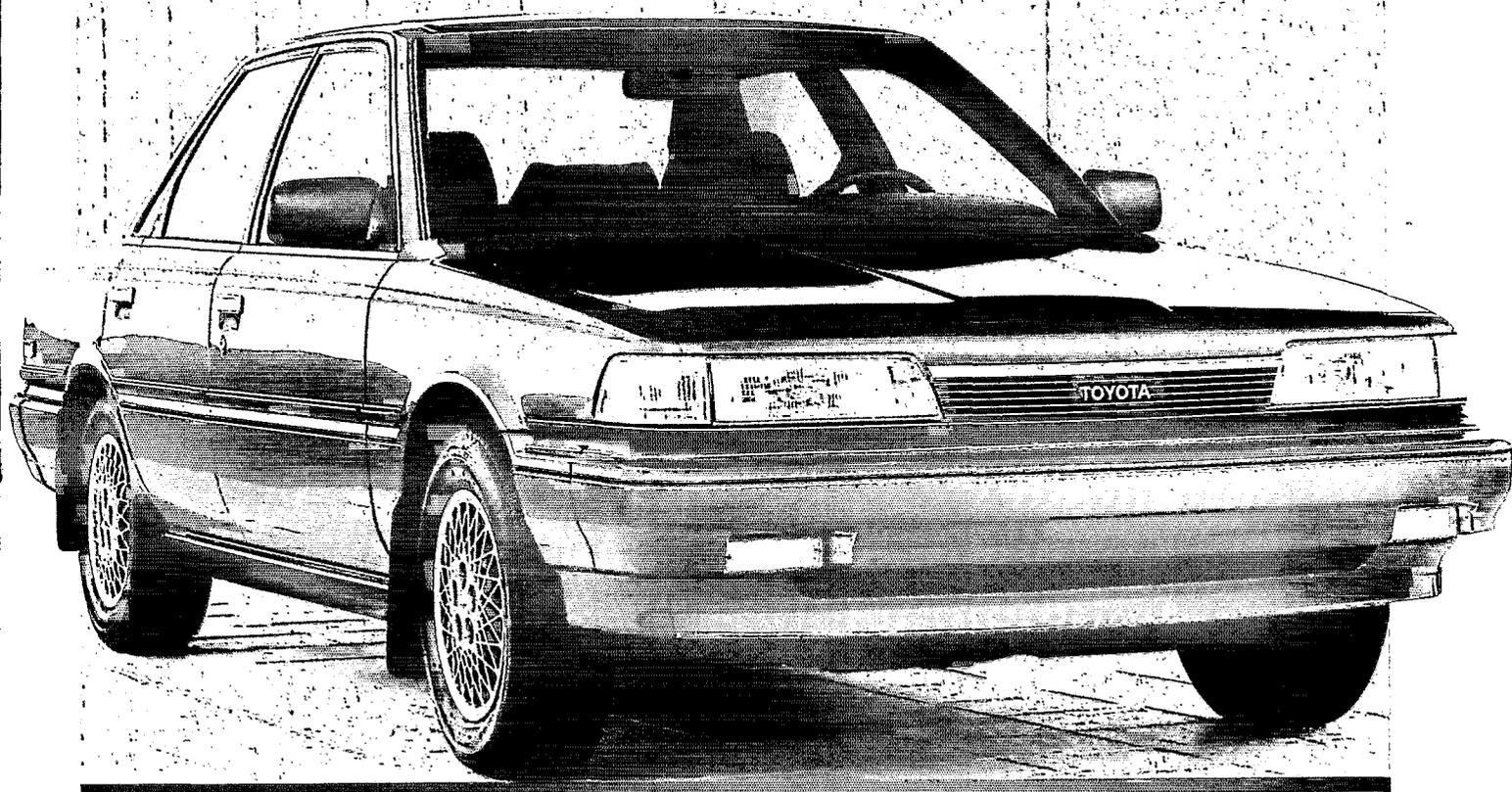


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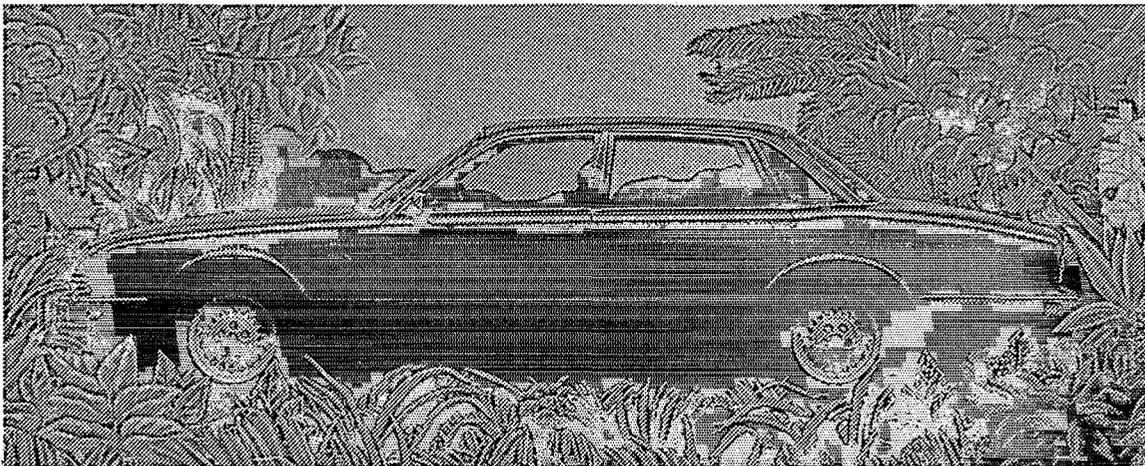
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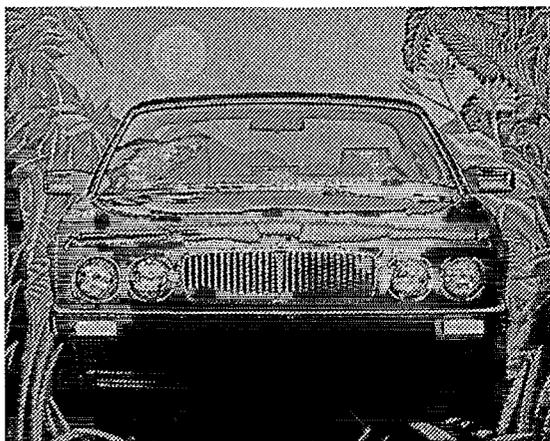
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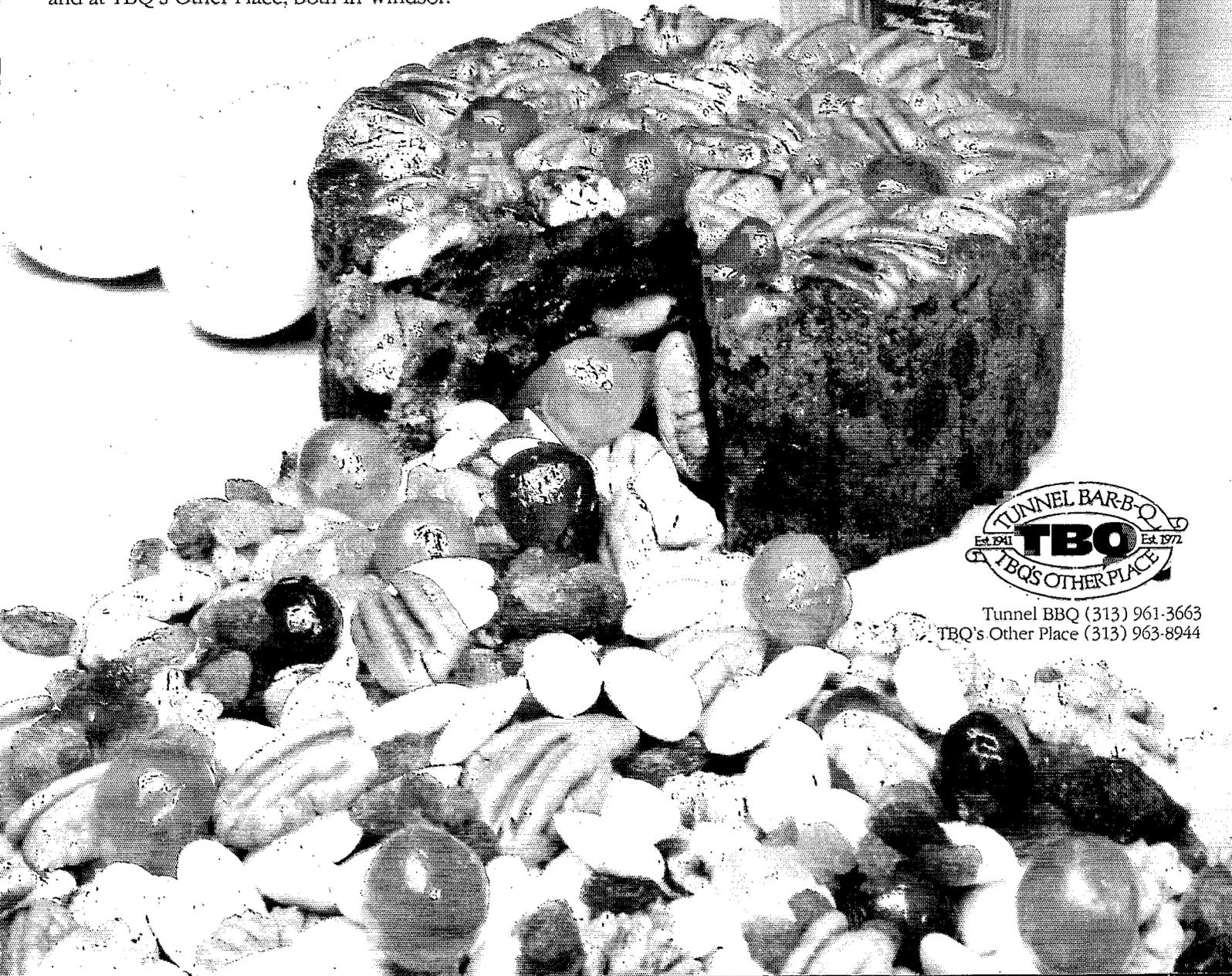
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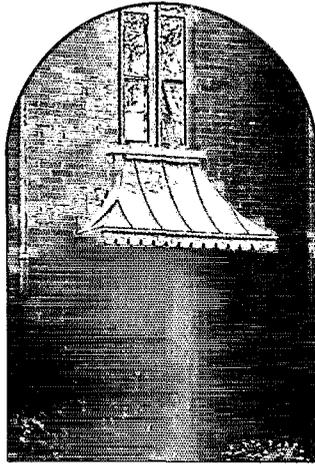
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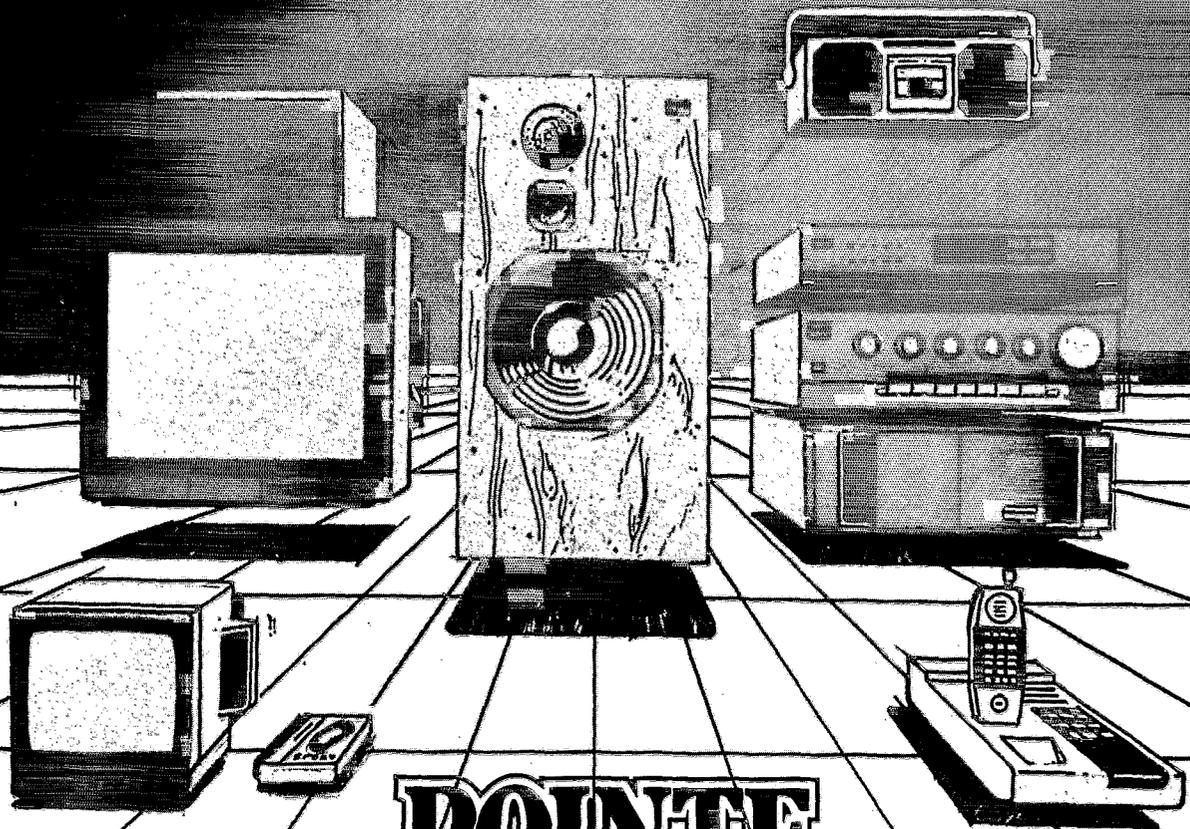
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Appreciating Autumn

I'm a dyed-in-the-wool Michigan girl. It took years to acknowledge the fact; childhood imagination found me on tropic isles with Robinson Crusoe, in foggy London shadowing Sherlock Holmes, in Wonderland fleeing the hateful queen with Alice. Over the years my itinerary changed—on Kon-Tiki with Heyerdahl, in India with the Beatles, on the Left Bank with Hemingway. It always bothered me that Poe left home at thirteen to see the world, while there I sat; how boring and unfair!

Oh, but with the keen perception that accompanies the startling revelation of almost-certain mortality, I see that Michigan has wound her tendrils round my heart with imagery so poetic as to prevent my ever leaving for long: who would willingly miss Michigan's Autumn?

The swollen harvest moon, heavy and low on the horizon, fills the sky, the outline of trees at the far end of the field clearly etched in blue-black night against her beauty. Occasional flat-bottomed clouds scud past the edge of this eery lunar vision; on the vast, dark waters a golden runner of moonlight touches the shore, as solid as the dreams of sleeping children.

Roads become cathedrals; M-119 winds along the shoreline beneath a canopy of birch and maple whose dying leaves absorb the light like stained glass windows. Dense deciduous forests of black shadow and green, impenetrable in high summer, transform themselves, chameleon-like, to welcoming rooms of tall straight hosts, delicious blue sky for ceiling and crisp golden crackling carpeting for floor.

But why does it all feel so sad? Salmon surging upstream to spawn before they die, velvety deer at the orchard, posing for the heavy guns of hunters, cornstalks dead and lifeless in the fields—each Indian Summer, in the warm fading light that teaches us appreciation, we face again our own short life and the artifice of our self-deceit. We cannot escape death, for the whole lush world of summer lies dying, decomposing underfoot, sighing on the wind, indescribably beautiful on her deathbed.

We reassess our progress, and realize how little time is left to accomplish all that we would. As Michigan girds herself for winter, as the last golden leaf dances slowly to the earth, we renew our efforts of living. Perhaps it is Autumn's reminder, vividly symbolic, that spurs Michigan's people to their remarkable productivity.

So it's Michigan for me, Poe's adventures notwithstanding, for her poignant Autumn ritual is a dance within my heart. If God created Autumn to teach us of mortality, then God created Michigan as His own salute to art.



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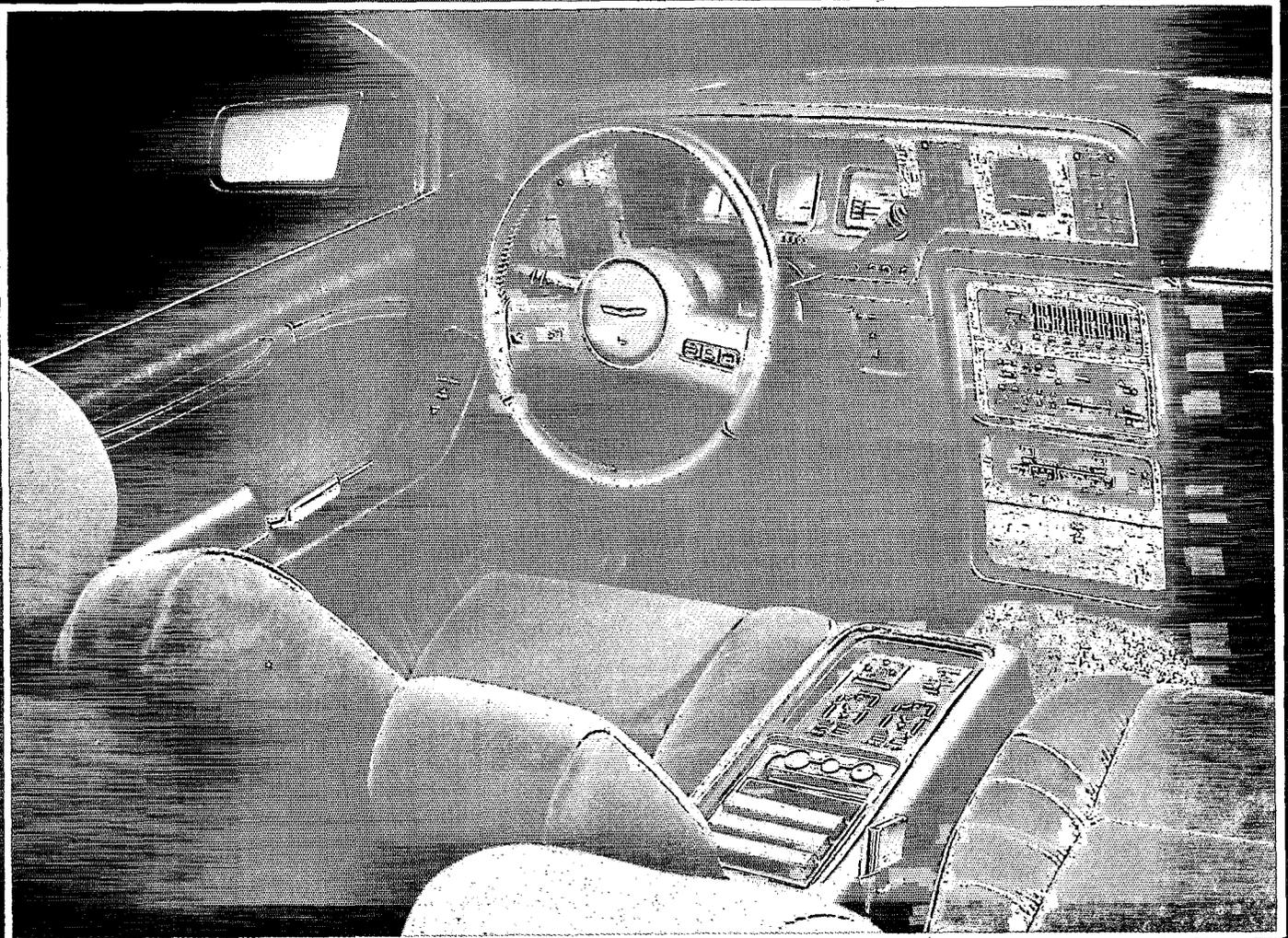
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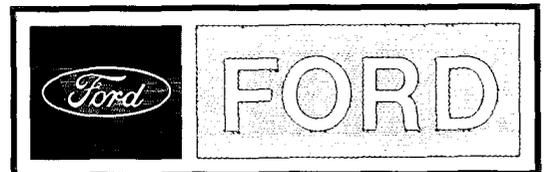




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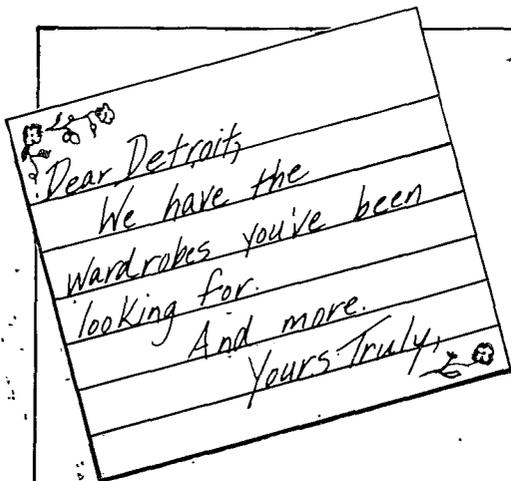
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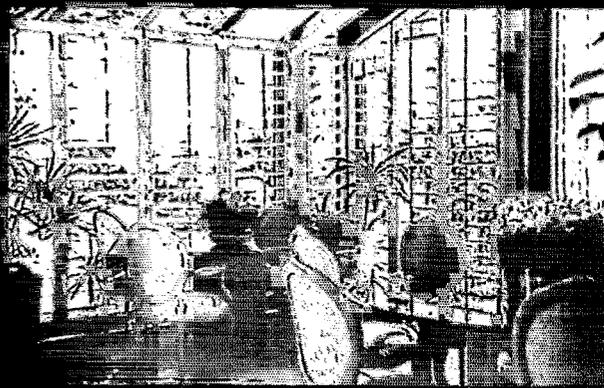
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by MICHELLE DELAND

A thing of beauty is a joy forever, especially if it's made of copper. One of the most durable metals that exist, copper was liberally used years ago on numerous Grosse Pointe structures. Copper gutter work abounds on many older homes and buildings, such as Gabriel Richard School. Across from Richard School sits St. James Lutheran Church, with its copper steeple. The tower atop Grosse Pointe South High School is copper, as are the awnings on Jacobson's and the Book Village bookstore.

A copper rush in the 1840s brought fortune hunters to Michigan's upper peninsula mines. Michigan's copper fields were the first to be developed in the United States; until 1882, when railroads began to snake across the country, Michigan mines produced three-fourths of U.S. copper. Now, about two-thirds of copper mined in the United States comes from Arizona, but Michigan's Keweenaw Peninsula is still one of the few remaining sources of American copper.

Copper's physical properties provide the key to its value as a building material.

It is highly malleable, or easy to shape; it doesn't crack when hammered, stamped, forged, die pressed or spun into odd shapes. Copper is second only to silver in its ability to conduct electricity, and its ductility allows it to be drawn into thin wires without breaking. Most importantly, copper resists corrosion; it simply will not rust. In damp air, copper turns from reddish-orange to reddish-brown. After years of exposure, it acquires the shade of green now associated with the Statue of Liberty. This patina serves as protection from any further corrosion, rendering copper maintenance-free.

The construction field represents the largest industrial user of copper. The metal is used for building wire, roofing products, plumbing goods, gutters, flashings and fittings. Automobile makers use copper in radiators, heaters, defrosters, and oil lines. Railroad equipment manufacturers use it in locomotives, passenger cars and signal devices. Copper is used in washing machines, air conditioners, refrigerators, and radio and television sets. Years ago, copper was used on the outer part of the hulls of sailing vessels, and it is still widely employed in

jewelry, furnishings and cookware.

Jim Darin, sheetmetal superintendent for Smelser Roofing of Warren, can't say enough good things about copper.

"Copper is easy forming, easy to work with and extremely durable. It will last forever. If you put copper on a building today, it will be the same forty years from now," Darin says.

"It's beautiful but hasn't been practical in the past because of the cost. However, now its use is starting to come back."

Today, it appears that copper used on new structures as well as in building renovation is coming into vogue again. This year, new copper flashings were added to the roof of Cottage Hospital. (Copper flashings are pieces of metal that are placed over the termination of a roof to prevent leaks.)

When Domino Pizza king Tom Monaghan erected his Domino Farms office complex in Ann Arbor, the finishing touches included a flat copper roof. While its cost may have been monumental, according to roofing specialists, Monaghan will never have to replace the roof.

Jeff Hausman, an architect for Smith, Hinchman and Grylls, says that his firm has been contracted to renovate an historic building in Detroit, and some of the work they are doing involves copper.

"We are using new copper on this building because the old copper gutters will remain in place as part of the restoration," Hausman explains. "We will use new copper because it's compatible with existing copper, and you don't get electrolysis occurring to create corrosion. We could have used stainless steel, but we chose copper because it was priced right and available."

The cost of copper, according to Darin, is based on weight. Aluminum, a common substitute for copper, is also priced according to weight, but that metal is much less expensive to use because it is considerably lighter. Current costs average about \$1.30 for copper per pound, and \$1.06 for aluminum.

Julie and Jim Schrage of Grosse Pointe Farms decided to do some work on the outside of their Chalfonte home this past summer. In the process, they uncovered a wealth of copper trim.

"We had the house stripped down and realized that the gutters were copper," says Julie Schrage. "My in-laws

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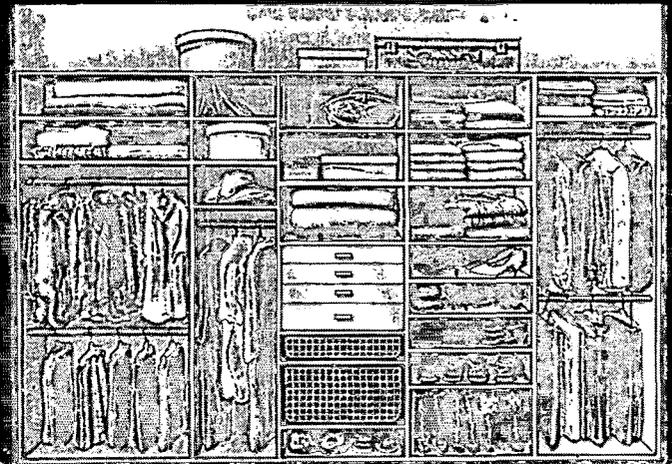
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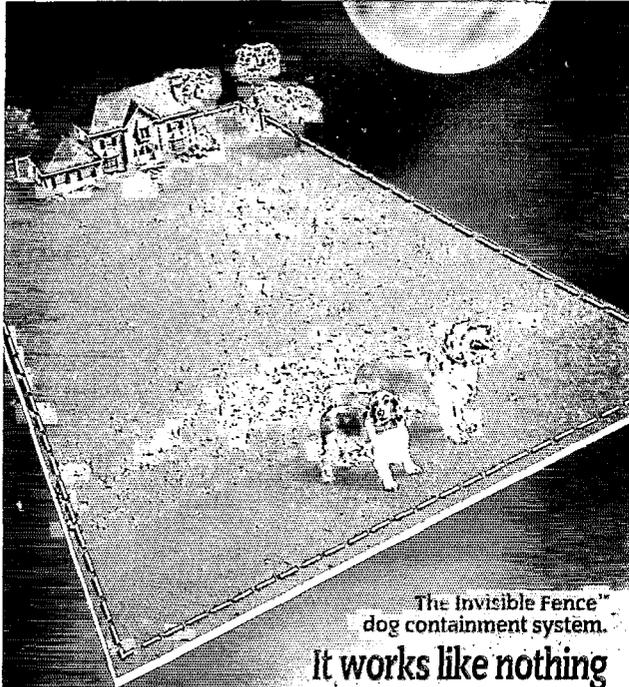
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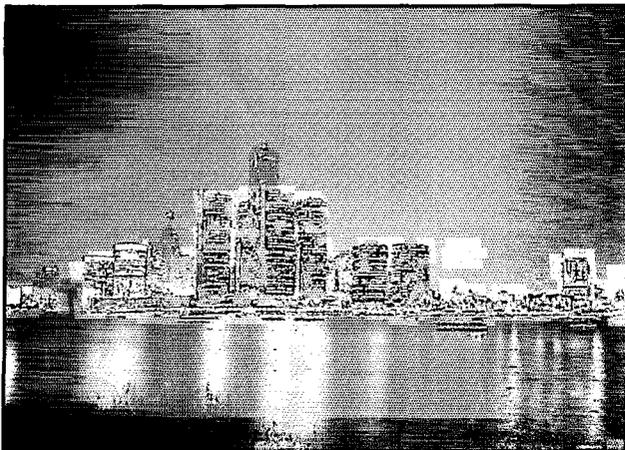
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built the house in 1947, and they put copper gutters on. They lived there about eight years, then sold the house. The people who bought it painted the gutters a brownish colour. So we didn't know, until we started to strip the outside of the house, that we had copper gutters."

The project, done by Fitch and Company Restorations, took all summer, but the Schrages are delighted with the outcome.

"It was expensive, but we are planning on staying in this house, so it was well worth it. The copper is really beautiful now."

The Schrages also restored a copper awning over their front bay window. And all during the labourious process of stripping the painted copper, passersby were fascinated with the work.

"It was really fun to do, because people stopped right and left to see what we were doing," Julie says.

The process of restoring painted copper gutters to their original state is a time-consuming process. Roger Fitch of Fitch and Company Restorations details the process.

"First of all, copper should never be painted. The green that copper turns is a protective coating. There were about eight coats of paint on the Schrages' gutters. We stripped down about five coats with heat. Then we applied a chemical paint stripper and washed that off. After that, we applied muriatic acid to deoxidize the gutters. Then we polished them with a Revereware scouring product. We used a clear coat of polyurethane to keep the copper shiny, but it really doesn't have much effect... It might keep it from turning green for three to five years, but the ultraviolet rays from the sun will eventually break the coating down."

Fitch also used a naphtha solvent process on the copper before applying the protective polyurethane coating.

Tom Kavala, sheetmetal worker for Smelser Roofing, says most people prefer the green patina of copper.

"Everyone wants it green. There is even a chemical you can apply to copper to speed up the process to turn it green," Kavala explains. "You never clean it once it turns green."

Customers are quite particular about copper work done on their homes and buildings.

"Some people don't want you to work with your hands, because the oils from your body turn the copper a different colour very quickly. So sometimes you have to wear gloves," Kavala says. "Working with copper can be time-consuming because it has to be handled with care."

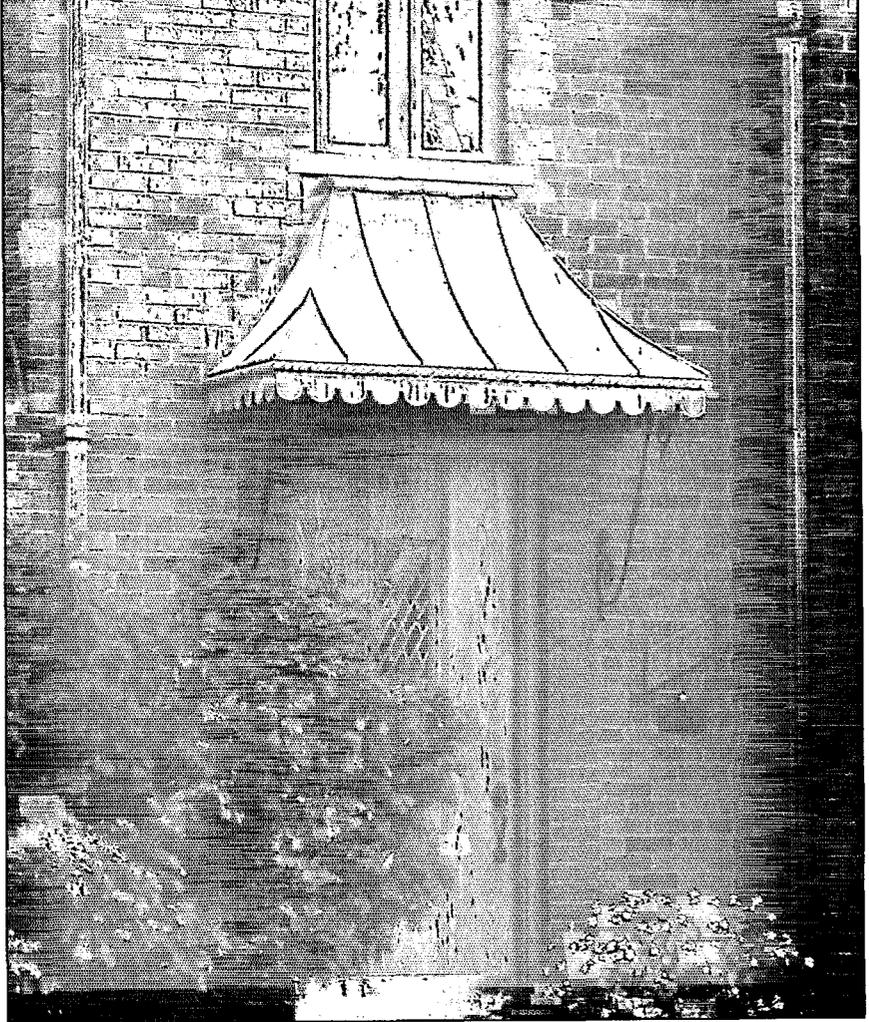
While it is doubtful that copper roofs will be popping up everywhere in the near future, there is a good chance that we will see more and more copper awnings on newly-built homes and copper gutters uncovered by someone's loving hand during a restoration project. After all, copper is not a metal whose light should be kept hidden under layers of paint. It's a treasure that does best when it's out in the open for all to see—and enjoy. ◇

Michelle DeLand is publications editor for K-Mart International and co-owner of Classic Furniture Restoration in Warren.

HERITAGE thanks Kenneth and Donna Morrison who allowed their home to be photographed for this article.

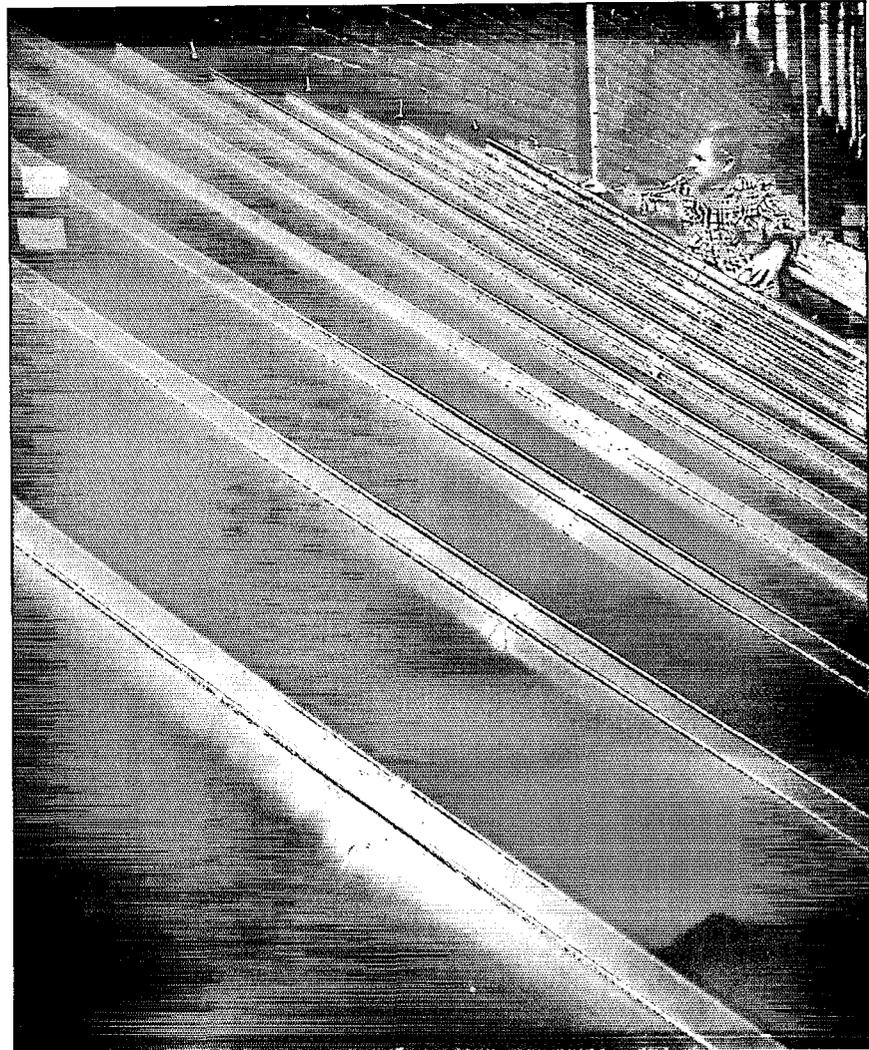
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On the Wing



ILLUSTRATION BY VIKI REED

*In duck hunting,
the sportsman and the conservationist
are often one and the same.*

by KATIE ELSILA

During the fall season, many individuals who ordinarily enjoy their creature comforts leave the warmth of their beds in the blackened pre-dawn to brave the autumn chill and slog through freezing waters. These are the people who have fallen in love with the romance of duck hunting.

"Sometimes it's uncomfortable as hell," says Ed Gaulladet, veteran duck hunter. "You're in the marsh before dawn, and it's cold. But then you see a gorgeous sunrise, and the ducks start flying into it, and you're awestruck."

Gaulladet's love for the sport has led to his longtime involvement with Ducks Unlimited (DU), the waterfowl conservation group that is celebrating its fiftieth anniversary this year. The organization raises funds for developing, preserving, restoring and maintaining the waterfowl habitat on the North American continent.

As with most anniversaries, members are finding this milestone year an appropriate time to share their history and look forward to the future.

"I used to go to meetings of the Detroit chapter when it met in the Motor Bar of the old Book Cadillac Hotel," recalls Gaulladet, who is now a senior vice-president of the organization. "It was a small, black-tie, private men's club, mostly made up of Grosse Pointers. Old Detroit names you would recognize like Chapin, Stroh and Ford."

Some members wanted to keep

the close-knit club just the way it was, but others saw the potential for growth and pushed the group to expand. Today there are fifteen chapters of Ducks Unlimited in the Detroit area, one hundred seventy in Michigan, and more than one million members nationwide.

Thirty-seven-year-old John Graffius is just beginning his two-year stint as the chairman of the Grosse Pointe chapter of Ducks Unlimited, now in its tenth year. A native Grosse Pointer, Graffius is an avid sportsman.

"I think waterfowl are magnificent animals," says Graffius, whose hobbies include duck carving and gourmet wild-game cooking.

Graffius' appreciation of waterfowl, combined with his zest for hunting them, pinpoints a contradiction in the minds of many who wonder how a hunter can be a conservationist.

"Ducks Unlimited. Aren't you the group that saves the ducks so you can shoot them?" Graffius is often asked.

"Not so," he answers. "Actually, it's the real sportsmen who are most interested in the preservation of ducks. Our group spends countless dol-

lars and hours to try to improve the habitat. For every duck we take, thirty or forty more are produced by our efforts."

Since its inception in 1937, Ducks Unlimited has raised almost \$400 million, built 3,200 habitat projects, and reserved some four million acres of wetlands across the continent for ducks, geese and hundreds of other wildlife species.

There is no doubting Graffius' sincerity when he speaks about his cause. "Society views so many things as expendable," he says. "But God's gifts are irreplaceable. Once any species is gone, it's gone forever."

The days when a hunter could kill as many as a thousand ducks in a single season are long past, but the essence of the sport remains, explains Bob Hinman, author of *The Duck Hunter's Handbook*.

"One of life's great pleasures is the anticipation of an upcoming pleasure, and waterfowlers are notorious for the eagerness with which they await the next season," says Hinman. "Months beforehand they clean and re-oil their guns, touch up decoys,

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paint duck boats, patch boots; and weeks before the season starts, they build blinds to conceal themselves from the excellent eyesight of the waterfowl."

During the season, the quest for good duck hunting lures many sportsmen to the dozens of private clubs, or marshes, at Mitchell's Bay in Canada. Here on the northern shores of Lake St. Clair are lovely, rustic lodges with large living rooms, fires blazing in enormous stone hearths, delicious food, and comfortable beds with soft mattresses and down pillows.

"It's not exactly roughing it," admits Bob Evans Sr., co-owner with Peter Stroh of just such a lodge. "But the shooting itself is rough," he says. "The weather is cold. The wind may be blowing. To chase the ducks you have to get in that freezing water. If you step in a hole you may disappear. People can easily drown in those places."

Although the hunting season is brief, Evans' club is maintained year-round by marsh manager Bill Ream, who is kept busy looking after the property and taking care of the myriad details involved in a well-run duck club.

"Water levels have to be kept at certain heights, dikes repaired, the dogs cared for, grounds kept up and so on," says Ream. "Our registered, baited area has to be 'fed' (adding grains, grasses, or other duck foods above those that naturally grow in the area). I also arrange for licenses, hire the cook and pick people up at the airport. They fly in from New York and all over."

Not all duck hunters enjoy the luxurious accommodations Evans and Stroh offer their guests. Most settle for something far more modest and, according to Hinman, the term 'club' is often loosely used. "A club's membership may run from two buddies who have permission to shoot their neighbour's farm pond to a few clubs whose membership is now limited to inheritance."

Duck hunting attracts people from all walks of life. That is one of the aspects Gaulladet enjoys about being part of Ducks Unlimited. "I go to a national convention and meet seven-hundred-fifty people—farmers, millionaires, businessmen, any one of whom I would feel comfortable asking to my house for dinner. We all share a

common interest in wanting to help the waterfowl."

One of the group's main sources of fellowship, and also a major fundraiser, is the annual dinner sponsored by the various DU chapters. "You don't have to be a duck hunter to attend the event," says Graffius. "Anybody who wishes to support the cause of waterfowl conservation is welcome."

Graffius begins his term with enthusiastic goals for the chapter. He plans to increase membership, and most significantly, he hopes to introduce something new to the youth of Grosse Pointe.

"Many DU members, as well as others in the community, have children and grandchildren who are at the ideal age to become interested in duck hunting," he says. "I'd like to see our group sponsor a Greenwing event (Greenwing is DU's youth division), where the generations could get together and pass on some of the traditions of the sport...where the kids could learn about safe gun handling and good sportsmanship."

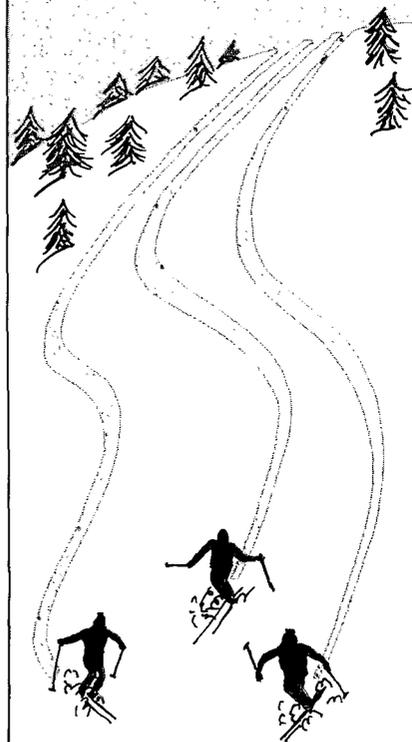
Gaulladet agrees. "Pre-adolescence is the ideal time to reach the kids," he says. "Once they reach their teens, they're interested in their friends, cars, and sports. If you do get your child interested in hunting, it's something you can share for life. My son is now at college in Colorado. For his birthday, I'm going to call my DU connections and see if they can line up a pheasant hunt or duck hunt."

Although some have called duck hunting "the last *sanctum sanctorum* of male supremacy," Graffius says his three-year-old daughter is a future candidate for the Greenwing program. Some of his friends say their teenage daughters accompany them on shoots because they enjoy the beauty of the marsh. Currently, the Grosse Pointe DU chapter has one female member.

As the national organization celebrates its fiftieth anniversary, local DU members are increasing their efforts to let it be known that hunters can be conservationists. "We don't belong to the *If it flies, it dies* philosophy," says Graffius. "I'm interested in seeing that when my children grow up they will be able to enjoy some of the same natural beauty that I do today." ◇

Katie Elsila is a freelance writer specializing in business communication.

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COLLINGWOOD BROS. GUIDE—OUTFITTERS

P.O. Box 3070, Smithers, British Columbia, Canada VOJ 2N0. (604) 847-9692; (604) 846-9196. Open May-October; Selected trophy hunt for stone sheep, Osborn caribou, moose, wolf, mountain goat, grizzly bear, black bear, spring bear. Facilities include horseback and jet boat transportation, log cabins and tent frame accommodations. Contact Ray Collingwood; ask for annual newsletter listing fees.

SPATSIZI WILDERNESS VACATIONS

P.O. Box 3070, Smithers, British Columbia, Canada VOJ 2N0. (604) 847-9692; (604) 846-9196. Open June-September; Guided fishing trips, trophy rainbow, Dolly Varden up to 20 lbs., arctic grayling, lake trout, Rocky Mountain whitefish; photography, horseback. Facilities include log cabins, meals and sleeping, sauna, shower, linens. Contact Ray or Linda Collingwood; ask for annual newsletter listing fees.

NICHOLAS' SOUTH PLATTE RANCH

P.O. Drawer 3248, Enid, Oklahoma 73702. Ranch is in central Colorado. 1-800-654-0343 (David J. Nicholas in Oklahoma); (303) 836-2001 (Steve Rezpka in Colorado). Fishing featuring rainbows, German browns, cutthroats, and brook trout in the three rivers that comprise the South Platte: 4-Mile Creek, South Fork, and Middle Fork Rivers. Membership fee of \$1,500 per year.

JOHN SCURLOCK INTERNATIONAL

P.O. Box 530, Rancho Santa Fe, California 92067. Contact John Scurlock at (619) 756-2823. Open year-round; Elk, deer hunts, photography, deep sea trophy fishing. Facilities include bed-and-breakfast accommodations in Colorado, Washington, Montana, Idaho and Hawaii. Fees vary with type of event.

WHITE TAIL RANCH

663 Cooper Lake Road, Ovando, Montana 59854. Contact Jack Hooker at (406) 793-5666. Open June 15; featuring horseback riding, pack trips and hunting trips. Facilities include cabins, lodge, and three meals. Fee for one-week visit: \$700.

BASS HAVEN LODGE

P.O. Box 147, Welaka, Florida 32093. Contact Fred/Patty Reynolds or Cleve/Judy Trimble at (904) 467-2392. Featuring black bass trophy fishing. Facilities include clean rooms and lodge with fine dining. Can provide program for executive "think tank" trips. Please call or write for information about fees.

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P.O. Box 398; Sudbury, Massachusetts 01776. (617) 443-0657; also P.O. Box 503, Edmonton, Alberta, Canada T5J

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EAGLE NEST LODGE

P.O. Box 470, Hardin, Montana 59034. Contact Alan Kelly at (406) 665-3799. Open year-round, weather permitting; antelope hunting, bird hunting, trophy trout fishing on the Big Horn River in Montana. Facilities include 5000-square-foot log lodge with large bedrooms (2 beds and full bath), great room, trophy room, dining room. Fee for one-week visit: \$1,000-\$2,500 for antelope hunt.

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TIKCHIK NARROWS LODGE

P.O. Box 220248, Anchorage, Alaska 99522. Contact Bud or Holly Hodson at (907) 243-8450. Open June 13-October 1. Featuring sportfishing. Facilities include modern cabins suited for double occupancy, use of four float-equipped aircraft and a network of boats. Fee for one-week visit: \$3,200.

BAXTER'S WILDERNESS CAMPS

P.O. Box 1263, Thunder Bay, Ontario Canada P7C5W2. Contact Lawrence Baxter at (807) 344-3887. Open May-October. Featuring fly-in fishing, hunting. Please write or call for information regarding facilities and fees.

On Safari in East Africa

The hunt for Kenya's big game is still on, but now cameras do the shooting.

by MARY WALTER

The light changes inside my tent, daylight arriving as a barely perceptible blue-grey hue tempering the complete blackness of the African night. I can see nothing, but awake totally and immediately, sensing a difference in the environment. The night sounds have stopped—perhaps because of the approaching dawn, perhaps because an animal is stalking a kill. The ground trembles beneath me. Only elephant, rhinoceros and buffalo make the sound I hear. Within seconds a *cough! cough! cough!* warns me that a rhino is near.

From inside my tent I am unable to tell how close the animal is or whether he is alone. I can only lie perfectly still; motion inside the tent might frighten him and cause him to charge. In open spaces I would have had the opportunity to move out of his path. Inside the tent I am trapped.

Again I hear the rhino's characteristic three coughs and the sound of him rubbing against the side of the tent. Perhaps in the half-light of pre-dawn, the rhinoceros' bad vision has tricked him into thinking my tent is another rhino. Perhaps he heard the sounds of life or smelled an unfamiliar scent. Luckily, whatever drew him to my campsite is not sufficient to hold his interest. Managing somehow to avoid tangling his legs in the guy wires and dragging my tent and me after him, he lumbers away.

When I no longer feel his footsteps on the earth, I unzip the tent, working the

The visitor often encounters a lumbering caravan of elephants as they make their way across the Serengeti plain.

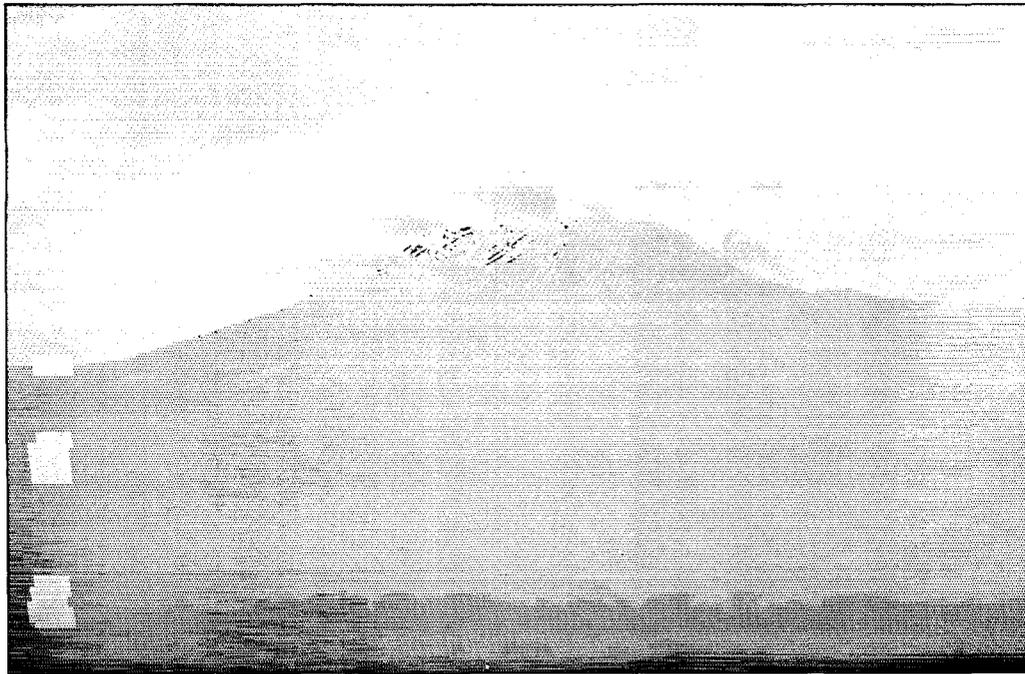




Right: A climb up Mount Kilimanjaro requires an extra week of travel.

Opposite and below: Standard tours to Kenya allow for opportunities to view giraffe and flocks of flamingos, sometimes right outside Nairobi.

ALL PHOTOS COURTESY OF
LYNNE DRUMMY AND BETTY OTTO.



zipper up its length one tooth at a time. I had set up camp after nightfall the previous day, and so had only my perception of the area nearby. Even in the darkest night one can sense open spaces, hills and bodies of water. I knew from my lantern's light that I was in a large open field, higher than the surrounding area. I had not ventured more than a few feet from my tent and vehicle to discover what lay outside.

The sun rises abruptly. Nothing can block its light above the Serengeti; once above the horizon, the sun fills my entire field of vision. A herd of gazelle, zebra and wildebeest graze not far away—only far enough that my presence is of no concern to them. They have been here forever, and once numbered in the hundreds of thousands. I am an insignificant addition to their magnificent world.

It is this experience we seek when we plan an African safari: to gaze awestruck at a landscape still pristine and primitive; to touch people who have managed to stay essentially the same for hundreds of years, despite droughts and plagues and world wars; and to stand face-to-face with animals that have existed for centuries longer than mankind, thriving with little change. The experience seems to prove to us that the world, which has survived for such an inconceivably long time, may enjoy an equally long future, and that is very reassuring indeed.

A true safari takes place in East Africa. The word "safari" is derived from the Arabic word meaning "trip" and the Swahili word meaning "to travel." Related initially to caravans that transported goods over long dis-

tances, the word has come to apply to adventurous travel anywhere in the world. We envision the European or American, outfitted in khaki clothing and pith helmet, hiking across deserts and through jungles under the most difficult conditions, in search of big and dangerous game.

Years ago, that search was often undertaken with gun in hand, and trophies of a kill were concrete evidence of an adventure undertaken by very few. Today, the era of the big game hunt is over. The government of Kenya banned all hunting in 1977, despite the loss of four million U.S. dollars in license and trophy fees. Hunting is forbidden even on private property, and in cases where it could be considered protecting one's property.

Prior to independence in 1963, tourists who wished to hunt were free



to do so. Personal weapons were transported to Kenya in the cockpits of commercial aircraft so that no one need use an unfamiliar gun. Local taxidermists prepared trophies or arranged to send skins back to American taxidermists for preparation.

After independence, the Kenyan government began to recognize the importance of wild game as a resource to the nation's economy. Residents were required to pass a game test administered by the government. The test required that the hunter identify species, differentiate males and females, and even recognize infants of various species. Having passed the test, the resident hunter then purchased permits for those animals he expected to kill. Gradually, the permits became increasingly expensive and were limited in number to protect the wild population from decimation.

Tourists were not required to pass a game test because they were expected to hire a professional hunter or guide to ensure that they followed the rules and reporting requirements for hunting. Certain areas of the country were set aside for hunting, and those

areas were patrolled by game wardens.

Early legislation was intended to limit hunting to those animals not considered essential to the species: one might take an old male rather than a young one or a female needed for repopulation. When specific populations became overabundant and insufficient food supplies threatened the entire herd, private and government hunters were permitted to take a number of females and younger animals. Hunters are quick to point out that in most cases a young animal is not a good trophy, and responsible hunters have always preferred an older male with a magnificent antler. These same animals are doomed to become "lion bait" by virtue of their age.

Lee and Hans vonBerg are seasoned travellers who went on a number of hunting safaris when they were still permitted. Their trips were never arranged through tour companies. The vonBergs hired their own professional guide and hunter and were often gone for as long as thirty days, hiking twelve to fourteen miles a day cross-country. The natives who accompanied them numbered between

fifteen and twenty—cooks, skimmers, trackers, and guards to protect the skins from wild game.

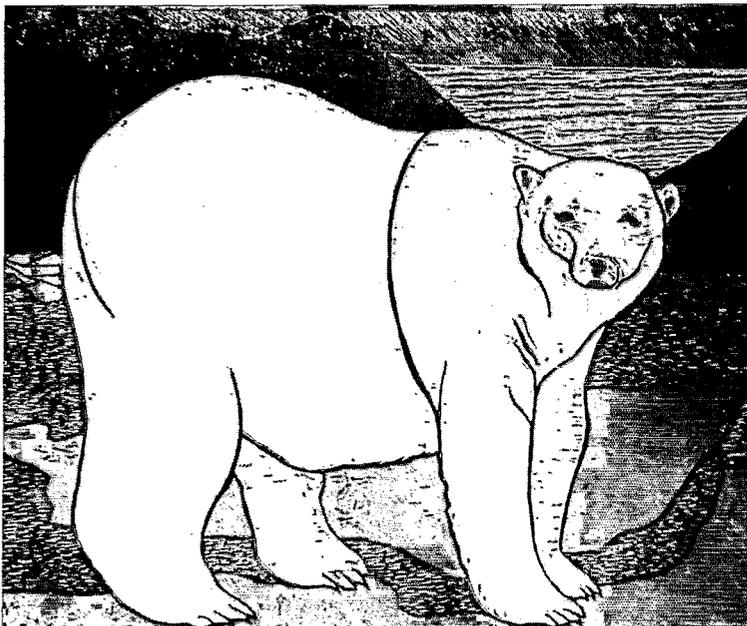
Lee vonBerg remembers her trips fondly. "We *made* the opportunity to go," she says. "You can put things off because you think you'll have an opportunity to do them later. You can't be afraid, or you end up doing nothing."

Escalating costs and hostility towards tourists brought the vonBergs' safaris to an end. By the time they made their last trip in the late Seventies, Africa had changed dramatically. "The last frontier was gone," Lee vonBerg says wistfully.

Although the old-time hunting safaris no longer exist, modern-day counterparts, emphasizing the quieter pleasures of observation and photography, have taken their place. One thing remains constant, however: a safari is still a vacation for the affluent. Journeying to Kenya is costly—both in time and money.

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ANNIE DOWNS CATTERSON, *White Bear*, woodcut, 24"x30", 1987

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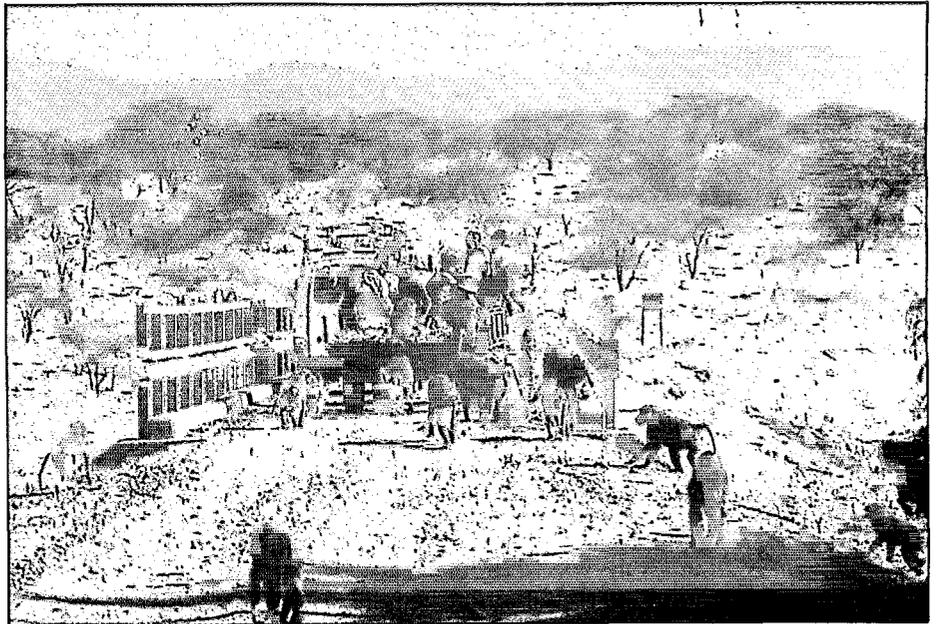
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Right: Opportunistic baboons frequently dash to hitch rides on passing motor vehicles.

Below: Lions are often found lounging on the plain during the daylight hours.



just under \$1,000 to \$6,950 per person; the tours range from ten to twenty-two days. Airfare is an additional \$1,180 per person or more. A personally tailored trip, or F.I.T. (Foreign Independent Travel), will exceed these estimates in proportion to the degree of tailoring required; expect to pay \$500 per person, per day, if you elect to take a private camping safari.

Given that most of us are neither

fluent in East African dialects nor well-versed in the politics, history or geography of East Africa, it makes sense to hire a tour guide who is all of these. The guide can be an independent, professional, resident "hunter" or a member of the staff of one of the safari companies. In most cases, your guide will meet your plane when it arrives in Nairobi and remain with you until you leave the country. He will

manage all of the details of the trip and provide all of the information needed to take full advantage of your adventure.

The standard tours all provide opportunities to view lion, giraffe, leopard, rhinoceros and elephant. In fact, all of these (excluding elephant) and an additional profusion of gazelle, zebra, baboon, crocodile, hippopotamus, and hundreds of species of birds





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can be viewed just outside the city limits of Nairobi in Nairobi National Park. The animals are wild, roaming freely in and out of the park, which is fenced on the city side and allows migration in other directions.

Today's safaris are made in overland vehicles, and much of the traveller's time is spent as passenger. As Lynne Drummy of Grosse Pointe Park explains, "In China you walk. On safari, you sit in a van for six hours a day. Two hours in the morning, two hours in the afternoon, and another two hours towards evening. Minimum."

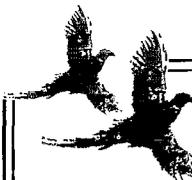
Lynne and her husband, George, recently spent fourteen days on a photographic safari. Part of that time was spent in permanent camps and tents on the Masai Mara (Kenya's portion of the Serengeti). Although "seeing game is catch-as-catch-can," according to Lynne, the Drummys saw a great deal: there was the sighting of a cheetah with a fresh kill and the thrill of watching a wildebeest born. The countryside itself proved equally memorable. "You can see hundreds of miles in any direction—and there are rainbows all the time."

Most tours include a number of different game parks so that visitors can enjoy the diverse geography of the country. Without exception, every tour includes the Masai Mara, for nowhere on earth can such a variety and profusion of wildlife be found. Visitors who hunger to see Mount Kilimanjaro can drive or take the short flight to Amboseli. A climb up the mountain requires an extra week, which "any normally fit person" can manage. From Amboseli it is a short jaunt to Tsavo West, where huge herds of elephants can be viewed at Mzima Springs.

West and slightly north of Nairobi are Lakes Naivasha and Nakuru, renowned for their flamingo flocks (in excess of one million birds), Lake Baringo, and the private bird sanctuary on Crescent Island, where Donald and Betty Otto of Grosse Pointe Park spent several days.

The Ottos also saw a number of kills, for in Africa they are part of the daily rhythm of life. There were also special pleasures—a newborn giraffe and a rhino with her baby. The only sense of danger they experienced was when they were charged by an elephant. "We got out quickly," Betty recounts calmly.

At least one meal, and usually a minimum of one full day, is spent at the Mount Kenya Safari Club, Nanyuki. This is the resort once owned in part by William Holden, now home for several months each year to Stephanie Powers. The club is a private deluxe resort in the foothills of Mount



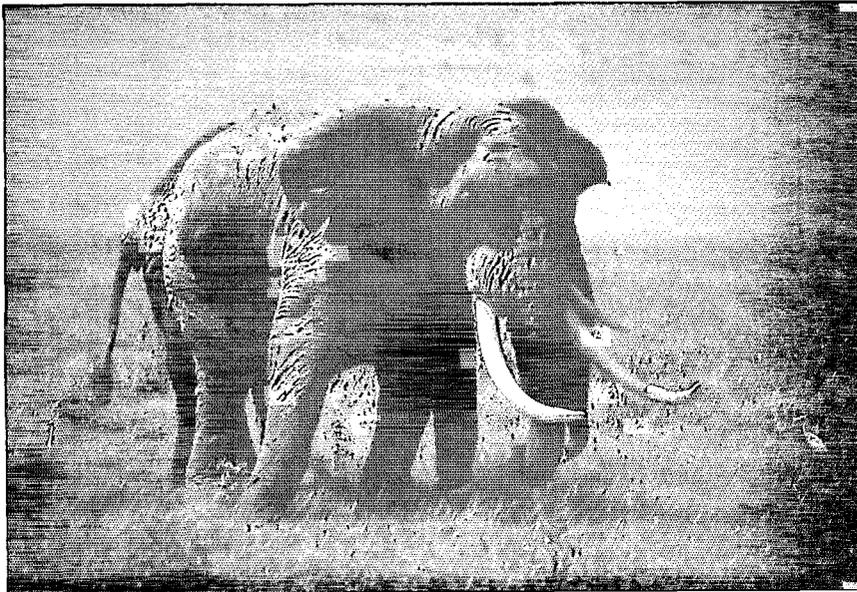
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One must venture further out onto the plain to spot a grizzled old elephant.

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"You can plan as much of your safari as you like by yourself," reports Robin Leopard of Grosse Pointe Farms, who spent five years researching the subject before she and her children, ages fifteen, seventeen, and twenty-three, travelled to Africa this past spring. Because their safari had to be squeezed into school vacations and additional travel, the Leopard family opted for a personalized tour, and Robin made most of the reservations herself. She arranged for a driver and guide through her travel agent. "We saw all of the animals we hoped to see. They are so exotic that you feel like someone planted them there. I felt like someone brought them so we could see them." Robin's reaction to the seemingly infinite numbers and varieties of animals was shared by Lynne Drummy: "It just seems impossible that the animals are in danger of extinction because there are so many!"

In fact, the numbers of animals that still exist are so impressive to most visitors that it is difficult to accept Kenyan government statistics on endangered species. It is only when one compares wild game today to twenty or thirty years ago that the danger is obvious. The Rhino Surveillance Unit in the Masai Mara Game Reserve counted only nineteen rhinoceros in 1986. As recently as 1970 the rhino population numbered 65,000 in east, central and southern Africa; today it numbers only 4,500. Despite this decimation, most tourists manage to view a rhino, in some cases even families, at the luxury lodges where salt licks and water holes can be viewed from raised platforms or from behind protective bunkers.

Hunters used to be blamed for the loss of game when, in fact, were it not for the hunters and those government officials who recognized the importance of tourism to Kenya's economy, several species most likely would have been brought to the point of extinction. Although hunters and conservationists agreed to protect the future of wildlife in Kenya, government regulations have had little impact on the major source of danger—poaching. Efforts to stop the illegal slaughter of rhinoceros and elephant have been essentially ineffective; poaching, combined with the human population explosion occurring now in Kenya, represents the gravest danger to Kenya's wildlife.



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Kenya's national birthrate reached four percent in 1985, among the highest in the world. The demand for farmland is intense. Government efforts to maintain game reserves are criticized, but it is essential to Kenya's future that its largest industry and the single largest source of foreign exchange be protected. (Kenya netted \$300 million from one-half million tourists in 1985.)

Poaching has become an industry in its own right for those who provide rhino horn to Yemen and Asia. A single rhino horn, which is carved into dagger handles or ground for use as an aphrodisiac, can be sold today for \$6,000, more than ten times the average annual income in Kenya.

One unanticipated effect of poaching has occurred recently in the Masai Mara Game Reserve. Elephants are being effectively protected, and populations are growing. Because this is not true across the Tanzanian border in the Serengeti, many elephant herds are avoiding the slaughter and no longer migrating. They stay year-round in the Masai Mara, rendering it overpopulated; and the constant grazing is destroying the fragile grasses on which the elephant depends. Kenya must now consider cropping the herds in order to protect both the elephants and other populations.

Even the tourists, now Kenya's leading source of foreign income, play a part in threatening the future of wildlife, and the threat is unrelated to game hunting. The sense of urgency created by reports that wild game is disappearing, and that within ten years there will be no safaris, has meant a banner year for travel agents (A&K increased its profits by fifty percent in 1986). These large numbers of tourists, easily accommodated by the lodges and safari companies, are not so easily accommodated by the bush. Many guides are unwilling to stay on the designated paths through game reserves and, in their determination to give the tourist the best possible view of every animal, drive cross-country, damaging fragile grasslands. The increased traffic affects the wildlife too, and observers have noted evidence of harassment.

Those fortunate people who have experienced a safari say, "I would go back to Africa, but it wouldn't be the same," and then wander vaguely through their reasons for not trying to repeat the experience. Perhaps it was best said by Beryl Markham in *West With the Night*:

Africa is never the same to anyone who leaves it and returns again. It is not a land of change, but it is a land of moods and its moods are numberless. It is not fickle, but because it has mothered not only men, but races, and cradled not only cities, but civilizations—and seen them die, and seen new ones born again—Africa can be dispassionate, indifferent, warm, or cynical, replete with the weariness of too much wisdom.

Like the hunters of old, we bring back our trophies, hoping they will help us remember what we have seen and felt and learned. Standing on the ground in the Masai Mara, we feel the weight of a million years of life unchanged and unchanging. Our souls have been touched, and we have shared an adventure with all of mankind and all time. ◇

Mary Walter lived in Kenya for two years. She currently resides in Grosse Pointe Park.

The Gentle Art of Fly Fishing

by CHRISTOPHER MURRAY



There's more to this genteel sport than simply catching fish.

In a sequestered stream in western Michigan, a solitary angler, well-equipped with vest, waders, creel, and net, casts his line in a long, fluid movement. The sun is setting, and the orange rays highlight the wet tippet as he backcasts the fly. It lands gracefully on the edge of a slow, shallow pool and drifts within inches of the bank. The angler's eyes are fixed upon the fly. In an instant, there is a small splash. He pulls back on the pole, sets the hook, and the fight is on. The long pole arches to the run of a good fish, and the smile on the angler's face is pure satisfaction.

The fly fisherman is in his element on the stream for many reasons. First and foremost, he was the first fisherman there. He belongs on the stream by dint of engaging in the oldest form of sport fishing, dating back to the third century A.D. Furthermore, the fly fisherman fishes in utter silence. He quietly casts the fly back and forth

until enough line is out to reach a particular spot. Then, the fly lands noiselessly on the water's surface. The only sound is the trout taking the fly. Lure and bait fishermen with split-shot and metal lures plopping through the river are no match for the graceful fly fisherman. On a northern Michigan stream, he is as natural as a deer in the woods.

Fly fishing has long been considered the ultimate in sport fishing. Bonefish, tarpon, bass, and panfish can all be caught on fly tackle. But the roots of fly fishing are entrenched in fishing for trout and salmon. It was on rivers such as the Au Sable, Manistee, Pere Marquette, and Platte that fly fishing was perfected. These rivers also provide the unspoiled scenery synonymous with the sport. It is the beauty of the surroundings as much as the pursuit that draws businessmen, presidents, judges, and others to fly fish.

The most popular prizes for fly fishermen are the trout that inhabit cold, clear, fast-running streams. A beautiful species of fish, the browns have yellow sides, big brown spots, and pure white underbellies. The rainbows need no explanation; their name sums up their beauty succinctly. Brook trout are the most colourful trout in Michigan, with green backs and grey-white sides dotted with red and blue spots. The currents in which trout live strengthen them from birth, and by the time they reach seven inches, the legal limit on lower peninsula streams, they are formidable fighters.

Trout remain in their habitat for a lifetime. They know where to hide from predators, where they can find relief from the steady current (behind rocks, logs, etc.) and where to find food. This last characteristic is important to the fly fisherman. There are only two places trout can find food—on the river bottom or on the river surface. Understanding this, fly fishermen have developed two basic flies, wet and dry, to deal with different feeding conditions.

A dry fly is considered the classic fly, because the fly fisherman must get the trout to rise to the surface and take the lure. During late spring the mayfly hatch occurs, which draws thousands of anglers to northern Michigan streams. In a single week, trout of all sizes, especially the big browns, rise to the surface and take flies. The fly fisherman who is experienced with his equipment is rewarded with excellent action.

Dry flies are best suited for fishing in late spring through summer. During these warm months, fly hatches take place, with larvae rising from the river bottom to the surface, sprouting wings and flying away. This is also the time of year when grasshoppers spring from the ground in every direction. Streams that weave through meadows, and there are many of them, are landing strips for many unlucky hoppers. Keeping this in mind, the wise angler casting an imitation grasshopper to the edge of a stream will hook plenty of frisky trout.

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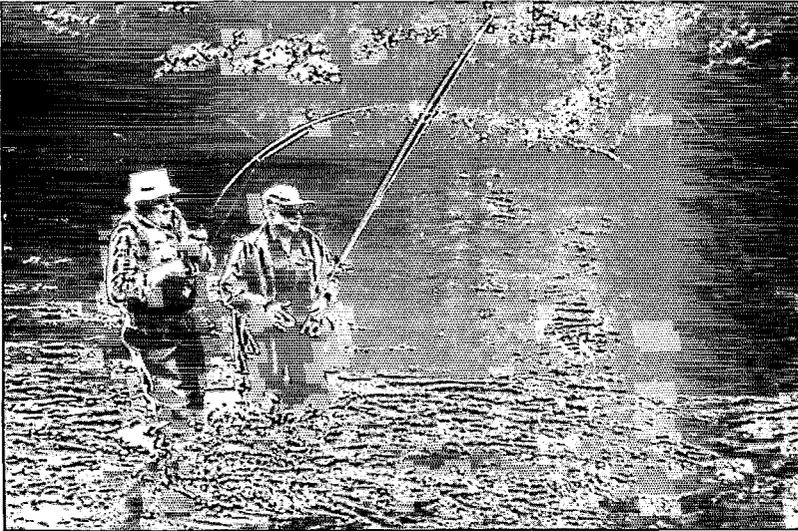
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The fly fisherman revels in intimate contact with natural surroundings.

PHOTO COURTESY OF MICHIGAN TRAVEL BUREAU.

cessful fly fishing. You must fish the proper fly at the proper moment. Dry flies are appropriate when hatches are occurring or where insects may fall into streams. When these two conditions do not exist, wet flies should bring some strikes.

Wet flies serve the purpose of fooling bottom-feeding fish. Most streams

have either gravel, muck, or sand bottoms, home to insect larvae, sculpins, and other crustaceans. Flies such as Springs wiggler, Wulffs Nondescript nymph, and other dark-bodied flies are excellent in luring action. Fishing wet flies also requires different line than does dry fly fishing. Since dry flies must remain on the surface, they

require a floating line to keep the fly on or near the surface. Wet flies, obviously, require a sinking line. Both lines, along with leader line (tippet), are manufactured by all the top fishing tackle companies (3M, Orvis, Trilene, Stren) and are available in good tackle shops.

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you need purchase only basic equipment. For summer trout fishing, you need a fly rod and reel, both wet and dry flies, leader line and a creel. In spring and fall, when weather and water conditions change, and the lake-run fish are present, add to the list a stringer, large landing net, waders, and polaroid sunglasses.

Cabelas, Orvis, and L.L. Bean publish catalogues catering to the more expensive tastes of fly fishermen. Here are found \$250 graphite fly rods, \$200 waders, and \$150 vests. This kind of equipment may be desirable, but it is by no means necessary. An angler spending one-third of this amount can still reap enormous rewards.

During the fall, fly fishing becomes less than tranquil. In October, November, and December, Michigan rivers teem with huge salmon and trout. Chinook and coho make a final run up their natal rivers to spawn and die. Fly fishing is the best way to catch these salmon, which can weigh in excess of thirty pounds. Steelhead, a migratory strain of rainbow, are also present in large numbers.

Since these fall stream residents are larger and stronger than their summer counterparts, a fly rod nine to ten feet long with a strong backbone is vital. When purchasing the rod, be sure to specify that salmon and trout are your target. A leader testing eight



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pounds is also needed to handle these piscatory giants.

The flies used for salmon and steelhead vary. One very successful fly for salmon is the Springs wiggler in black, brown, and dark green. Other good flies include brightly coloured streamers—big, wet flies that excite salmon into striking. Unlike a strike on a wiggler fly, salmon strike streamers hard. Still other good flies, especially for steelhead, are yarn flies, tied onto hooks and shaped to resemble salmon eggs. Orange and yellow are preferred colours, along with pink, white, and chartreuse.

Ken Darwin, publisher of *Michigan Fisherman* and International Game Fish Association fly rod world-record holder for chinook salmon, believes flies are the best lure for salmon once they enter a river.

"Salmon are very wary once they enter a river. They have spent the last four years in the open expanses of one of the Great Lakes and are now crowded into a small stream with hundreds of other fish and fishermen. Therefore, a natural-looking bait, such as a brown or black Springs wiggler, is ideal."

Darwin is also quick to note that enjoying the fall foliage is just as important as catching salmon.

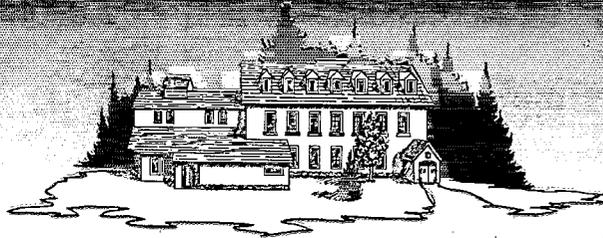
Another Michigianian who believes strongly in flies for fall trout and salmon is guide, rod-builder-inventor, and world-record holder Dick Swan.

"Chinook are easy prey to brown, green, or other natural colour when fished on a light line. I have had great success all fall and winter on almost every stream flowing in Michigan. Every serious salmon fly fisherman should have at least two dozen flies with him on the river. They are that good."

Now it is up to you. Pick up the necessary equipment, head to a river or stream, and practice. The more you cast, read water, and fight fish, the better your chances of success. And do not cast only your line. Cast your eyes, for the fall scenery through which Michigan streams meander is as spectacular as the fish swimming in their waters. ◇

Christopher Murray is an outdoor writer and photographer who lives in Grosse Pointe.

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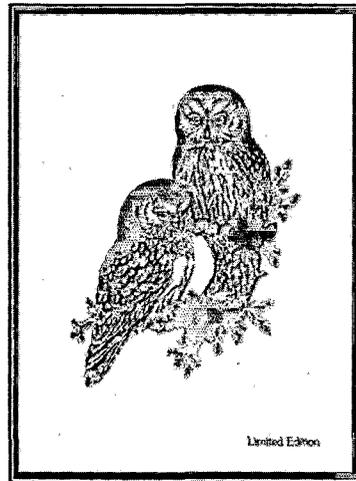
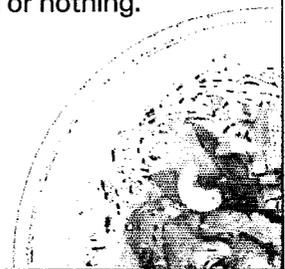
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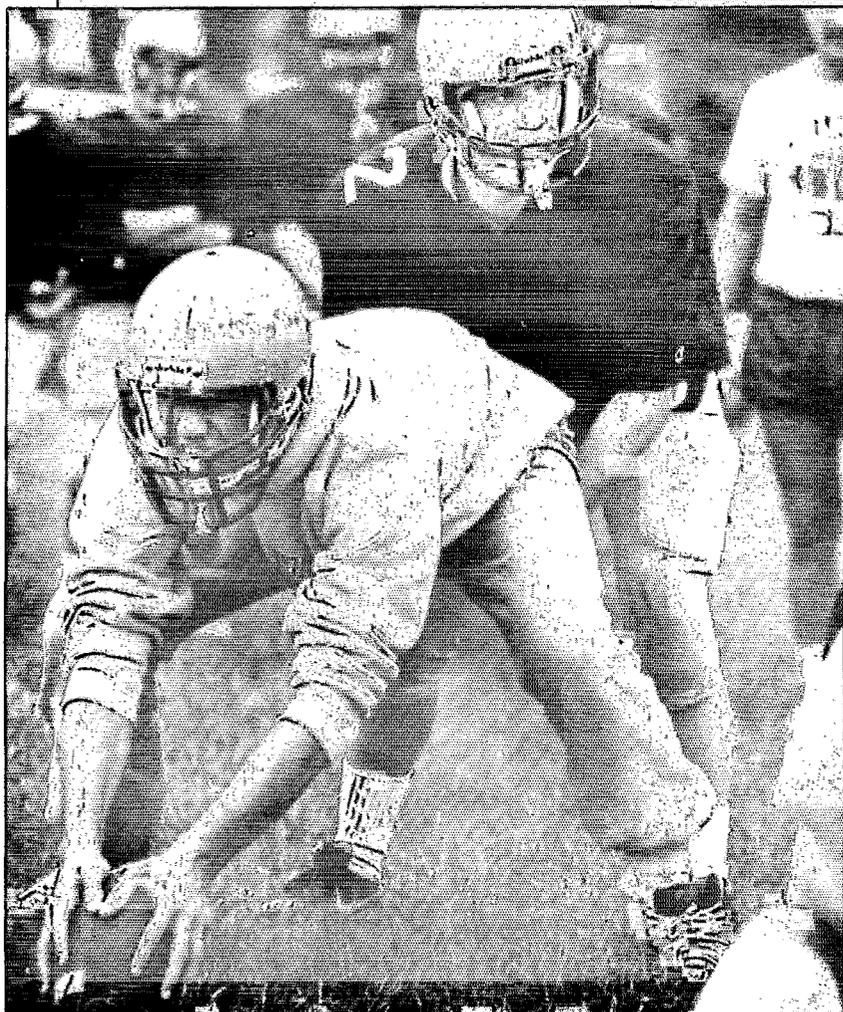
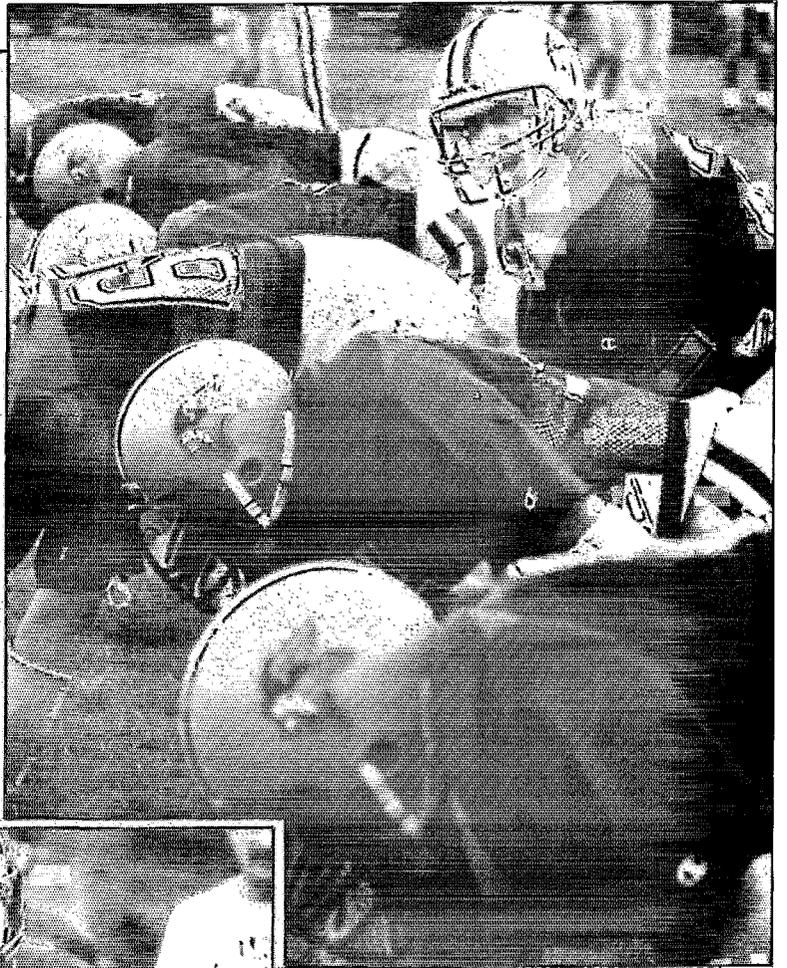
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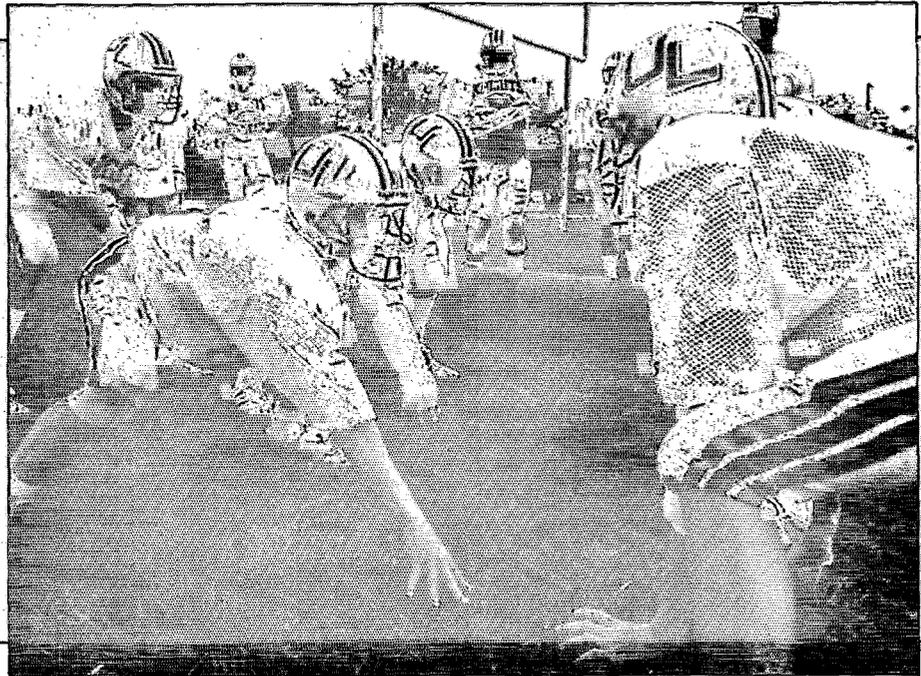
The Glory Days



Football practice at all three Grosse Pointe high schools, North (above), South (below) and University Liggett (opposite), can often approximate the intensity of game day.

PHOTOS BY LORIEN STUDIOS

*In Grosse
Pointe, it's not
whether you
win or lose,
it's how you
play the game.*



by WALTER WASACZ

Autumn. It is a refreshment of senses—the purity of cooler air, the softer gaze of a less vigilant sun, the slow turn of floral green to red, to gold, to brown. It is an exuberant and often flamboyant season, and it is perhaps fitting that its most identifiable and passionate human expression is the sport of football.

For Grosse Pointe's high school football players, these are the glory days. All three schools have been on the field since August 10, the first practice day allowable by the Michigan High School Athletic Association. While each of the three—North, South and University Liggett—have distinctly different personalities, at the foundation of their respective athletic

programs rests a striking similarity. All stress academic excellence over achievement on the football field, where it is the work ethic, fun, camaraderie and the fundamentals of the game that are placed over winning at any cost. Having established that, high school football in Grosse Pointe maintains a statewide reputation for on-the-field excellence equalled by few other communities.

Grosse Pointe North's Frank Sumbera graduated from Central Michigan University in 1969. The following fall he drove to Grosse Pointe for the first and only job interview he has ever had. He was hired to teach a vocational automotives class and, one year later, began the first of eighteen

years of association with the school's football program, first as an assistant (1970-1980) and now as head coach (1981-present).

This season North had approximately one hundred thirty boys in the football program, including varsity, junior varsity and freshman teams. The varsity consisted of fifty-five boys, all juniors and seniors.

"Some boys go on to play college football, but a majority have only four years to play in high school," says Sumbera. "I tell them to make the most of it. Winning games—though it comes up, of course—is not a constant stress point. Their studies and family are first, football second."

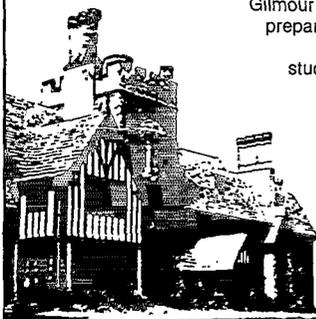
Marc deManigold, North's defen-

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sive end and offensive guard and tackle, is a senior who plans to play college football. "Before practice or at home, Coach Sumbera is like a regular guy. He gets on us to keep the locker room clean, take our cleats off before we come in, and take our dirty stuff home to wash. But during practice and on game day, he is definitely a 'coach.'"

Karl Schultz, a senior offensive and defensive tackle, agrees with his teammate: "Coach is pretty quiet on game day until the game starts; then he gets pretty excited. He's always upbeat and positive when he talks to us, though. He's always encouraging us to do the job better."

While in the Bi-County League (which this year has been integrated into the new Macomb Area Conference), Grosse Pointe North helped institute a league-wide scholar/athlete certificate, awarded to all varsity athletes who registered a 3.0 grade point average during their competitive seasons. In addition, a Grosse Pointe certificate was created for junior varsity and freshman athletes, with approximately sixty percent of all North athletes winning at least one of the two certificates.

Grosse Pointe North has graduated players to football programs at colleges and universities as diverse as Wisconsin, Michigan, Bowling Green, Hillsdale, Kalamazoo, Adrian and Albion, to name only a handful. The team began the present season with a twenty-five-game regular-season winning streak (which extended to twenty-six, before the streak ended); they made the Michigan High School Athletic Association state playoffs the past two seasons.

Successful football at North is a tradition, but it is not an end in itself. Seventeen-year-old Ted Stephens, a defensive back whose twin brother Matt also plays for North, says, "Coach Sumbera makes you feel welcome at all times when you need to talk to him about anything, even if it's not football-related."

"My door is always open to players at my home," explains Sumbera. "These young people know what you're talking about today; they know what it takes to become successful. With the great support of the Booster Club, the school administration, the community and the great relationship I have with the kids, it makes my job very easy."

Jon Rice at Grosse Pointe South is in his first year as head coach after serving eighteen years as an assistant to Russ Hepner (now an assistant coach at Eastern Michigan University). His chief associate is Bob Schroeder, also an assistant at South since 1974. Close observers will notice very little change in the philosophy instituted during the Hepner era (1968-86). Rice and Schroeder are committed to continuing the South tradition of having a successful year by winning one more game than they lose (thus finishing with a 5-4 record).

"We believe that by making a realizable goal for ourselves," Rice says, "it will make us a better team. Work as hard as you can, do the best you can, have fun, and that will engender the team to so-called successes."

"We want to win, obviously; that's why the scoreboard is up there. But school work comes first, and proper conduct in the classrooms and halls. There never comes an occasion when we tell the kids, 'we *have* to win this football game.' There's nothing like that in our philosophy of coaching."

That philosophy has resulted in positive experiences for the players. Joe Reynolds, an offensive tackle for South and captain of the varsity track team, says, "Playing at

(Right) North linemen dig in for battle, while (below) South players rally around coach Rice for instructions.



South has been a one hundred percent great experience for me. Coach Rice has made the game a lot of fun for us."

While South's initial goals may appear modest, there is no question as to the success of its football program. Regarded within its Eastern Michigan League (EML) as a rugged, physical team, South annually challenges for the title; since joining the EML in 1973, the football team has won the championship seven years, finished second six times, and third one year. In the early to mid-Eighties, South strung together a regular-season winning streak of twenty-five games, no modest achievement.

"We compete. There is no question about that," says Rice. "We want to instruct our players on how to make themselves a better person, thus a better football player, thus we have a better football team. If we work hard and achieve our goals, we will be successful. We believe that."

When Bob Newvine took over as head football coach at University Liggett in the fall of 1985, he was, at twenty-six, the youngest high school head coach in the state of Michigan. The task at hand was considerable: to recast a football program that had atrophied into nonexistence. University Liggett fielded no team in 1984.

"When I arrived here our kids simply did not know what it took to stay in a football game. We couldn't block or tackle anybody. What we have tried to do is teach the fundamentals of football, have fun, and win some games."

Newvine, who played college football at Central Michigan and briefly with the now-defunct U.S. Football League Michigan Panthers, also stresses that at University Liggett it is clearly academics first and athletics second, with the optimum situation a healthy balance between the



two. Since he has been at the school, one of his players has gone on to become a placekicker at Williams College; another plays lacrosse at Georgetown.

The University Liggett community was shocked and saddened when one of its outstanding football players, Ti Juan Kidd, was killed this past summer. The team has retired his number for the duration of the 1987 season, and each of the team members presently wears a decal of that number (seven) on his helmet. In addition, the entire season has been dedicated to the memory of the young man. "It is something that has touched all of us deeply," says Newvine.

The players—including the Middle School's sixth, seventh, and eighth graders—started the season in grand

style by spending their first week of practice in Buffalo as guests of the Buffalo Bills, a team owned by former Detroit and graduate of Detroit University School, Ralph Wilson. The team was able to practice at Rich Stadium, home of the pro team, and eat at their training table.

"We want to make it fun to play here," says Newvine. "We may visit another pro training camp next summer to mix it up a bit. We are trying to bring excitement back to University Liggett football. The players are getting excited about wearing their jackets, which says to me that the pride in UL football is on its way back."

When Jon Rice played football for Grosse Pointe High in the late 1950s, he and his teammates were idolized by the student body and com-

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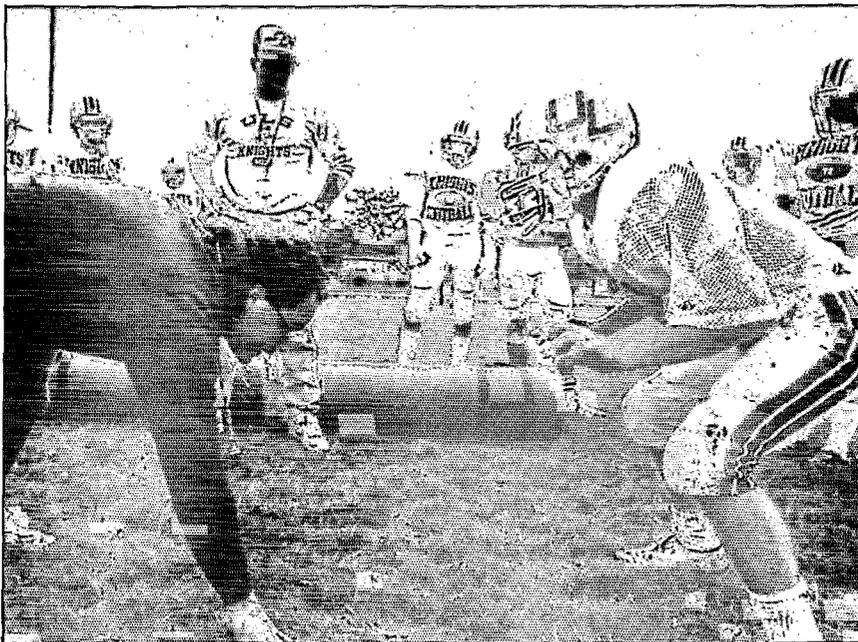
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Coach Newvine demonstrates fundamentals of line play to his University Liggett players.



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munity for representing the school on the football field. "We were kings of the hill," Rice says. "We were accorded a form of semi-hero worship whenever we walked down the halls. There is nothing to resemble this today."

Doug Lucas, a senior who is a linebacker and kicker for South, agrees with his coach: "We get encouragement from students and faculty, but it isn't like the 'old days' when Coach Rice was playing, and players may have been idolized."

Does being a football player improve your social life? Lucas doesn't think so. "If girls take special notice of football players, I sure don't know about it!"

In the mid-1960s it was close to impossible to get a seat at a Grosse Pointe High home basketball game, unless you arrived at halftime of the junior varsity game. Today, it is a rare occurrence to see two hundred fans in the stands for a basketball game at South. Rice's explanation for the change is at once plausible and obvious. "This fall alone we will have between three hundred and four hundred students involved in some sport. Over one-third of the student body at South are members of one or more teams throughout the school year."

At Grosse Pointe North, student participation in athletics now stands at about fifty percent, according to

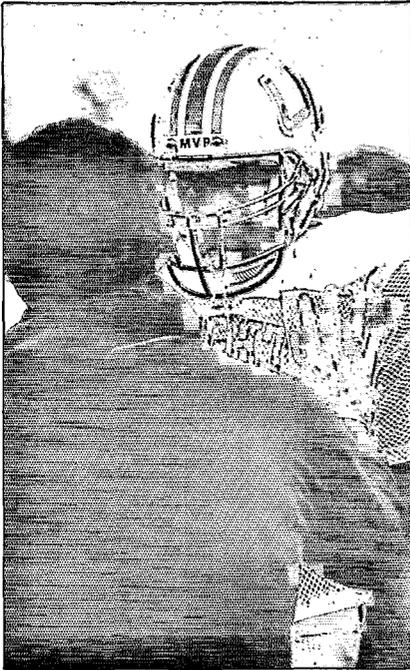
Administrative Assistant for Athletics Tom Gaurke. A significant change in high school athletics at North today, Gaurke says, is that there are no longer any "major or minor sports. Nothing is stressed over anything else. Twenty years ago you had ten percent participating and ninety percent watching; today, there are twenty-one varsity sports at North, including girls sports."

Gaurke says that on any given football or basketball game day, athletes on other school teams may be participating in their own sports, thus cutting significantly into potential student spectators.

"I see this as a very healthy situation," he says, adding that throughout the school year Grosse Pointe North athletes will participate—in various sports at the freshman, junior varsity and varsity levels—in more than six hundred fifty athletic events.

"From the administrative staff down through the coaching staff, and hopefully bred into our players," he says, "is a belief that each sport is the equal of another. That's what we are striving for."

At University Liggett, Coach Newvine has provided structure and has made the instruction of sound football his on-the-field priority. "We must meet the challenge," he says. "We're sitting between two great schools in North and South." Univer-



Coach and player share a moment at UL practice.

sity Liggett is competitive; on its schedule are schools twice its size. Indeed, their football program is recovering nicely.

For both North and South, the prognosis is for more of the same—success. That is apparent in many ways—in the respectful way the players speak of their coaches, in the fine academic records of the athletes (South's Lucas carries a 4.08 grade point average, for example), and in the fact that the game of football is, after all, only a game.

A salute, finally, to all three schools for the balance of academics and athletics they support. The perspective, gentlemen, is right on the mark. ◇

Walter Wasacz, a former basketball statistician at Austin High, is a lifelong admirer of high school athletics.



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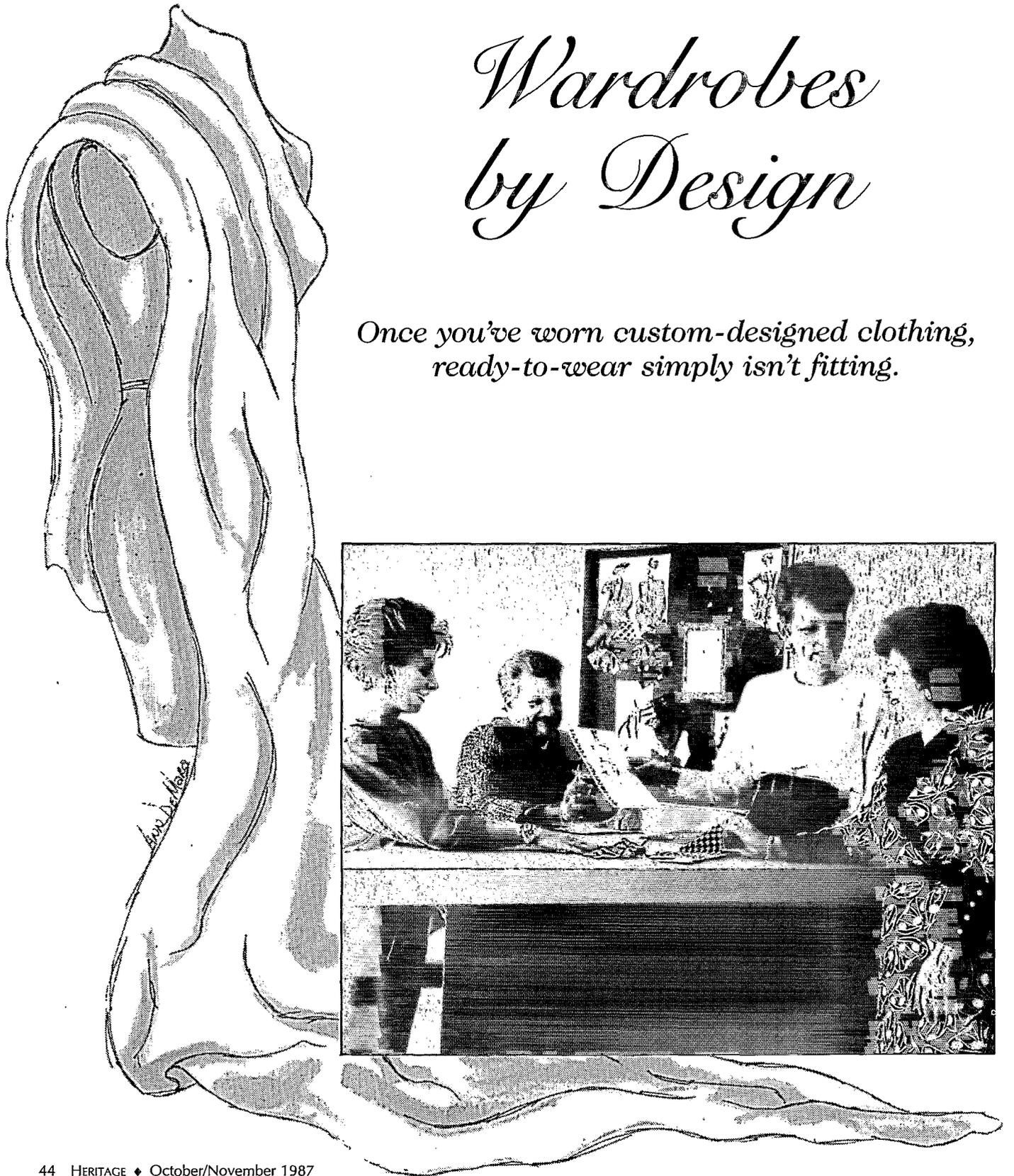


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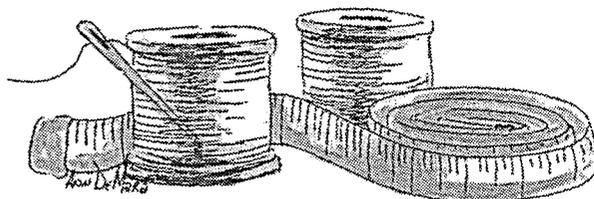




Above: Tony Rimanelli tailors made-to-measure garments for both men and women.

Opposite: Designer's Touch staff members (left to right) Lynn Withers, John Mijatovich and owner and director Karen Purdy discuss fabric with customer Mary Jane Chiodo.

PHOTOS BY SUSAN BUCKLER



ILLUSTRATIONS BY ANN DEMARA

by EILEEN FIGURE SANDLIN ————— ♦

It's a warm, starlit night, and your handsome escort offers his arm as you alight from your gilded Mercedes coach. The night air is drenched with a thousand sweet scents, and your shimmering, jewel-like gown floats enticingly with each step. You confidently step forward, adjust your tiny evening bag more securely in the crook of your arm, and feel an uncomfortable sensation under your left arm. You toss a brilliant, carefree smile at your companion even as you realize that one of your pearl-studded seams has just split apart. Your dream of an evening has turned into a nightmare.

So what's a woman to do?

Custom design could be the answer.

There are several custom designers busily at work in the Grosse Pointe area. From behind their humming commercial sewing machines, they conjure up some of the most flattering, unique fashion creations any woman—or man—could hope for. And the cost is not as prohibitively high as you might think.

In Grosse Pointe Woods, for instance, Designer's Touch occupies a charming grey-and-rose store on Mack Avenue. From its triple-size mirrored dressing rooms to its oblong work area overflowing with bolts of sumptuous fabrics in a riotously jumbled array of colour, it's apparent that serious design work goes on here.

"The custom business has increased dramatically over the past few years," says Karen Purdy, owner and director of Designer's Touch. "First, because of the price of ready-to-wear, and second, because the garments in the stores all look the same. People have shown a steadily increasing desire to get away from looking like everyone else. They want to have their own style."

Cultivating your own style begins with fabulous fabric and matchless designs, and Designer's Touch provides both. Besides Purdy, who holds a degree in retailing and clothing and textiles, as well as an advanced degree in education from Michigan State University, the staff consists of Lynn Withers and John Mijatovich. Withers is well-known for her expertise in professional construction techniques and couture workmanship and is a certified colour consultant, while Mijatovich, an expert design technician, graduated from Parson's School of Design in New

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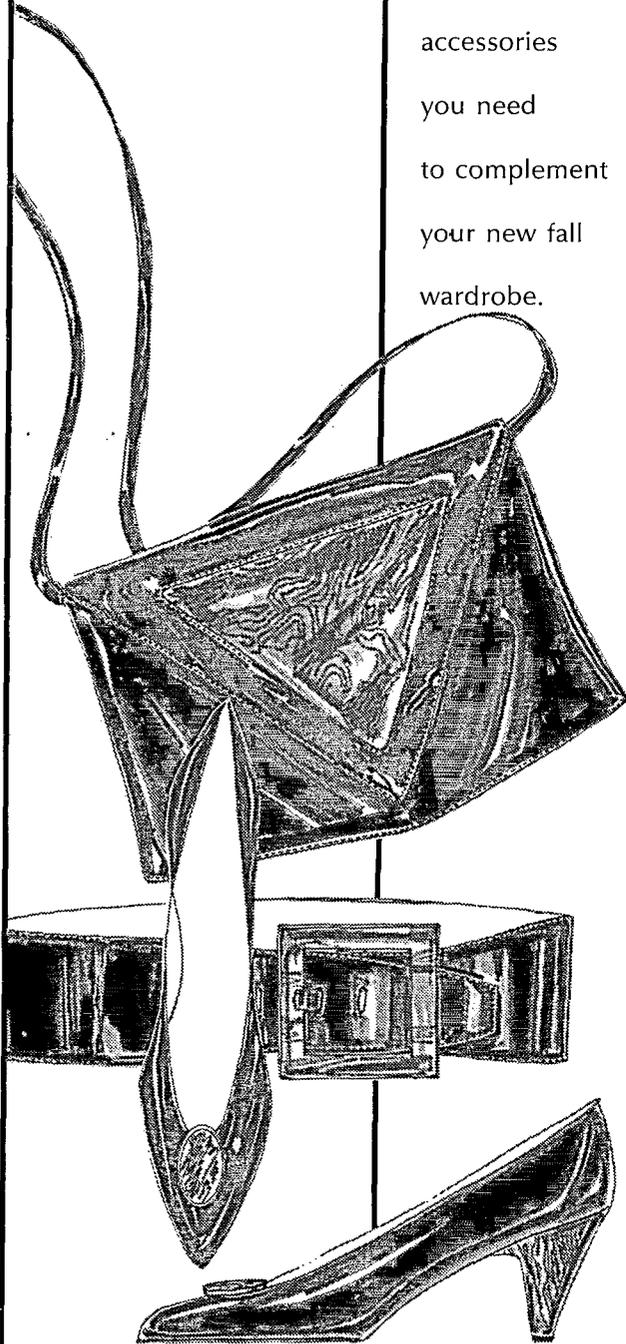
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Working Out the Details

A custom-design consultation is rather like a job interview. You can expect your designer to probe into your background to determine which style will suit you best.

"You should be prepared to tell the designers how you like to wear your clothes," says Karen Purdy of Designer's Touch. "The designer needs to know what your lifestyle is, whether you travel a lot, and whether the garment in question will go from afternoon to evening wear."

For special-occasion wear, such as a mother-of-the-bridal dress, the designer will need to know details such as time of day of the ceremony.

Grosse Pointe Woods tailor Tony Rimanelli goes a bit further and advises his customers on how to wear their newly-designed clothes.

"I tell them to build up their wardrobes," he says. "This is especially important for anyone who wears a suit every day. A professional man should invest in his wardrobe like he invests in transportation or his home. He should have at least ten changes, or two weeks' wardrobe. That way, the clothes do not lose their freshness."

For a perfect fit, a custom garment usually requires two fittings. The first is often a skeletal version of the garment rendered in muslin, on which alterations are made; the second is a fitting of the actual garment. In the case of a made-to-measure suit, the first try-on is often just about perfect—assuming the tailor has taken the proper measurements at the outset.

Although some custom designers allow a client to supply the fabric for custom apparel, many others, such as those at Designer's Touch, will not work with "outside" yard goods. In addition, it's a good idea to think twice before buying that exquisite length of Chinese silk you saw in New York. Unless you know something about clothing construction, you may find that you've purchased far too little fabric to whip up the dream dress you've been craving. Or you could select a fabric that won't work well in the design you've chosen. Silk, for example, doesn't work well for a skin-tight skirt.

It's difficult to give an accurate estimate of time required for custom-design work because so much depends on the style you commission and the work required. You should expect to wait at least two weeks for minor alterations such as hemming, a month for major reconstructions, and up to two months for a suit. (Some designers can put a rush on a garment if you're desperate.) And although custom designing is less of a seasonal business these days than it once was, longer lead times are necessary if you commission a garment during the busy fall or Christmas seasons.

—Eileen Figure Sandlin

York and spent nine years in Milan, Italy, where he designed and produced ready-to-wear clothing. Together, this fashion triumvirate produces exquisite couture designs out of world-renowned Valentino fabrics.

When Designer's Touch was founded ten years ago, it occupied just one-third of a shop on Harper. Purdy bought the building when the other tenants moved out, then simply ran out of space and moved to her Grosse Pointe Woods address about four years ago. She's on the verge of running out of space again due to the increasing influx of clients.

"We have a waiting list right now," Purdy admits. "That's not meant to be snobbish; it's because it's difficult to find qualified persons to do the work."

In the meantime, all three of the designers sew, as well as huddle during client fittings to discuss styles and fabric.

A common misconception about custom clothing is that such exclusive designs should be reserved for special-occasion garments. *Au contraire*, says Purdy.

"The first-time customer usually comes in for something for a special occasion," she says. "But after she's worn these clothes and these fabrics, it's difficult for her to go back to ready-to-wear."

Grosse Pointe Park resident and high school business teacher Andrea Becker agrees completely. She has about ninety-nine percent of her wardrobe custom-made. Designer's Touch creates most of her business attire.

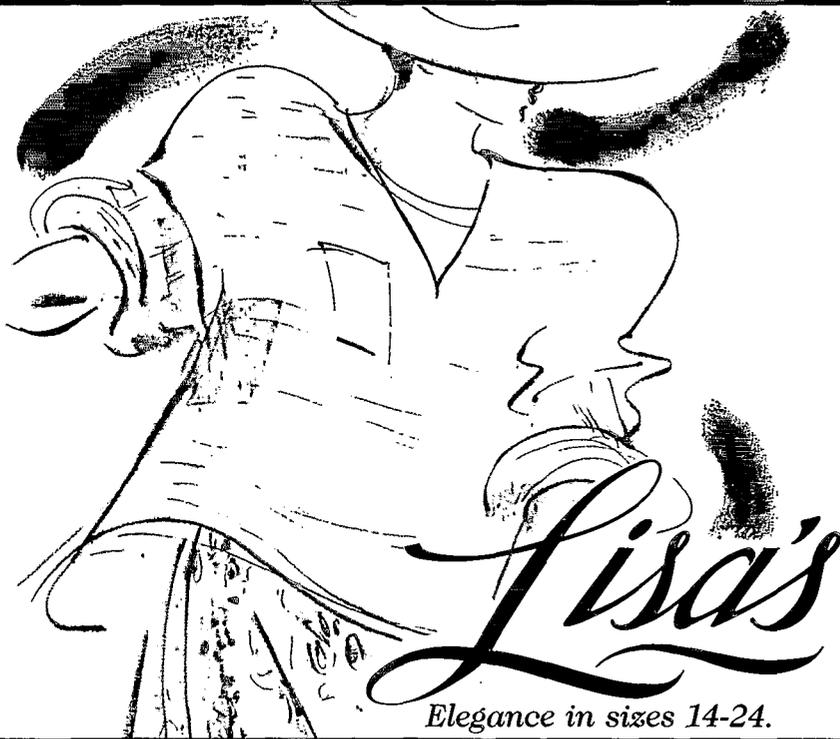
"I was spoiled by my mother, who did all my sewing," Becker says. "I'm never satisfied with ready-to-wear clothes. I turn everything inside out to look at the seams first thing."

Becker enjoys her Designer's Touch wardrobe because the designers have such good taste and an excellent eye for what is flattering on an individual.

"They keep a file on every garment they make for me," she explains. "As a result, every new outfit matches something I already have. They also have a special technique for putting the right garment on a person."

Purdy discourages clients from purchasing "single-use" garments.

"For the customer's sake, we prefer not to create a garment that works only by itself," she says. "We like to



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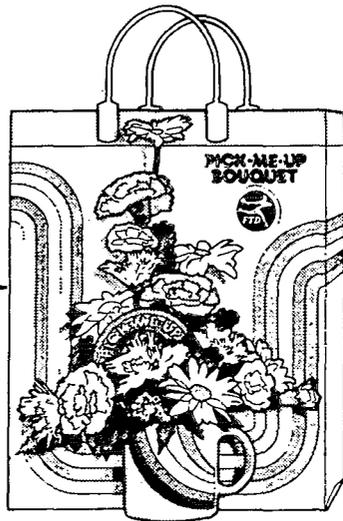
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encourage the customer to expand on that garment, to have two or three ways to wear it. That way, she could go off on a vacation and be able to mix and match all week, yet always have a different look."

"We help our customers to build their wardrobes," Mijatovich adds. "Because of the price of the fabrics and the labour, we recommend that customers don't buy clothes that are too trendy or can't be worn with last year's garments."

Besides Becker, Designer's Touch counts among its clients several professional women, including attorneys and a doctor, as well as many women who simply enjoy beautiful clothes. Most of its clientele fall into the thirty to fifty-five age range. Services start at \$15 for a hem and go up to \$2,000 for a complex construction, such as a beaded gown.

Mary Jane Chiodo of Grosse Pointe Shores has been a Designer's Touch client for about six years. She usually orders a substantial amount of fabric at the beginning of a season, then has it made up as she needs it. A special garment she recently commissioned was a dress for her daughter's September wedding.

"The clothes are beautifully made," she said. "I'm really kind of spoiled now. I'm very impressed with the shop's designs and the European fabrics."

Another custom service available at Designer's Touch is alterations. The designers are often called upon to correct fit problems in ready-to-wear, as well as to reconstruct garments.

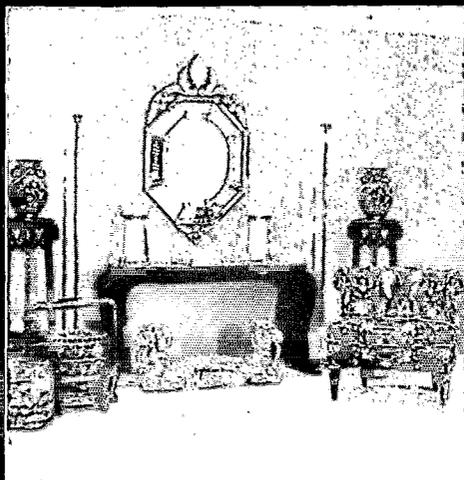
"We've had occasions where we've had to take a size ten jacket and turn it into a twelve," said Mijatovich. "It's not just a matter of taking fabric and adding it where you can't see it. Then we had one customer who bought a beautiful peach suit and couldn't find the skirt to match in her size. So she bought two smaller skirts and had one made from them. Our customers enjoy that service."

Naturally, such reconstruction results in a big investment in a single garment. But for an extraordinary garment that can be worn for several seasons, the cost is worth it.

This fall, the staff at Designer's Touch expects to keep busy with skirt alterations. As hemlines go up, the skirts from last year's suits will require shortening and tapering to keep them



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from looking like modified lampshades.

"I had a customer who brought in all her clothes for analysis," Purdy says. "We looked at hemlines and decided what needed fixing, tapering, or discarding."

Andrea Becker entrusted her wedding dress to Designer's Touch after another seamstress nearly ruined several hundred dollars worth of delicate silk.

"They really bailed me out," she said. "I went for fittings every day for two weeks, and it was really worth it."

Michelle Taylor of Grosse Pointe Park routinely has ready-to-wear garments reconstructed. She's been a Designer's Touch client for seven years, commissioning work such as the reconstruction of a \$1,200 three-piece suit.

"They've done everything for me: gowns, blazers and pants," Taylor said. "If I'm shopping and find a garment that's three sizes too big, I still buy it because I know that Karen can alter it."

Taylor, who owned a clothing shop called Enchanté on the Hill in Grosse Pointe Farms, found Designer's Touch through a friend who commissioned a complex reconstruction.

"Designer's Touch is a little more expensive, but the peace of mind is worth it. I've had jobs bungled before," Taylor said.

The shop also offers Italian made-to-measure garments and custom tailoring for men. Purdy plans to begin setting up appointments in the offices of busy executives for the made-to-measure line.

Farther down Mack Avenue is the shop of Tony Rimanelli, a tailor who came to America from Italy more than thirty-five years ago. His custom business has also increased, but the increase has been in the area of made-to-measure garments and ready-to-wear alterations.

"At one time, ninety percent of my work was custom," Rimanelli said. "I sold custom like 'Avon calling;' you know, door-to-door. As custom wear became more expensive and ready-made more perfect, there gradually has been a switch to ready-made. A skilled tailor can make a ready-made suit look like custom. So with a professional fitting, you get two suits for the price of one."

Rimanelli advocates made-to-measure suits as a faster, more economical alternative to custom wear. He takes his customer's measurements and indicates any figure problems (for example, round shoulders, broad chest, etc.); then orders the beautifully-made Italian suits from Rochester, New York. They are ready in about six weeks and generally require only minor alterations, such as hemming or nipping in the waist of the jacket.

Made-to-measure wear has fallen from favour somewhat over the years because of imperfect fit, but Rimanelli lays the blame on the tailor rather than the garment.

"If the tailor doesn't give the right description of the customer or take enough time, the customer will be dissatisfied," he said. "Usually, the people selling made-to-measure are not tailors but salesmen who just sell a product. A tailor is a technician who gets it right."

Rimanelli will, of course, accept custom commissions from men who cannot get a good fit off the rack, or who desire a particular cut or fabric. You can expect to pay \$800 to \$1,500 for a custom-made suit of the finest English wool; made-to-measure suits cost between \$500 and \$850.

Rimanelli opened his Grosse Pointe Woods shop about fifteen years ago. His clients are usually professionals between the ages of forty and fifty-five who favour conservatively-cut suits. He tailors made-to-measure garments for women, as well.

At Maria Dinon of Grosse Pointe, custom work constitutes ten percent of the shop's business.

"There's not as much call for custom these days," said shop owner Maria Dinon. "It's costly, and often the customer just can't visualize how the finished garment will look. Years ago, we always had samples to show."

Typically, a custom-made dress begins at \$400 or \$500, depending upon how elaborate it is, whether it is lined, and so on. The shop also can special-order certain items, such as the elegant Richilene dresses favoured by Grosse Pointe mothers-of-the-bride.

"Maria knows Richilene personally," says Pam Smith, an assistant manager who accompanies Dinon on buying trips to New York. "She can call him, and

continued on page 71

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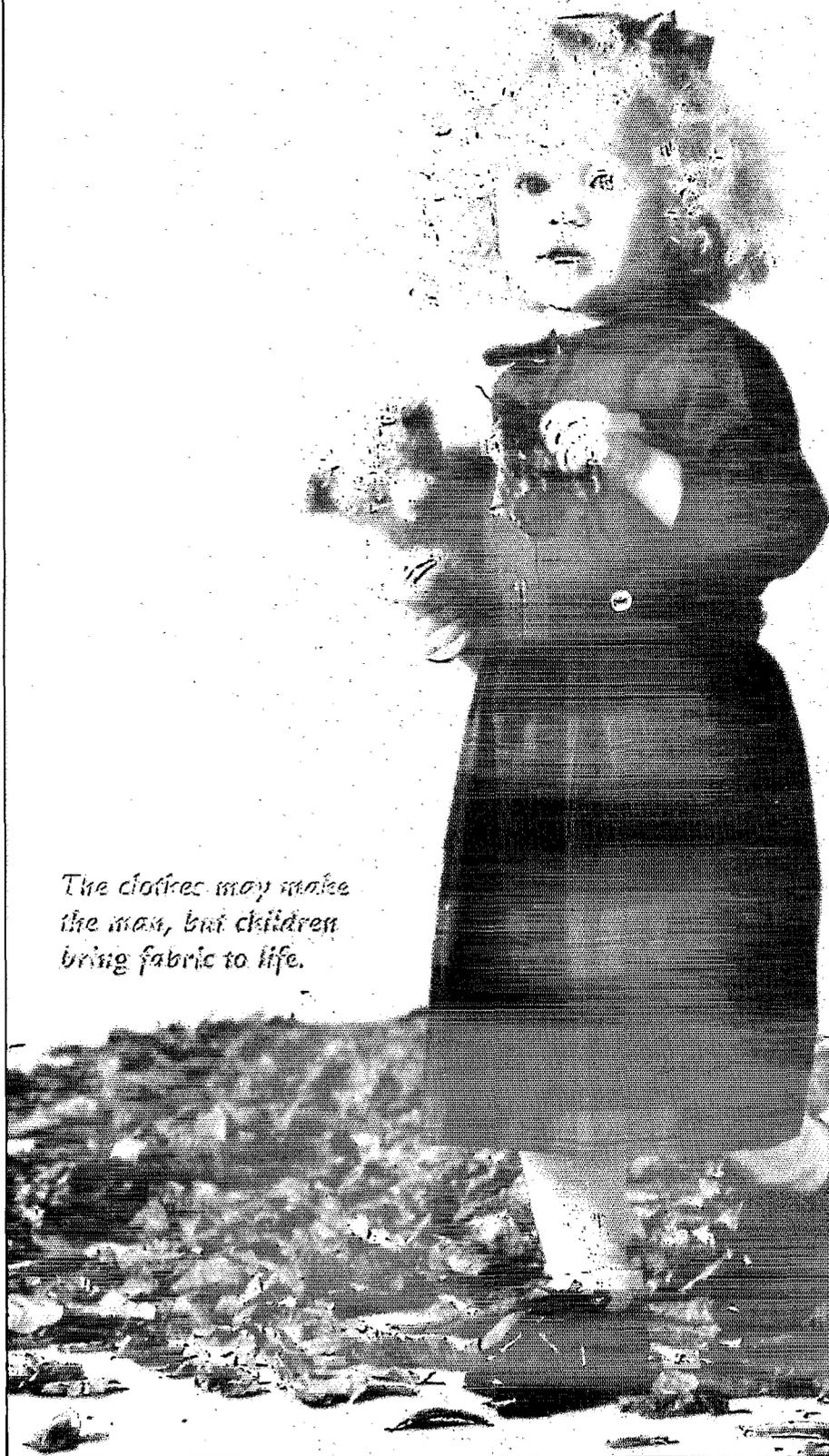
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Pictured here: A rich forest green button-on blouse and burgundy plaid skirt in luxurious cotton wool. All fashions from the Laura Ashley 1987 Autumn/Winter Children and Babies Collection.

The clothes may make the man, but children bring fabric to life.



Style

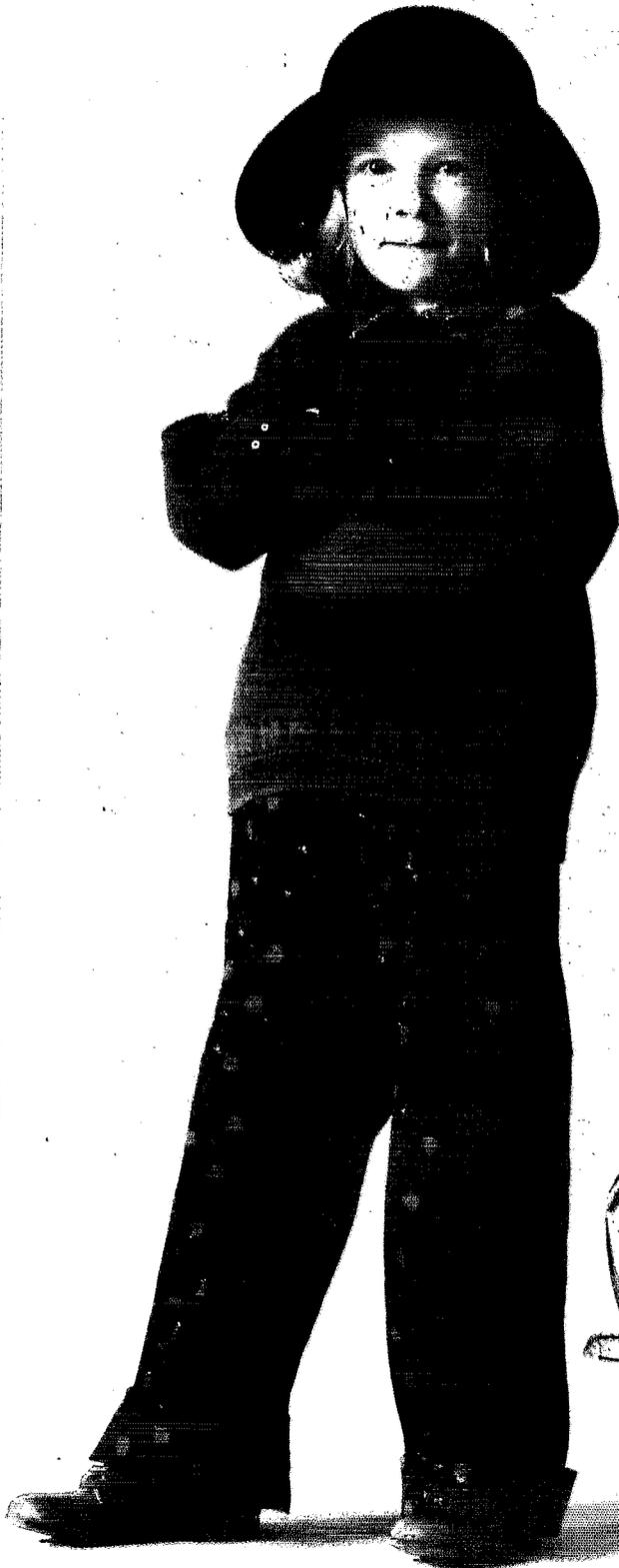
Ride a cockhorse to Banbury Cross, in a cotton twill dress of feather blue with large floral print, smocking at waist, and self-tie belt. Baby brother stays behind in a feather-blue wool cardigan with white animal print at waist, matching pants with tiny wild rose print and white turtleneck. Baby sister waits her turn in an arctic-green romper in large floral print with smocking at bodice.





To market, to market, in matching Cossack-red floral pinafores of rich cotton twill. Mallard cotton turtlenecks are underneath.

Style



Heed the call of the open road in an imperial-blue cotton twill blouse and elastic-waist pants in bright paisley print. The matching wool sweater has green animal print at waist.

Style

A drive in the country is always best accomplished in carefree, comfortable clothing. Here an imperial-blue wool sweater with a malachite animal motif tops sporty floral-printed pants. A matching floral cotton twill blouse completes the trio.

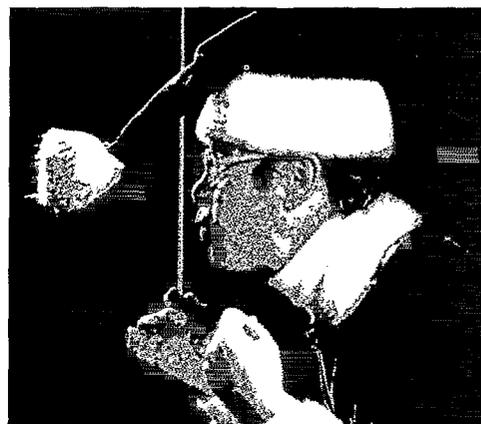


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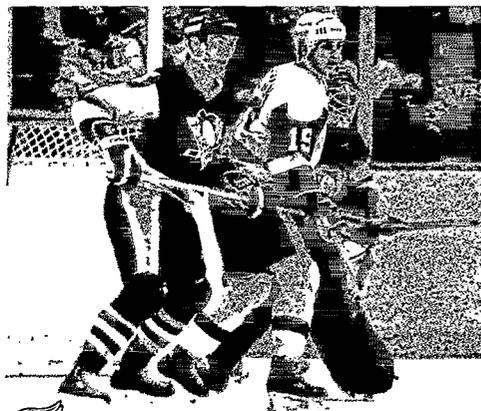
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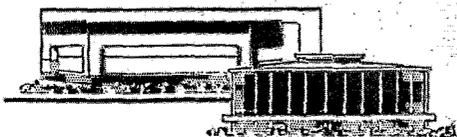
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Through The Looking Glass

*The Detroit Historical Museum's
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Today's fashion designers have reinvented the miniskirt, and although not all women are prepared to embrace thigh-high hemlines, many most assuredly will. One hundred years ago, however, no woman, young or old, would have dreamt of wearing a dress that showed her ankles, much less her calves. Throughout the Nineteenth Century, even furniture legs without "skirts" were considered sexually stimulating, says James Laver in his book, *Clothes*.

Clothing from other eras is fascinating entertainment and has proven to be extremely popular in museums in New York, Los Angeles and Chicago. The Detroit Historical Museum is convinced it will be equally successful here.

"It is almost guaranteed that visitors will flock to a costume exhibit, and that they will exclaim, 'Look at the tiny waists! How did they do that?'" says Gail Alterman, guest curator for

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the inaugural exhibit of the museum's new Booth-Wilkinson Costume Gallery, which opens to the public on November 11.

The gallery, located on the Detroit Historical Museum's second floor, has been made possible by contributions from the Booth and Wilkinson families of Grosse Pointe, with additional funding from the McGregor Fund and Matilda R. Wilson Foundation.

"We want visitors to realize," continues Alterman, that it was bodies like ours that wore these clothes, that achieved shapes like these... It's amazing what women have done to themselves in the name of fashion."

"The Booth-Wilkinson Costume Gallery and Fashion Group Tavy Stone Research Library will render Detroit a mecca for all levels of fashion history interest, from the casual observer to the serious student."

Costumes are educational as well as entertaining. "Clothes provide a social history. They reflect how people regarded themselves," says Alterman, adding, "Women's clothing also reflects how much money their husbands or fathers made."

The museum's costume collection is one of the best in the nation, according to Cathaline Cantalupo, costume curator; it contains more than fifty thousand garments and accessories, most donated by local families. "The museum has been collecting clothing for sixty years," says Patience Nauta, registrar. "The donors' list looks like a *Who's Who* of Grosse Pointe: Crowley, Ducharme, Canfield, Moran, Murphy, Joy, Witherall, Palmer, Alger, Sheldon, Ford, Schlottman, Torrey, Dodge, Scherer, Livingstone, Bogle...."

The inaugural exhibit (exhibits will rotate; textiles, no matter how well preserved, cannot be exposed to light, heat and the environment for lengthy periods of time) will feature approximately fifty fully-dressed mannequins, along with displays of hats, fans and parasols.

"It takes up to six hours to dress just one mannequin," explains Alterman. "First, you have to fix the mannequin's silhouette to fit the shape of the dress and the era. The undergarments women wore changed their shapes; you have to 'build' the right shapes onto the mannequin for the

shoulder line, placement of the waist, bust and hips."

When completed, the exhibit will comprise seven divisions—"The Seven Ages of Woman"—representing a full chronological range from young girls to merry widows of the 1800s through 1950s, when Dior promoted his New Look.

Among the clothes in the youth division are turn-of-the-century dresses for toddlers and preteens, an exquisite salmon-and-ecru lace creation that suggests a young girl about to blossom into womanhood, and a white lace, lingerie-style graduation dress with wasp-waist and bell-shaped skirt.

The latter was donated by Serena Mora Schmidt; it was worn by her mother, Serena K. Murphy (Mrs. J. Moran Bell) at her graduation from Liggett School in 1905. There is also a 1933 Girl Scout uniform, and a 1940 Campfire Girl uniform.

Sports costumes are among the most interesting in the collection. Included is a culotte-style biking suit with a front panel to conceal the skirt's division, a red-and-white polka-dot tennis dress from the estate of Joseph Crowley (of Crowley Department Stores), and a white, two-piece horse-riding suit with jodhpurs, circa 1930, donated by Alice Murphy of East Tawas; prior to the Thirties, women wore riding skirts. Don't miss the ultimate in swimsuits circa 1905: a light grey-and-blue-striped, calf-length, pull-on suit of cotton flannel, with matching skirt and hat. This style of bathing suit was most commonly made of red or navy-blue serge and worn with long stocking and special shoes, which were crisscrossed to the knees.

"We also have a car coat," notes Alterman. "Can't forget about them in Detroit! These 'dusters' were very popular from 1905 to 1910."

Women had their serious sides, as well, reflected in the clothing in the Women Warriors division. Included is a World War II summer weight WAVE uniform of seersucker and a YWCA volunteer uniform from World War I. The latter is complete with a green

cape, which was worn only by women who had served on the front (others wore black capes). It belonged to Julia A. Russell, who graduated from Vassar in 1904, became head of the Detroit YWCA in 1916, and served in the Signal Corps in France in 1918, as well as in Germany and Nice. She married Brigadier General Heinrich Augustus Pickert, who became Detroit Police Commissioner after the war. Another uniform in the collection belonged to a nurse at Grace Hospital circa 1890. Each of the hospitals of the time had their own distinctive uniforms. This one consists of a floor-length, pink cotton dress, apron, cap, cuffs, collar, and special shoes and stockings. It was donated by Miss Esther McClain, a registered nurse who resides in Detroit.



The oldest dress in the exhibit is part of the Wedding and Trousseau division. It is a simple, tea-brown, linen Quaker wedding dress, which Sarah Underhill wore on October 18, 1810, when she married Moses Sutton. Nauta notes that the Suttons were early area farmers and later married into the "Chemical" Ford family. Sarah's son Moses was a photographer in the 1850s and 1860s; he took some of the earliest extant photographs of Detroit.

"Wearing a white wedding dress is a Victorian concept," says Alterman. "Prior to that, women wore the best dress they could afford." A superb example is the navy-blue, two-piece dress worn by Angie Abbott Marsh in 1883 when she married O.D. Chapman. "The Abbotts," notes Nauta, "go way back in Detroit history. Two brothers, James and Robert, were merchants and fur traders in the 1770s. Angie was descended from Robert; James' descendants married into the artistic Whistler family."

There are two beautiful, white wedding gowns in the exhibit. One was worn by Pauline Hurley on June 15, 1915 when she wed John P. Scallen at St. Paul's Church in Grosse Pointe. The gown is of gracefully-draped, calf-length satin, decorated with lace and artificial orange blos-



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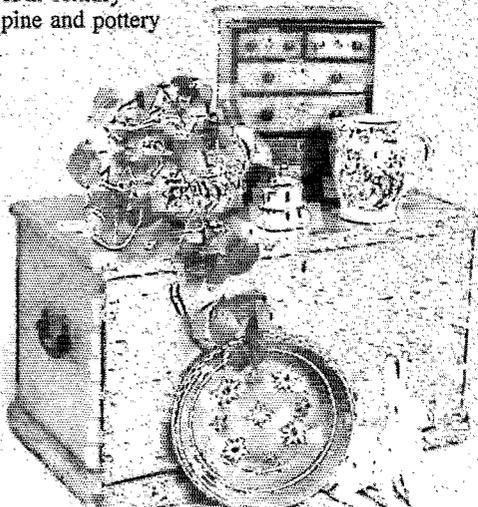
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soms. The other is an exquisite creation by Jacob Hock, one of the leading Detroit dress designers at the turn of the century; he maintained a residence on Moross near Jefferson. The gown is of eggshell satin, sumptuously decorated with artificial orange blossoms, net and pearl beading. Twelve yards of pearls decorate the hem of the veil alone. Caroline Merrill Canfield wore it on April 3, 1894 when she married Frederick T. Ducharme.

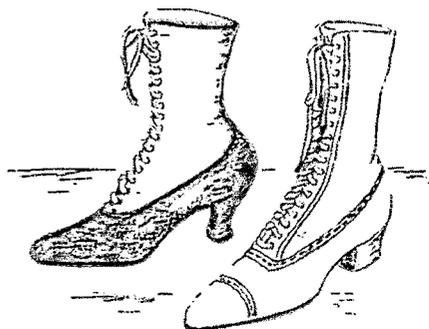
Seamstresses lavished detail on undergarments as well as on outer wear. A beautiful example is the bon marche corset of satin with velvet-and-lace trim that was part of the trousseau of Helen Newberry when she married into the Joy family on October 12, 1892. The new Mrs. Joy had a tiny, nineteen-and-one-half-inch waist after she was laced into the corset. Another exquisite trousseau item in the exhibit is a peignoir set of satin with ecru lace, tiny satin rosebuds (even on the inside seams) and finely detailed stitching, which belonged to Mrs. William J. Pulte, nee Marguerite Hubbard Lynch.

After the wedding, women remained close to home. They wore at-home dresses like the brown, orange and beige paisley dress in the exhibit, or the floor-length "wrapper" of softly quilted, peach satin with decorative embroidery. When paying social calls, the dress of choice might be one like that of iridescent red satin with bustle and train from the Joy estate, or the orange and grey dress that once belonged to Mrs. Frederick Rolshoven, nee Theresa Helings. Mrs. Rolshoven's son Julius was a famous Detroit painter whose infamous painting of a nude hangs over a grill at the Detroit Athletic Club. (An exhibit of "Nineteenth-Century Michigan Artists" features examples of his work; it opens November 12 at the Detroit Historical Museum and runs concurrently with "The Seven Ages of Women" exhibit.)

One of the most important dresses in the collection is a two-piece, grey-blue taffeta-and-silk "English tailor-made," heavily decorated with black velvet and embroidery, worn by Mrs. Chauncey Gaylord, grandmother of the donor, Mrs. Robert D. Lytle of Plymouth. The dress was made by Charles Worth, the father of modern couture, who originally designed clothing for Empress Eugenie of France. He maintained shops in Paris and London, patronized by fashionable Detroit-area women. His designs were also produced by the French designer Doucet for the general populace and were available through quality distributors such as D.M. McCarthy of Syracuse, New York.

One of the most elegant evening dresses in the exhibit is a simple, black velvet, sleeveless gown, circa the 1930s, which belonged to Mrs. Herbert Book. (Mrs. Book still resides in Grosse Pointe; her family developed Washington Boulevard, with its Book Tower and Book Cadillac Hotel, into the most fashionable shopping area of Detroit.) The gown's matching velvet jacket has leg-of-mutton sleeves with layer upon layer of finely gored, turquoise velvet.

The exhibit concludes with dresses made for older women, such as the deep purple, velvet, two-piece ensemble worn by Helen Newberry Joy. The jacket has huge, puffed sleeves tapering to skin-tight from elbow to wrist, and is heavily decorated with jet beads and soft, reddish-brown fur. The two layers of the otherwise plain skirt are delineated by circlets of the same fur. A matching muff completes the ensemble. The designer was Doucet; the label specifies his shop at 21 Rue de la Paix.



The dignified, black velvet dress once owned by Emma Fox presented Alterman and Karen Ruff, the exhibit coordinator, with the kind of fascinating puzzle that keeps them interested in fashion history. "The dress had the shapeless cut of the 1920s, but it also had the heavy decoration of an earlier era," says Alterman. "I guess that it belonged to an older woman who was unwilling to totally let go of the style she had known." Alterman was right. Emma was born in Binghamton, New York in 1847. A schoolteacher in Chicago at the time of the Great Fire, she later married Charles Fox, manager of the tailoring department at Mabley's Department Store circa 1876 (later on, the family owned a Ford distributorship). Emma was an active supporter of women's rights who believed that women's groups would not be taken seriously unless they functioned in accordance with proper parliamentary procedure. She became an expert, lecturing profusely on the subject and writing several books. She died in 1945, two years shy of her one hundredth birthday.

Adjacent to the new Booth-Wilkinson Costume Gallery is the expanded Fashion Group of Detroit's resource center, which also opens to the public on November 11. Officially named the Fashion Group Tavy Stone Research Library in memory of Tavy Stone, a fashion writer for the *Detroit News* and an active member of the Fashion Group of Detroit, the library will assist designers and design students. Rosemary Bannon, an active fundraiser for the Fashion Group's new facilities, says, "The research library gathers information from major department stores—Hudson's and J.C. Penney contributed tons of invaluable materials—as well as from the designers themselves. Fashions are categorized by year; colours and trends are noted... and we have books, slides, videos, tapes, and magazines on hand.

"As far as we know, this is the only resource center of its kind in Michigan," continues Bannon. "The only other places to go for this type of fashion information are New York, California and Europe."

Together, the Booth-Wilkinson Costume Gallery and Fashion Group Tavy Stone Research Library will ren-

der Detroit a mecca for all levels of fashion history interest, from the casual observer to the serious student. Whatever the era, from the long-skirted, bustled and trained styles of the distant past, to the era when "ready-mades" meant that the working class as well as the upper class could dress in style, fashion is always fascinating, even if a little ridiculous at times. James Laver summed it up best in his book, *Clothes*: "Fashion is always absurd, except when it is in fashion." ◇

Lynne Guitar is a local writer who specializes in profiles and historical research. She is writing a historical-fiction novel to celebrate the five-hundredth anniversary of Columbus' discovery of America.

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Fashions, Fads, and Foibles

Dark Ages. Religion forbids ostentation. Men and women alike dress in dark, sombre clothes; even a frequent change of clothes or too much attention to cleanliness is deemed unseemly.

Middle Ages. Knights returning from the Crusades with silks and brocades as booty begin to dress more colourfully.

Fourteenth and Fifteenth Centuries. Women also begin to dress less like nuns.

Sixteenth and Seventeenth Centuries. More and more lace is added to wrists and jabots, a signal that the wearer is of such a high class that he or she does not do manual labour. The Spanish farthingale becomes standard female underwear throughout Europe, placing emphasis on hips and buttocks; layers of petticoats are revealed through open skirt fronts. Monarchs try to limit amounts of lace and other decoration in the interests of national economy, but most sumptuary laws fail.

Eighteenth Century. The age of the macaronis, a class of men who wear long ringlets of powdered hair and clothes with so much lace and so many other ostentatious decorations that there is no mistaking their high class and unsuitability for labour. Women wear their hair powdered and curled too, and piled to ridiculous heights. The farthingale has been replaced by the pannier, which is flat in front and back but so wide that new doors have to be cut into palaces; bare bosoms, artfully accented with rouge, are part of the bodice's decorative scheme.

Early Nineteenth Century. The French Revolution causes drastic changes in clothing styles. Embroidery and lavish decorations are out; colours are dark and plain. Fashion lead switches from France to England. For the first twenty years of the century, women's waistlines are under the armpits (Empire style); petticoats get wider and wider until, by the 1830s, a pad stuffed with horsehair is an integral part of the crinoline (from the French word, "crin," meaning horsehair).

Late Nineteenth Century. The crinoline begins to disappear, but dresses become so tight that many regret its passing. The excess material at the rear of women's skirts is bunched up, becoming the bustle of the 1880s. It is the dawn of female emancipation, yet even women's tennis dresses have bustles. Amelia Jenks Bloomer's Turkish trousers, a style squelched by ridicule, are worn as an outcry against Charles Worth and the constricting clothing he advocates for women. The Chicago World's Fair of 1893 exhibits women's clothes with short skirts, designed for comfort and efficiency of movement. Most Christians, male and female alike, are disgusted by the very idea of showing legs.

TWENTIETH CENTURY

1900-1915. Gibson Girl styles, made popular by American illustrator Charles Dana Gibson, give women S-shaped figures. Skirts are long and gored or pleated, worn with rust-

ing petticoats; evening dress calls for long trains. Waists are belted to emphasize their smallness, and collars are held high with wires or vertical strips of whalebone. About 1909, small Peter Pan collars, after the character in the book by Sir James Barrie, are popular; by 1912, "V" and round necklines are also common. Skirts become plainer, and one-piece dresses for daytime wear begin to outnumber two-piece dresses, as more and more are purchased ready-made. In 1915, skirts suddenly shrink to a point about eight inches from the ground.

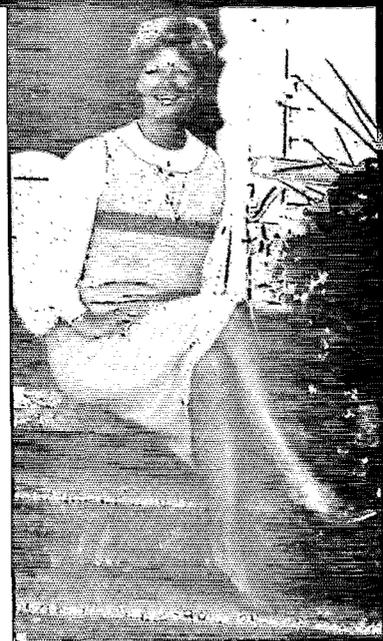
1916-1939. Fashions begin to change with dizzying rapidity, due to the great increase in ready-to-wear clothing. The zipper, invented in 1893 for footwear, is used in clothing by 1919 but is not generally accepted until the late 1920s. Military influence is strong in the late teens and early 1920s. Calf-length skirts become straight until about 1922, when they dive for the ankles again. Then they commence climbing once more. By 1925, women show their knees for the first time in history. A flat silhouette becomes fashionable; busts are cinched in, and waistlines disappear as dresses drop straight from shoulder to hemline and the bodice joins the skirt at hip level. Hairstyles become short and severe; cloche hats are *de rigueur*. Hemlines are at their shortest by 1927 but begin to lengthen about 1929; by 1931, they are calf-length. The waistline returns to normal, and soft and romantic clothing is in fashion, exemplified by flared skirts that cling to the hips, wide-shouldered jackets, puffed sleeves, backless evening dresses, and hairstyles with ringlets. Trousers, which first appeared in the 1920s for sport and evening wear, gain in popularity throughout the 1930s, and shorts, mainly for hiking or cycling, make an appearance. Sunbathing becomes popular (improved transportation allows society to travel south in winter; pale skin as a high-class accoutrement is about to go out of style), and bathing costumes are cut lower and lower; often they are backless. Throughout the 1930s, skirts remain calf-length for daytime wear and floor-length for evening wear, waists remain in their normal position, but shoulders are on the move—from tight-fitting, to balloon-puffed, leg-of-mutton, and cap-like. The preferred female silhouette is pencil thin.

1940-1959. The war creates shortages in textiles and decorative accessories; civilians are asked to mend rather than buy new clothes. Styles are tailored and sombre, influenced by the military look. Skirt lengths are just below the knee during the day and to the floor for evening. Shoes are soled with cork or wood. Brightest spot on the fashion scene is the casual style popularized by Lana Turner, the "Sweater Girl." By 1947, women are ready to be feminine again; frilly underwear and lingerie is in demand, and supplies are plentiful because of the increased availability of nylon. The bikini appears on the French Riviera. In 1948 Christian Dior bursts onto the scene with his New Look, an antidote to wartime austerity. Emphasis is on a tiny waist, abundant

hips and derriere, and curves, curves, curves; narrow corsets, called Waspies, are worn to cinch the waist. The new strapless bra allows for sensational décolletage. Hairstyles are becoming almost more important than hats by the 1950s, fake furs are on the rise, and stretch fabrics revolutionize sports clothes. The leotard is introduced. The Loafer becomes the shoe for casual wear; the stiletto heel, for dress. Gabrielle Chanel designs a classic suit for women, sporty yet chic. Throughout the Fifties the shirtwaist dress is the most popular daytime style, followed by the sack or chemise; the latter is restyled as the Trapeze dress in 1958 by Yves St. Laurent, Dior's protégé. Favoured hairstyles are the ponytail and poodle clip (after Mary Martin's curly locks in *South Pacific*); by 1956 the beehive and other bouffant hairdos gain in popularity, and women colouring their hair with new dye-at-home kits.

1960-1979. Dior was the first of the superstar designers; now, in 1962, his protégé, Yves St. Laurent, opens his own house and promotes his own initials. The Beatles, a phenomenal singing group, set the stage for a new, younger fashion look, and the world flocks to London's style-setters, among them, a thin British model named Twiggy. More fashion equals less clothing as the decade progresses. Rudi Gernreich introduces the topless bathing suit, and even women who shouldn't be wearing miniskirts, some so short and tight it is impossible to bend over in them. Tights and thigh-high, leg-hugging boots are popular accessories with the new minis. In Paris, a few brave souls are baring all in a short-lived style called the Nude Look. A growing number of young people go "back to nature" in ethnic robes, djellabahs, ponchos and kaftans. Dubbed the Flower Children, they spark an interest in conservation of animals and natural resources (and, regrettably, drugs). In 1968, Harrod's promotes a much more modest style, Unisex—his and her matching outfits. Yves St. Laurent also opts for modesty, introducing a tunic dress over pants that creates an instant vogue for trousers and pants suits. By 1969 designers are showing both maxis and minis, and no one is quite certain where hemlines will end up. Two things are certain in the Seventies: the conservation movement was not a passing fancy (the public hisses as Dior shows real furs) and blue jeans, once worn only by ranch hands or working men, are now suitable for both sexes and just about any occasion, especially if they sport a designer label. Skirt hems flicker from long to short. The layered look is in; scarves move from neck to waist, replacing belts. Couture goes *outré* by the mid-Seventies as pants with widely flaring bell bottoms, worn so long they drag the floors, become formal wear, and women teeter on huge platform shoes, some with four-inch-thick soles. "What can be next?" Poeples sigh, never suspecting the next fad will be rags and safety pins—the age of punk arrived circa 1977 and the decade has never recovered.

—Lynne Guitart



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BOWDITCH —◆

Two centuries ago the spinning wheel was standard equipment in American homes. There is a kind of inherited memory that allows most people to recognize this elegant machine, but few have any understanding of how it works. For most people, the spinning wheel is valued not as a tool, but as an antique, a relic that symbolizes the hard work and self-reliance of a lifestyle we have never experienced but have come to revere as simpler and more honest than our own. These days, a spinning wheel in the American home usually functions as part of the decor—mysterious, evocative, but non-productive.

In the old stone farmhouse of Ken and Nancy Burkhalter near Chelsea, Michigan, there are no idle spinning wheels. Here they earn their keep. Likewise there is little rest for the spinning wheels of Mary Jane Coble, Barb Mecouch, Katie Carras, Donna Whiton, Charlotte Anderson, and other members of "Spinners' Flock," an Ann-Arbor-



Right: A variety of animals, including the llama, have coats suitable for spinning.

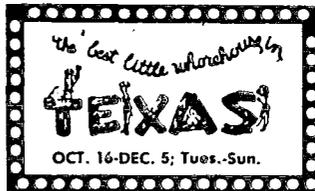
Far right: Enthusiasts ply their craft at a Spinner's Flock get-together.

photos by LORIEN STUDIO





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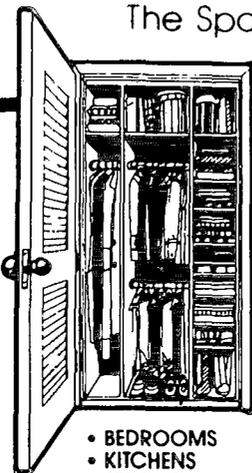
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area handspinnners' guild. They and thousands of others like them throughout the United States, Canada and other industrialized nations keep alive the art and craft of handspinning yarn while coexisting with a technology that makes this activity unnecessary. They do this because, somewhere, at some time in their lives, they saw yarn being made with a spinning wheel, and they became fascinated, entranced, and, finally, captivated by the process and by the thought that they might actually make yarn for their own use. They continue to spin because they believe the product of their efforts is superior to that of commercial yarn mills, and because they can make exactly the yarn they want. But beyond all the practical reasons for spinning, there is pleasure and satisfaction to be felt from this simple repetitive action, which is capable of producing infinite variety.

The people who become handspinnners come from widely varying backgrounds, but they share an uncommon interest in yarns and, typically, were users of yarns before becoming makers of them. They are the sort who would buy yarn without having a project in mind, just so they could make something of that specific yarn. As spinnners they have been known to buy a whole fleece of ten or more pounds just so they can spin that particular wool. Rare is the spinner who does not have fibre enough to last through at least a year of spinning.

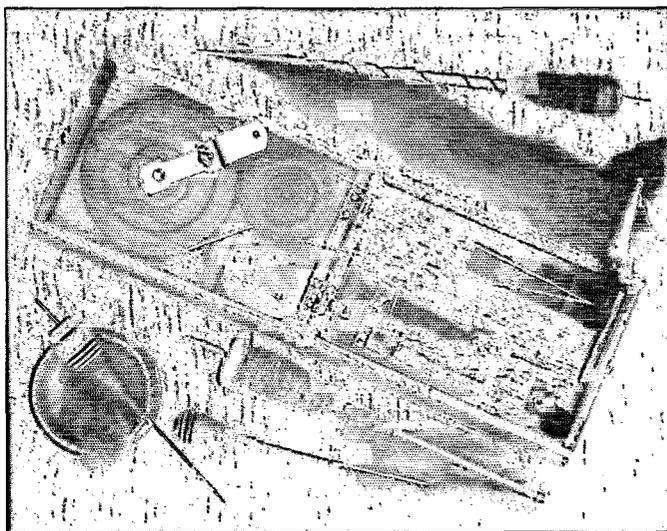
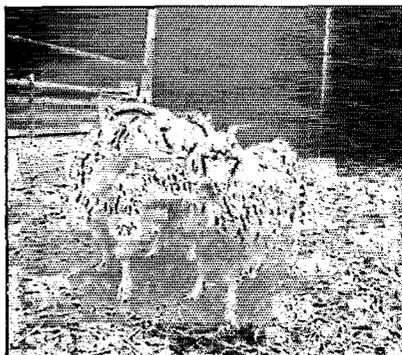
The membership of Spinnners' Flock is especially diverse because it draws from both country and town. Those who live in rural areas tend to have sheep or other fibre-bearing animals to provide for their spinning needs. Sheep holdings range from Jill Baney's pet-size flock of two, to Karen Armbruster's flock of more than one hundred. Having one's own sheep does not, however, preclude the purchase of wool from people with other breeds of sheep. Town folk have their fibre-bearing creatures too. Angora rabbits fit nicely into the large, shrub-screened lot of Jane Purcell, and Dearborn resident Nancy Hebb keeps sheep by boarding them on a farm in western Wayne County. Even long-haired dogs have something to offer the spinner—a soft inner coat that spins into a yarn of great warmth.

As yet no men have joined the ranks of Spinnners' Flock, although some have expressed interest in doing so. (There most definitely are men who are handspinnners.) It could be they are waiting to join *en masse* so as not to feel outnumbered by the nearly eighty women members. When men do join, they will find themselves part of a group that includes two holders of doctorate degrees, a former TWA stewardess, a professor of English, two pet shop owners, a nurse, and a member of the Washtenaw County Planning Commission. Included among other fields of members' employment are public school education, social work, computers, architecture, law, art, real estate, public relations, graphic arts, business, and homemaking.

Besides exhibiting diversity as a group, Spinnners' Flock members are individually multidimensional and multi-talented, typically pursuing a variety of interests. They are doers who like to control their lives, and they are as self-sufficient as possible. They enjoy simple pleasures and the workings of nature, and they never cease to be in awe of the magic of spinning, transforming small wisps of fibrous materials and sending them on their way to become clothing, ships' sails, coverlets, lace, rugs, or magnificent multi-coloured tapestries. In repeating the motions used by spinnners for more than five thousand years, they feel a connec-

Handspinning is often done with small spindle wheels, such as the Indian Charaka (right).

Below: Angora goats, from which a most luxurious yarn is produced.



tion with all those people, and they appreciate how difficult it can be to satisfy one basic need of life.

In contrast to the avocational spinner, there are people in the world today who spin because they need to do so. They make yarn for their own use because of economic or cultural considerations, and they may also make yarn to sell in local markets, to supplement family income. Generally this spinning is done not with the treadled wheel with which the American public is most familiar, but with hand spindles and small spindle wheels, such as the Indian charka. It is even possible to spin yarn without these simple tools, by using one's hands to twist the fibres. This was probably the method used by various people who, centuries ago, in many locations, discovered that fibrous materials acquired great strength and versatility when twisted together.

As new tools for spinning were developed, yarn production increased. A likely first tool was the hooked stick, rotated by one hand while the other hand controlled the supply of fibre. The rotation imparts twist to the fibre, and the result is yarn. Put a balanced weight on either end of the stick, rotate the stick with the fingers of one hand, and a spindle has been made. If the spindle rests on some surface during spinning, it is a supported spindle, an appropriate tool for making fine yarns. If the spindle is allowed to free-fall when in use, it is a drop spindle. This technique is useful for a spinner on the go, perhaps on the way to a distant town or to tend sheep. Mount the spindle in a horizontal position,

connect it by a drive band to a large wheel, turn the wheel to rotate the spindle, and a spindle-type spinning wheel has been made. Because spindle-type tools are easily made by people with minimal woodworking capabilities, they have been widely used in underdeveloped regions of the world. The portability of hand spindles is

another important factor in their use within certain cultures.

The spindle-type wheel, thought to have been developed in China or India, allows a rate of spinning significantly greater than that of a hand spindle. However, with both spindle and spindle wheel, the spinning must be interrupted in order to wind the

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Spinner's Flock members Rosemary Bowditch and Barbara Mecouch appreciate the unique textures created by handspinning.



length of spun yarn onto the spindle shaft for temporary storage. This disadvantage was overcome with the substitution of a bobbin-flyer device for the spindle, resulting in what is called the flyer spinning wheel. While this type of spinning wheel is generally powered by a foot treadle, some early versions had hand-turned drive wheels. It is the flyer wheel with treadle that most people associate with the term "spinning wheel." Because this type of wheel was preferred for the

spinning of flax (the resulting yarns and threads are referred to as linen), it has come to be called a "flax wheel." Mechanically it is capable of spinning all fibres and in practice has been used that way.

Those unfamiliar with contemporary handspinning are usually surprised to learn that spinning wheels are still manufactured. In fact, there has probably never been a time when they were not being made. Production of yarn from spinning wheels, especially for

home use, has continued throughout all the years of industrialized yarn production. As a result, there has been a continuing need for new spinning wheels. The wheels that have survived as antiques are seldom in good enough condition to be used on a regular basis and are generally not recommended for return to active duty.

Evidence of this continued use and manufacture of spinning wheels is found in many sources. Henry Ford recalled travelling at age ten with his father from Dearborn to Plymouth to have their wool carded at a mill there, wool later spun by his mother. This would have been in 1873. The Montgomery Ward catalogue of 1895 shows two types of spinning wheels available from that mail-order supplier. States whose major periods of settlement were in the Nineteenth Century, such as Wisconsin, had spinning wheel makers advertising well into the 1920s and 1930s, and Canada has had succeeding generations of families who have made spinning wheels for most of this century. Obviously handspinning was not rescued from oblivion by the enthusiasts of the last few years, for it has never ceased to be practiced.

Home production of yarn greatly increased during World Wars I and II, as industrial production was directed towards war efforts. Many knitters, anxious to send something to the "boys overseas," learned to spin so they would have materials with which to knit. In more recent years, the increased activity in handspinning has

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Nancy Burkhalter, current president of Spinner's Flock poses proudly with the products of her artistry.

been a consequence of other conditions. A general interest in handcrafted objects is one obvious factor. Another strong incentive to spin came from the increased scarcity of wool yarns as domestic mills succumbed to the allure of synthetic fibres. Not only are wool-loving spinners producing for themselves, they have discovered markets for their yarns among discriminating knitters and weavers. A group marketing effort by Spinners' Flock, which takes the form of two one-day sales each year, has proven that a strong demand exists for the distinctive yarns that handspinners create.

When Spinners' Flock organized in 1979, it was not with the thought of developing markets for yarns and spinning fibres produced by its members. At the start there were less than ten members, and their first concern was in giving each other mutual encouragement and in developing their individual skills. Monthly meetings provided a structure for learning and exchanging information, along with a regularly scheduled period of spinning, which life's demands might not otherwise allow. Among those original members were some who owned sheep, and that helped solve the problem of obtaining quality wool for spinning.

When the handspinning revival of the last twenty or so years was coming to life, people wanting to learn to spin found it difficult to find and purchase a useable spinning wheel, locate a spinning teacher, and find something to spin. Although those things were available, it required some resourcefulness to find all three. Once turned loose with a little learning and a wheel, novice spinners were initially



satisfied with anything that came from a sheep's back and would feel victorious for having snatched a fleece from the jaws of the mysterious "wool pool" into which the farmers' wool vanished. Unfortunately the wool so obtained was very often not worth the effort required to convert it into yarn, as it had likely come from meat sheep.

In the late Nineteenth Century, the U.S. sheep industry began to move away from breeding for wool to breeding for meat. At best there were attempts to develop breeds that could provide both wool and meat. As a result, wool became a by-product of meat production, and the markets for clothing wool were left to other countries, such as Australia and New Zealand. Handspinning enthusiasts of the mid-Twentieth Century created their own solutions by establishing herds of

sheep with desirable wool characteristics, selectively breeding for specific textures, lengths, and colours. As the wool quality and number of fleeces increased, these new wool raisers sought and found markets for their excess wool among other handspinners. Advertising in weaving and spinning periodicals expanded their markets to those areas where desirable wools were not produced.

Even with the right quality wool, there is a long road between possessing the fleece and having wool ready for spinning. First there is the washing to remove soil, manure, the natural "grease" (a complex substance varying with the breed), and bits of chaff, weeds and feed. During washing, care must be taken to prevent felting, or matting, a condition brought on by too much handling of wet wool. Felted

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fleece is often experienced by novice spinners, anxious to make their wool very clean.

After the wool is washed and dried, it must be carded, combed, or otherwise made orderly for spinning. Those interested in experiencing eternity can complete this work using hand cards—rectangular wooden paddles with bent wire teeth. Spinning demonstrators who use hand cards may leave the observer with the mistaken impression that all spinners past and present have carded their wool with these tools. Today's handspinners, given the opportunity, often do exactly what the Ford family of Dearborn did in 1873—take their wool to a carding mill.

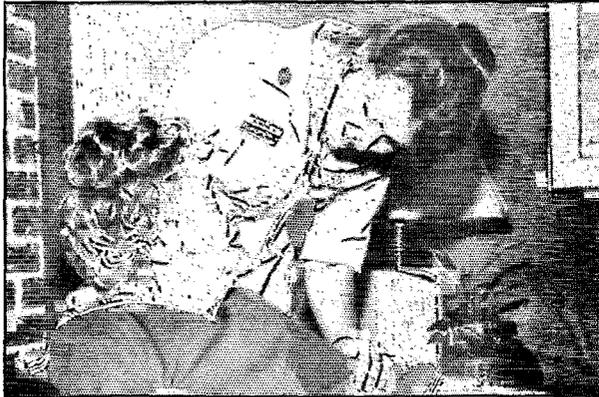
There no longer is a carding mill in Plymouth, but there are two in Frankenmuth, Michigan. These, and a few other mills throughout the country, custom-card small quantities of wool (typically a three-pound minimum) into roving for handspinning or batts for quilting. Those without a mill nearby can ship wool to one of these mills for processing.

Spinners' Flock members are enthusiastic customers of the Frankenmuth mills. It is only within the last ten years, in response to increased requests of handspinners, that custom washing and carding has been developed into a standard service in Frankenmuth. Those with wool to sell find potential buyers prefer ready-to-spin fibres rather than unwashed fleece. Anyone who has washed a fleece can understand that. Those who spin yarn to sell consider their time more profitably invested in spinning than in cleaning and carding wool. Moreover, the spinner who likes to create unusual yarns can utilize mill carding for quick blending of different fibres and/or colours. The amount of blending is controlled by the customer, so the potential for variety in the resultant yarns is greatly expanded.

Washed and carded fibres and unique yarns made from blended fibres can be purchased at guild-organized "Fleece Fairs" twice a year. First organized in September of 1984, the Spinners' Flock fall fair became an annual event, greatly anticipated by buyers and sellers alike. The long year between sales led to the holding of a winter fair in February, 1987, and its success promises that it too will become an annual event.

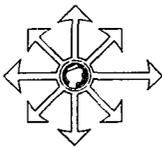
An unexpected side effect of the Fleece Fair was an increase in the membership of Spinners' Flock. At some point after the sale of 1985, membership nearly doubled. Success has its price, however, even for spinning guilds. As attendance increased, monthly meetings could no longer be accommodated in the homes of members, which had provided such congenial settings. Eventually a regular location for meetings was found in Chelsea's North Elementary School. Large monthly meetings have also made it more difficult for attendees to visit with each other, even within the very informal atmosphere that characterizes these meets. More disturbing, the sudden influx of new members made it difficult to assimilate newcomers into the established group. In an attempt to overcome or prevent problems, official encouragement has been given to the concept of mini-meetings at times convenient for those involved, for the purpose of becoming acquainted, visiting, and, of course, spinning. It is not the intention, however, that such gatherings should become a substitute for regular meetings, as that could lead to a fracturing of the group as a whole. Spinners' Flock veterans hope to maintain the friendly, slightly crazed character of the group, regardless

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of membership levels. While "nearly eighty" seems large compared to "under ten," it is still a tiny fraction of the general population, and one that could drop drastically with a change of generations. Those who spin know it is important to have the craft survive, even if they cannot explain why. ◇

For information on Spinners' Flock, "Fleece Fair," or other spinning guilds, contact Nancy Burkhalter (313-475-2306) or Barb Mecouch (313-971-7614).

Rosemary Bowditch, a member of Spinners' Flock, has been handspinning for seven years. She is a regular contributor to HERITAGE.

Wardrobes by Design

continued from page 49

he'll send a garment in a week."

In the ready-to-wear line, Maria Dinon carries Leamond Dean knits and German, French and Italian imports in luscious colours. The conservative, classic styles come in sizes four to eighteen and are favoured by professional women between forty and fifty-five years of age, as well as clients who enjoy looking elegant at the age eighty-six.

In case you have the desire to create your own custom wear, Designer's Touch sells Valentino fabrics by the yard to home sewers. Orders arrive in approximately two weeks, and the 45-inch- to 54-inch-wide fabrics cost from \$100 to \$150 per yard.

If you have aspirations to become a custom designer, there's yet more help available from Designer's Touch. The shop is the home of a state-licensed school of dressmaking, tailoring and alterations. The curriculum, taught by Purdy, is designed to prepare the student for employment in the ready-to-wear and couture garment fields and includes an apprenticeship program. The first year of instruction, provided over thirty-one weeks, costs \$2,500 and covers patterns, draping, and other professional techniques. Applicants are screened carefully; there is a great demand for the courses.

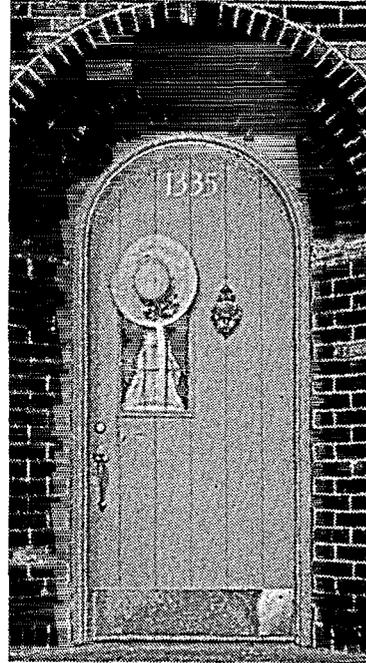
If you prefer to sit back and leave the work to the experts, custom design is an exciting way to obtain a sensational, superbly-fitting wardrobe.

"My husband says I walk differently when I wear my Designer's Touch clothes," Andrea Becker says. "The fit is so different from ready-to-wear; it's so exact that it makes a difference when you put a garment on.

"I love having designs done just for me." ◇

Eileen Figure Sandlin is a romance novelist and a regular contributor to HERITAGE MAGAZINE.

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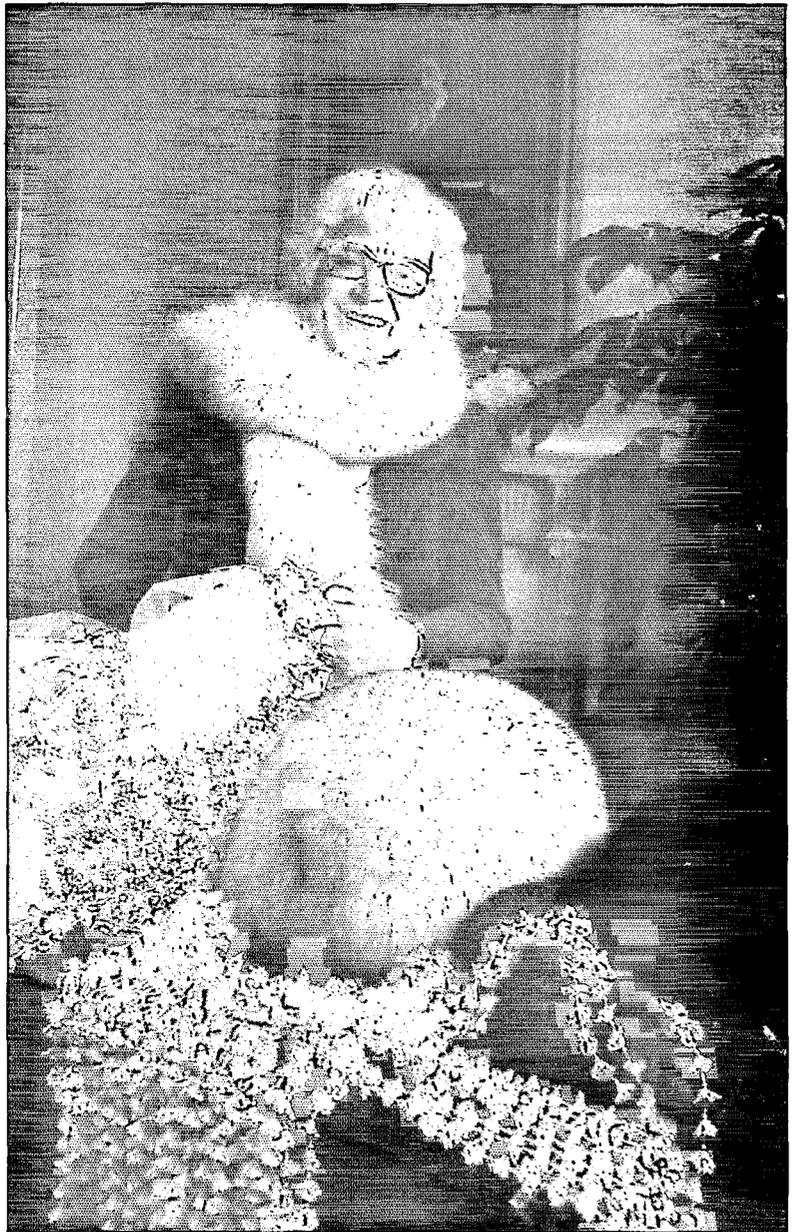
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*Where Did You
Get That Hat?*



Mrs. Gladys Creeger amidst her creations.

PHOTOS BY ELIZABETH CARPENTER



Bridal veils are Mrs. Creeger's stock-in-trade.

*Hats off to Gladys Creeger,
Grosse Pointe's milliner extraordinaire.*

by ANDEE SEEGER

For Gladys Creeger, it happened time and time again. On the street, in stores, at social gatherings, she could sell right off her head the hats she improvised for herself, usually just before going out. Finally, she made her talent pay as milliner extraordinaire to the grandest dames and most noted names in Grosse Pointe and greater Detroit, in addition to their relatives and friends across the country. For more than twenty years she has presided over millinery at the



Mrs. Creeger's hats blend colour and form to suit the complexion and personality of the client.

PHOTO BY JEAN LANNEN

face and personality, so of course no two hats are exactly alike. She also makes fur hats, chiefly for Sullivan-Rollins furs, which sends her skins to match customers' coats. Though Walton-Pierce recently dropped most of its millinery operation and no longer sells wedding gowns, Creeger continues there on bridal orders that other stores refer to her. She thinks nothing of "doing" six weddings in a week and insists on seeing each bride in her gown so that she can make the headpiece and veil complement gown and bride perfectly.

"I'm not a seamstress," she emphasizes. "I have to depend on other people for that. I just chop things and throw them together on your head. It has to be loosely done, like sculpture."

Her millinery "sculptures" are priced from \$75 up—mostly up—just for labour; materials are extra. Bridal headpieces with veils average \$250 to \$400. Fur hats can run more than \$1,000; sable, twice that.

Yet Creeger does not get rich from her work, partly because she spends any amount of time or material to get it right. Mrs. Pierce used to tell her that she was all creativity, with no business sense. She also said that she believed Creeger had single-handedly saved the millinery business in the Detroit area during the period when hats went out of style and bare hair was all the rage. Indeed, Creeger is the only one left of twenty-eight local milliners who used to attend the New York showings.

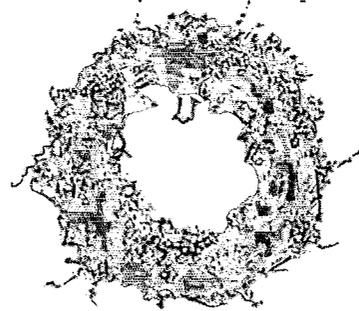
Peter Petcoff, a partner in Sullivan-Rollins Furs, says that Creeger made hats for Sullivan and Rollins even before those two joined the company. While Sullivan-Rollins stocks some ready-made fur hats, truly special requests are referred to Creeger.

"Fur hats are really a specialty," Petcoff explains. "She's one of the last ones left who can handle it. Her reputation is the best. Customers come back here and thank us for sending them to her. She will buy skins from us to match a coat. Or if a coat is too long, and we have to cut some off for a customer who wants to know how she can use it, we send her to Mrs. Creeger to make a hat.

"She's a dynamite person," he says. "I just feel glad to see her walk in here. She's got a lot of style. She can look at someone and tell her what sort of hat to wear. That's rare."

When Walton-Pierce closed for remodelling last winter, four other Grosse Pointe shops offered Creeger jobs, not only for her artistry but also for the solid-gold clientele that follows her. She has customers from coast to coast. Some of them are women who moved away from this area but who return for the Creeger magic. Others learn of her by word-of-mouth or see her work on someone and are impressed enough to ask, "Where did you get that hat?"

Creeger remembers that there were some artists in her father's family, but none of them professional. After she had launched her career, she thought she really should study, so she took an art class with renowned teacher Virginia Thibodeau. After a few sessions, Thibodeau told her, "You don't need me any more. You're born with a gift. You will achieve success."



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William Huntington, Pierce's grandson, bought Walton-Pierce last year and now serves as "president, chief cook and bottle washer." He states, "In our desire to continue the excellence the store has offered, we've kept people like Mrs. Creeger because her talent is unique in the community. She's just miraculous in what she can do with her artistry. She's constantly badgering me to try new materials she's read about."

Creeger's weddings are not usually

barefoot events in meadows or on beaches, although you could say she has worked in the lion's cage on a number of occasions. Huntington points out that weddings are high-tension situations, and it takes great skill to deal happily with all the participants. Through them all, Creeger maintains her cheery demeanour and high energy. She has even attended some of the more lavish ceremonies to make last-minute adjustments and ensure that everything is perfect.

Energy? Creeger prides herself on doing all her own yard work, including lawn mowing and snow blowing. She revels in putting on old clothes and getting dirt under her fingernails. Her true passion is gardening, and her yard blazes with summer flowers, from asters to zinnias.

She also loves visits with her children and grandchildren. Younger son David is East Coast sales manager for Stephan Chemical Company and works in New York; son Gordon, like his father a metallurgist, holds a high position with Rocketdyne, a Rockwell company in California, working on the engine for the space shuttle. Stepdaughter Carol Spencer, an Ann Arbor resident, holds degrees in art and teaching but currently works in real estate.

Creeger has been twice widowed; her second husband was Raymond Spencer, who managed the Detroit office for automotive advertising for the Texas Daily Press League. Her chief companion these days is Lucky, a small, brown mostly-poodle whom someone rescued from a tangle of floating water plants in Lake St. Clair. Not knowing what else to do with him, his rescuers took him to a kennel run by a client and friend of Creeger.

"I have a dog for you," she telephoned Creeger. "I have several dogs; you can take your pick." Creeger tells how she walked in, and five dogs came bounding across the rug. Lucky led; he leaped into her arms and has lived there ever since.

Creeger is a sunny woman who loves her life, loves her work, and enjoys meeting challenges.

"I was out in the garage," she says delightedly, "and my next door neighbour came by. It seems his two little girls had complained to him, 'There are only old people living on this street. This one, and that one [naming other child friends], and Gladys are the only young people around here!'"

Creeger's sense of colour, line and design has brightened the world around her. She sums up her fashion advice:

"If the clothes are suitable to you, you will look great, whether you're pretty or not. I make the hat to suit the personality of each woman. That's how I make them pretty." ◇

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Andee Seeger tips her hat to a delightful designing woman.

The Great Pumpkin Debate



One of our earliest American foods remains a twentieth-century favourite.

You say “punkin,” and I say “pumpkin.” You gravitate towards those too big to carry, while I’m attracted to the little bitty ones. Pumpkin is a fruit; no, it’s a vegetable. Squash is pumpkin, but all pumpkin isn’t squash.

Yikes! What’s a pumpkin head to do? When will all this wrangling stop? Or must we, like Linus, decide “never to discuss with people—religion, politics, and the Great

Pumpkin” (Charles Schulz, *It’s the Great Pumpkin, Charlie Brown*)?

First, let’s get one thing straight. The pumpkin’s origin is American—South American or Central American, take your pick. In fact, there is a source, which will remain unnamed, that contradicts itself on that very point.

When Pilgrims landed on American soil, they quickly jumped on the already-established pumpkin bandwagon.

by NANCY SOLAK

An Indian staple, it became America's original Thanksgiving culinary tradition. By the second Thanksgiving in 1623, when pumpkin pies were served in square pans, America was hooked. Pumpkin pies became so important that in 1705, in Colchester, Connecticut, the townspeople voted to delay their Thanksgiving celebration until their pie molasses, delayed by a snowstorm, arrived.

Since the word "square" has come up, perhaps this is the time to toast Yankee ingenuity and the nineteenth-century farmer who asked, "Why can't pumpkins be square so they'd stack in a more orderly way?" This farmer, whose name is unknown, proceeded to put boxes around his pumpkins, forcing them to grow into neat squares. It worked, but it became too costly for him to do it for his entire crop.

Plagued by some strange resistance to drinking water, the colonists attempted to create a supply of fermented beverage. Initial experiments with barley and hops proved disappointing. In what was clearly a case of desperation, they discovered a pump-

kin brew, not particularly flavourful, but its effect on those who imbibed proved satisfactory.

In retrospect, it is remarkable that the colonists never tired of the orange stuff and that pumpkins didn't disappear as a result. An old American folk lyric illustrates the colonists' propensity for pumpkin:

For pottage and puddings and custards and pies

Our pumpkins and parsnips are common supplies:

*We have pumpkin at morning and pumpkin at noon,
If it was not for pumpkin, we should be undone.*

New Englanders called pumpkins "pompions," from the Greek "pepon." Of course, there was another group who referred to them as "pumpions." Each group was correct, just as today's dictionaries acknowledge both "pumpkin" and "punkin" as correct usage.

Confused? Wait. The English call what we know as pumpkin, squash;

and we call their squash, pumpkin. Both vegetables (or are they fruit?) are related gourds—cousins we might say, like England and America. And we wonder how wars start?

Long after the Revolutionary War, a nineteenth-century food writer, one Mr. Ellwenger, stirred up trouble again, declaring, "Contrary to general opinion, pumpkin pie is not an American, but an old English dish, improved upon by the New England housewife. Three hundred years ago, when known as a 'pompion,' they were made into pies by cutting a hole in the side, extracting the seeds and filaments, stuffing the cavity with apples and baking the whole."

"What calls back the past, like the rich pumpkin pie?"

—John Greenleaf Whittier

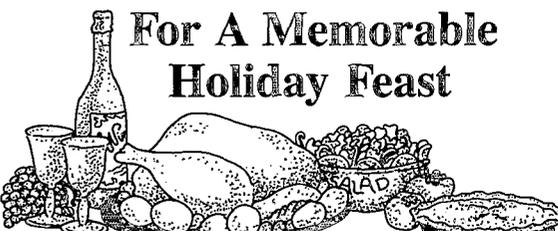
Disputed origins aside, there are few things that can compare to a piece of earthy pumpkin pie supported by a mouth-watering, flaky crust, with real whipped cream heaped atop it. Having tasted this treat, we can understand the settlers' penchant for pie. Ten days before a holiday, a pie-baking orgy would ensue. As Harriet Beecher Stowe wrote in *Oldtown Folks*, "The making of pies at this period assumed vast proportions that verged upon the sublime. Pies were made by forties and fifties and hundreds, and made of everything on the earth and under the earth." The pumpkin pies were made last, the day before the event, for fear of spoilage. This marathon bake-off gave one boy in each family the full-time job of splitting wood and carrying it inside to replenish the brick ovens.

In the 1890s, there was a rebellion against the pumpkin, fueled by writer Peter Henderson in the 1893 edition of *Gardening for Profit*. "The pumpkin is yet offered in large quantities for sale in our markets," he wrote, "but it ought to be banished from them as it has for some time been from our garden. But the good lieses of our cities are suspicious in all innovations in what is offered them to eat, and it will be many years yet before the masses will understand the modest and sometimes uncouth looking squash is immeasurably superior for all culinary purposes to the mammoth, rotund pumpkin."

Which brings us to what may be a most startling revelation. If your

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heart is in the pumpkin patch with Linus, I beg you, read no further. *Today, most packed pumpkin is really squash.*

The good news is that squash, and more specifically, Boston marrow squash, may very well be superior to pumpkin! In fact, Cecil Schmitz, president of Home Canning Corporation in Blissfield, Michigan, grows only squash because, in his opinion, and in that of many farmers, it makes a better pie than pumpkin. His corporation processes between 3,500 and 4,000 tons of squash yearly.

When his company packs squash destined for the New England states, Schmitz labels it "squash." Pilgrim purists there believe that's what our ancestors really ate that second Thanksgiving. When he packs the same squash for Midwesterners, he labels it "pumpkin."

How can he get away with such chicanery? From a botanical standpoint, pumpkin is squash. As long as the U.S. Department of Agriculture has existed, it has been legal to take a squash and call it a pumpkin. You cannot, however, take a Halloween pumpkin, also known as a Jack-o'-Lantern, and call it a squash.

"If you take squash," adds Schmitz, "and call it 'pumpkin,' you are really giving the consumer a better product than the label indicates."

Even the nice, big, white pumpkin seeds in the health food section of your grocery are really squash seeds.

Illinois, Indiana and Ohio are said to be the leading producers of pumpkin; the state of Michigan, however, does not keep records on how much pumpkin is produced here. "In Michigan," says Jim Smith, a spokesman for the Department of Agricultural Statistics, "specialty crops (like pumpkins) are very important, but when you compare them nationwide to (the volume of) wheat, corn and soybeans, (it) makes pumpkins an insignificant part of our agriculture."

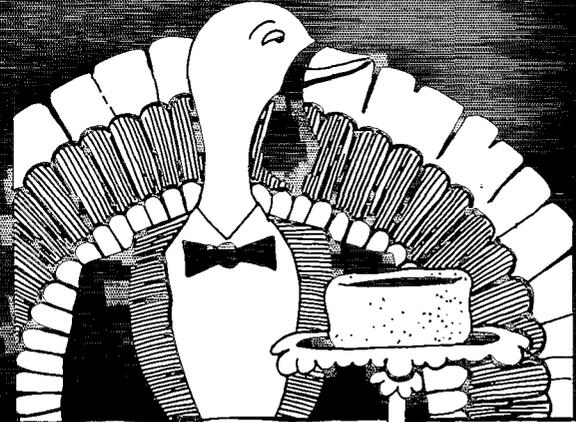


"Pumpkins, like people, come in all shapes, sizes and hues."

—Hannah Lyons Johnson

Statistically speaking, that may be true, but to the thousands who converge on Michigan's pick-your-own patches, pumpkins are part of a significant fall tradition. One tradition is that the smallest tykes always pick out the largest pumpkins in the field, much to their parents' dismay. Pumpkins are sold by size, so if you want to keep your costs down, tell your little ones, "If you can't carry it back to the car, you can't have it." Make this announcement early and often.

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Jack-o'-Lantern pumpkins, advises Rosemary Goike of Goike Farm's roadside stand in Washington, are too stringy to use for pies. They are planted mainly for their carving value. The farm also sells pie pumpkins and mini-pumpkins, the latter being non-edible gourds produced only for decorative purposes. Mrs. Goike is one of those farmers who makes her own "pumpkin" pies from squash.

On the other side of the debate is Bruce Webster of Upland Hills Farm, probably the most popular U-pick pumpkin operation in the area. He says, "A lot of canned pumpkin actually is squash, but I think if you had a good, field-ripened pie pumpkin, you would know the difference. It depends on how educated (your) palate is."

With pumpkins steeped in all this controversy—squash vs. pumpkin, South America vs. Central America, England vs. America, big vs. little, pompions vs. pumpions, pumpkin vs. punkin—you'd think there'd be one thing everyone could agree on, and there is. Given the choice between a small piece of pumpkin pie and a large piece, you'd choose the large one. Right?

Now then, would you like it chilled or at room temperature? ◇

For a guide to pick-your-own farms and roadside markets, call the Michigan Travel Bureau, 1-800-292-2520.

To her knowledge, Nancy Solak, a freelance writer and editor, has never been referred to as a pumpkin head.



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Pumpkin Picks

PUMPKIN ALL-SPICE MUFFINS

- 1½ C whole wheat flour
- 2 t baking powder
- ½ t cinnamon
- ¼ t ground allspice
- ¼ t nutmeg
- ¼ C butter, softened
- 1 egg, beaten
- ¾ C pumpkin purée
- ¾ C honey
- ½ C milk
- 1 C raisins

Using pastry blender combine flour, baking powder, spices and butter until mealy. Add egg, pumpkin, honey and milk. Stir until wet. Fold in raisins.

Spoon into twelve large or thirty-six small buttered muffin cups sprayed with vegetable shortening. Fill each cup almost to the top.

Bake at 375 degrees 10-15 minutes for small, 20-25 minutes for large, or until cake tester comes out clean.

PUMPKIN SOUP

- 1 can (16 oz.) unseasoned pumpkin
- 2 cans (13 oz. each) evaporated milk
- 1 env. Lipton's onion soup mix
- Celery salt to taste
- Ground ginger to taste
- Green onions, chopped as garnish

Combine all ingredients in blender. Chill for two to three hours. Makes four cups.

From "Clockwise Cuisine," published by the Junior League of Detroit.

PUMPKIN CHEESECAKE

Crust

- 2 T butter, softened
- ½ C gingersnap crumbs

Cheesecake

- 4 pkgs. (8 oz. each) cream cheese, softened
- 1½ C firmly packed dark brown sugar
- 5 eggs
- ¼ C flour
- 1 t cinnamon
- 1 t allspice
- ¼ t ginger
- ¼ t salt
- 2 C (one 16 oz. can) pumpkin purée
- Maple syrup and walnut halves (optional)
- Whipped cream (optional)

Crust

Generously grease a nine-inch springform pan with the softened butter. Sprinkle gingersnap crumbs into the pan and shake to coat bottom and sides evenly.

Cheesecake

Preheat oven to 325 degrees. In large bowl, cream the cream cheese with a wooden spoon until fluffy. Gradually beat in the brown sugar. Add the eggs, one at a time, beating well after each addition. Sift the flour, cinnamon, allspice, ginger and salt together. Blend flour mixture into batter. Beat in pumpkin purée. Pour batter into prepared pan.

Bake in the center of oven at 325 degrees for 1½-1¾ hours or until cake pulls away from side of pan and toothpick inserted in center comes out clean. Cool in the pan one hour. Remove springform from pan and finish cooling. Refrigerate. Brush top of cake with syrup and garnish with walnuts if desired. Top with whipped cream.

From "Clockwise Cuisine," published by the Junior League of Detroit. Copies available from the JLD, 32 Lake Shore Road, Grosse Pointe Farms 48236-3726.

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Restaurants

Celebrating a special anniversary? Planning to pop the question? Or just looking for a cozy location and superb cuisine? Ascertain your motive and choose your method from the opportunities on the following pages.



The prices listed indicate the range in cost of entrées. All establishments have a full bar unless otherwise specified. Be sure to note the days and hours they are open. Bon Appetit!

Credit Cards:

- AE—American Express;
- CB—Carte Blanche;
- DC—Diners Club;
- MC—MasterCard;
- V—Visa.

— ♦ RESTAURANTS ♦ —

Amigos, 18310 Mack in the Farms, 886-9625. The typical south-of-the-border decor was omitted when this little eatery was decorated, but the menu is definitely Mexican. The large grilled burritos and soft tacos are memorable. No bar. Monday 4-9 p.m., Tuesday-Thursday 11:30 a.m.-9 p.m.; Friday-Saturday 11:30 a.m.-11 p.m.; Sunday 4 p.m.-8 p.m. \$3.50-\$4.75.

Antonio's, 20311 Mack, in Kimberly Korner in the Woods, 884-0253. A delightfully tiny restaurant specializing in Northern Italian and Sicilian cuisine. Indulge in pastas with full-bodied sauces; delicate, fork-tender veal; or hearty seafood stews. Wine and beer. Tuesday-Friday 11:30 a.m.-2 p.m., 6-9:30 p.m.; Saturday 6-9:30 p.m.; Sunday 11:30 a.m.-3 p.m. \$6.50-\$11. MC, V.

Assembly Line Sandwich Shop, 19341 Mack in the Woods, 885-5122. Though half of their business is carry-out, they do have a casual dining area for about forty. Delivery between 10 a.m. and 3 p.m. has become legendary. Try their huge party subs. Monday-Saturday 10:30 a.m.-10 p.m.; Sunday noon-9 p.m. \$1.85-\$3.50.

Bar B-Q House of Grosse Pointe, 20515 Mack, 886-7775. The newly opened Bar B-Q House specializes in barbecued ribs, chicken, and beef, accompanied by garlic bread, coleslaw, and some of the tastiest cottage fries in town. No bar. Tuesday-Thursday 11:30 a.m.-9 p.m.; Friday-Saturday 11:30 a.m.-10 p.m.; Sunday 1-8 p.m. \$3.95-\$9.25.

Bogie's, 164 Janette Avenue, Windsor, 519/254-1211. This intimate dining spot, on the first floor of an old Victorian stone house, is proof that smaller is better. A richly appointed dining room and sunny garden room are the setting for a select menu of classic cuisine. Open seven days. AE, MC, V.

Brock St. Barge, 3294 Russell at Brock in Windsor, Ontario, 519-252-3419. For casual atmosphere try riverside dining on this floating barge. Large selection of appetizers and entrées, along with a light menu for smaller appetites. The food, like the view of Detroit, is first-rate. Open daily from 11 a.m.-1 a.m. \$5-\$18. AE, MC, V.

Butchers Saloon, 1489 Winder, 567-4999. Eastern Market. This restored saloon has been in almost continuous operation since 1903. On Saturdays it is packed with produce packers, farmers, meat cutters, and shoppers. Hearty breakfasts are served all day, including French toast laced with Grand Marnier. Monday-Saturday 7 a.m.-8 p.m. \$2.75-\$6.95. AE, MC, V.

Café Le Chat, 17001 Kercheval in the City, 884-9077. Soups, salads, pasta and sandwiches are available, along with a full dinner menu. The cheese tray changes daily, as does the selection of decadent desserts. The menus change monthly. Lunch Monday-Saturday 11 a.m.-2 p.m. High tea Monday-Saturday 2-5 p.m. Dinner Wednesday-Saturday 6:30-9:30 p.m. \$10-\$30. MC, V, AE.

— ♦ RESTAURANTS ♦ —

Callaghan's in the Park, 15412 Mack, 881-6550. The sandwich menu features ground rounds, clubs and coney islands. Onion rings and homemade soup round out the fare at this casual neighbourhood eatery. Monday-Saturday 11 a.m.-2 a.m.; Sunday noon-2 a.m. \$4.

Clairpointe, 630 St. Clair in the City, 884-6810. A full menu of Italian and American dishes are served, including chicken piccata, Boston scrod or stuffed pizza. For dessert, there are many homemade treats, including a variety of tortes. No bar. Monday-Saturday 7 a.m.-9 p.m.; Sunday 8 a.m.-3 p.m. \$5-\$13.

Da Edoardo, 19767 Mack in the Woods, 881-8540. Northern Italian continental cuisine served in a beautiful, dimly-lit English countryside setting. Veal medallions with prosciutto and cheese sauteed in wine sauce or the spinach pasta filled with crab are popular specialties. Monday-Thursday 5-10 p.m.; Friday-Saturday 5-11 p.m. \$16-\$22. MC, V.

Diamond T's, 15301 E. Jefferson, Grosse Pointe Park, 822-4118. Formerly The Old Place, this old favourite has added lighter and more casual fare to its well-known continental menu. Monday-Saturday 11 a.m.-10 p.m., Friday 11 a.m.-midnight, Saturday 4 p.m.-midnight. Bar open Monday-Saturday until 2 a.m. Entertainment Wednesday-Saturday. \$5.95-\$16.95. AE, MC, V.

Ducks on the Roof, 2 miles south of Amherstburg on Highway 18, 519/736-6555. An ambitious menu offers rabbit, frog legs, steak and quail, and duck, of course. The wine list has something for everyone—from a glass of Pelee Island to a bottle of Dom Perignon. Tuesday-Saturday, from 5 p.m.; Brunch Sunday 12 noon-2:30 p.m., dinner until 8 p.m. \$12-\$23. AE, MC, V.

Fogcutter, 511 Fort Street, Port Huron, 987-3300. Full lunch and dinner menus, ranging from fresh seafood to the finest cuts of steak. Only three blocks away from municipal docks. Entertainment Tuesday-Sunday. Monday-Thursday 11 a.m.-10 p.m., Friday 11 a.m.-11 p.m., Saturday noon-11 p.m. and Sunday noon-7 p.m. \$8.95-\$16.95. AE, DC, MC, V.

Irish Coffee, 18666 Mack in the Farms, 881-5675. A famed ground round headlines at this spot. Lined with lots of wood, the interior resembles a library. But a friendly crowd of all ages keeps things far from hushed. Monday-Saturday 11 a.m.-2:30 a.m.; Sunday 5 p.m.-2:30 a.m. 96¢ ground round Monday-Friday until 5 p.m. Up to \$6.95. MC, V.

Jacobson's, St. Clair Room, 17000 Kercheval in the City, 882-7000. Take a break from shopping in this cheerful colonial room. Among the chef's specialties are crepes, sandwiches, and soups. Salads include pasta, tuna, and a great Maurice. Wine and beer. Open Monday-Wednesday 9 a.m.-5 p.m.; Thursday-Friday 9 a.m.-8 p.m.; Saturday 9 a.m.-5 p.m. \$2.95-\$4.50. AE, Jacobson's.



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◇ RESTAURANTS ◇

Julio's, 20930 Mack in the Woods, 885-7979. John Kefalinos has brought Greek food to the Pointes in his newly-opened restaurant. Along with the ubiquitous saganaki, the menu features dolmathaki (stuffed grape leaves), octopus, spinach cheese pie, gyros, souvlaki and pastitsio (Greek lasagna). Seven days, 11 a.m.-2 a.m. \$6.95-\$12.95. AE, MC, V.

The Little Bar, 321 Chartier, Marine City, 1-765-9333. This cozy spot's menu is highlighted by their fresh pickerel and strawberry pie. Also featured is a large selection of imported beers and liqueurs. The old maps and fresh flowers add a comfortable touch. Public docking facilities are nearby. Monday-Saturday 11:30 a.m.-11 p.m.; drinks until 1 a.m. \$11.25-\$14.95. AE, DC, MC, V.

Little Tony's Lounge in the Woods, 20513 Mack, 885-8522. Taste Carol's homemade chili or some outstanding GP burgers in the rustic comfort of highbacked wooden booths. While dining, pause to study the cartoons and other artwork on the walls—many are by local artists. Monday-Saturday 11 a.m.-2 a.m. \$1.25-\$3.45.

Mallard Pub, 18000 E. Warren, Detroit, 884-9100. This cozy little nest sports ducks on the walls, the tablecloths and the Tiffany-style lamps. The theme extends to the menu, with duck soup and mallard salad, Long Island roast duck, or sauteed breast of duck with raspberry champagne sauce. Monday-Thursday 11:30 a.m.-10 p.m.; Friday 11:30-2 a.m.; Saturday 4 p.m.-2 a.m. \$20. AE, MC, V.

Maxwell's, in the Holiday Inn, 480 Riverside Drive West, 253-4411. You can't get closer to the Detroit River than this, without getting your feet wet. Enjoy fine dining while the world sails by your window. Open seven days. AE, CB, DC, MC, V.

Joe Muer Sea Food, 2000 Gratiot, Detroit. 567-1088. This family-owned Detroit landmark has been serving fine sea food since 1929, and it's still the place to go for everything from Cape Cod bluefish to jumbo finnan haddie. Monday-Friday 11:15 a.m.-10 p.m., Saturday 5-11 p.m. \$14-\$24.75. AE, DC, MC, V.

The Original Pancake House, 20273 Mack, west of Lochmoor, in the Woods, 884-4144. People come from miles around to eat breakfast here; it's because their pancakes, crepes, omelettes and all else on the menu are made from the freshest ingredients. The custard-filled apple pancakes topped with cinnamon glaze reign supreme. Daily 7 a.m.-9 p.m. \$3.50-\$5.95.

Oyster Alley, Trappers Alley, 508 Monroe, Detroit. 965-0444. Watch the action in the alley as you enjoy succulent oysters, clams, mussels and shrimp. Homemade chowders are also available, as is linguini with a variety of seafood sauces. Monday-Tuesday 10 a.m.-9 p.m.; Wednesday-Thursday 10 a.m.-11 p.m.; Friday-Saturday 10-2 a.m.; Sunday 12 noon-11 p.m. \$5.95-\$21.95. AE, DC, MC, V.

— ♦ RESTAURANTS ♦ —

Park Place Café, 15402 Mack at Nottingham in the Park, 881-0550. A comfortable, contemporary spot in the Pointes. Park Place is known for its fresh fish (flounder, trout, orange roughy) and generous salads. Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-midnight; Saturday 5 p.m.-midnight; Sunday brunch 11 a.m.-3 p.m. \$9.95-\$14.95. AE, DC, MC, V.

Park Terrace, in the Hilton International Windsor, 277 Riverside Drive West, Windsor, 519/973-5555. The Park Terrace is a stand-out on the riverfront dining scene. Menu choices include the cuisine of southwestern Ontario while seasonal Heritage Dinners are special treats. Lunch Monday-Saturday 11 a.m.-3 p.m.; Brunch Sunday 11 a.m.-3 p.m.; Dinner daily, from 6 p.m. AE, CB, DC, MC, V.



Pinkey's Boulevard Club, 110 E. Grand Boulevard, Detroit (at the foot of the Belle Isle Bridge). 824-2820. Jazz enthusiasts get their fill at Pinkey's popular piano bar, while dinner selections include fish, steak, chicken, and specialty pasta dishes. Valet parking. Entertainment. Monday-Friday 11 a.m.-12 midnight; Saturday 5 p.m.-12 midnight. \$4-\$12.95. AE, MC, V.

Pontchartrain Wine Cellars, 234 West Larned, Detroit, 963-1785. Choose some old favourites; escargots de Bourgogne, sweetbreads braised with sherry, frog legs, or grilled fresh fish. An extensive wine list is reasonably priced. Beer and wine. Monday-Friday 11:30 a.m.-2:30 p.m. and 5-9:30 p.m., Saturday 5:30-11 p.m. \$10.50-\$18. AE, CB, DC, MC, V.

Rachelle's on the River, 119 Clinton, St. Clair, 329-7159. Specialties include char-grilled Angus steaks and fresh tuna, Iowa bleu cheese fettucini, and veal scallopini with oyster mushrooms. Lunch Monday-Saturday 11 a.m.-4 p.m. Dinner Monday-Thursday 5-10 p.m., Friday-Saturday 5-11 p.m., Sunday 3:30-8 p.m. Brunch Sunday 10:30 a.m.-2:30 p.m. \$10.95-\$20. AE, MC, V.

River Crab, 1337 N. River Road, St. Clair, 329-2261. Bouillabaisse, paella, and salmon en papillote are just three offerings from the extensive menu. Lunch Monday-Saturday 11:30 a.m.-3:30 p.m.; Dinner Monday-Saturday 5-10:30 p.m., Sunday 3:30-9 p.m.; Brunch Sunday 10 a.m.-2 p.m. \$10-\$20. AE, CB, DC, MC, V.

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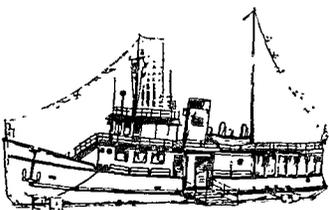
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◊ RESTAURANTS ◊

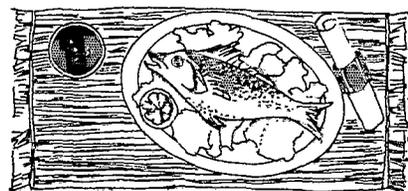
Shannon's Steak House, 29370 S. River Road, Mt. Clemens, 469-7111. Located near the Clinton River, Shannon's is known for its prime aged beef, along with a variety of other menu items to please all palates. Boat docking facilities available. Entertainment weekends. Sunday-Thursday 11 a.m.-11 p.m., Friday-Saturday 11-1 a.m. \$12.95-\$22.95. AE, CB, DC, MC, V.

Sierra Station Cantina, 15110 Mack in the Park, 822-1270. Grosse Pointe's Mexican connection: all of the food, including nachos grande, burritos, and the fiesta plate are cooked up by Mexican husband-wife team Fabian and Aurora. The cantina is awash with interesting ethnic artifacts. Monday-Thursday and Sunday 4:30-11 p.m. Friday-Saturday 4:30 p.m.-2 a.m. \$5.25-\$7.75. MC, V.

Sparky Herberts, 15117 Kercheval in the Park, 822-0266. Stylish decor and a cream-of-the-crop crowd give this local favourite its flair. Everyone stops in to talk, laugh and eat salads, pheasant, fresh fish, beef tenderloin, and daily changing specials. A commendable wine list. Monday-Saturday 11:30-2 a.m.; Sunday noon-midnight, with brunch from noon-3 p.m. \$13.95-\$15. AE, DC, MC, V.

St. Clair Inn Restaurant, 500 N. Riverside in St. Clair, 329-2222. Gaze over the St. Clair River while savouring fresh seafood and steaks. Breakfast Monday-Saturday 7-10:30 a.m.; Lunch 11:30 a.m.-4 p.m.; Dinner Monday-Thursday 5-10 p.m.; Friday-Saturday 5 p.m.-midnight. Sunday breakfast 8 a.m.-noon, Dinner 1-9 p.m. \$12-\$20. AE, CB, DC, MC, V.

Summer Palace, 1211 Beaconsfield in the Park, 331-8440. Finally! A Chinese restaurant in the Pointes—and one that serves authentic Cantonese and spicy Szechuan food in a comfortable, relaxed atmosphere. No bar. Tuesday-Thursday and Sunday 11 a.m.-9 p.m.; Friday and Saturday 11 a.m.-10 p.m. \$6-\$9.



tbq's Other Place, 3067 Dougall Road, Windsor, 519/969-6011. A trio of dining rooms is the setting for a continental menu that features old favourites (prosciutto and melon) and pleasant surprises (broiled fresh Atlantic salmon). Tableside phones and calculators help you mix business with pleasure. Monday-Saturday 11-1 a.m.; Sunday 11 a.m.-10 p.m. AE, CB, DC, MC, V.

Telly's Place, 20791 Mack in the Woods, 881-3985. The menu is stuffed with a variety of croissant sandwiches which, in turn, are stuffed with crabmeat, turkey, tuna, ham... Relax and dine in church pew booths. Monday-Saturday 11:30-2 a.m.; Sunday 5:30 p.m.-midnight. \$3.25-\$6.95. MC, V.

◇ RESTAURANTS ◇

Tidewater Grill, 18000 Vernier in Eastland Mall, Harper Woods, 527-1050. Seafood and fresh fish are the specialties, with the added delight of a mesquite grill. Dine cozily in an eclectic New England atmosphere. Open Monday-Thursday, 11 a.m.-11 p.m. (bar open until midnight); Friday and Saturday, 11 a.m.-midnight (bar open until 1 a.m.); Sunday, noon-9 p.m. \$5.75-\$10.95. AE, CB, MC, V.

Tom's Oyster Bar, 15016 Mack in the Park, 822-8664. Fresh shellfish in the Pointes! Oysters, crabcakes, softshell crabs—all prepared with finesse in this casual restaurant which resembles a New England saloon. Wood dominates the decor, from floor to walls to the old-fashioned bar. Checkered tablecloths complete the image. Monday-Saturday 5 p.m.-2 a.m. \$4.95-\$9.95. AE, MC, V.

Tunnel Bar-B-Q, 58 Park Street East, Windsor, 519/258-3663. The restaurant immodestly boasts that it serves the greatest barbecued ribs in the universe—and it just might be right. If finger-licking isn't your style, use a fork on some of the daily specials. Sunday-Thursday 7-2 a.m.; Friday-Saturday 7-4 a.m. \$3.55-\$11.45. MC, V.

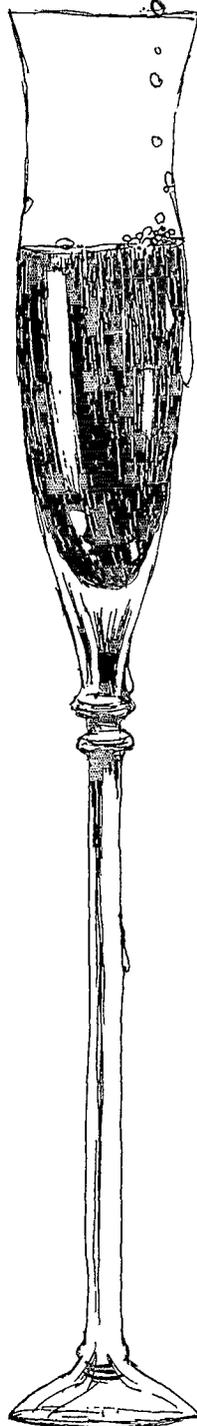
Vivio's, 2460 Market Street, Detroit, 393-1711. A great spot in the Eastern Market, serving everything from a farmer's breakfast to "Knife and fork" sandwiches. Servings are generous; prices, modest. The eclectic clientele shows off the city at its best. Monday-Saturday 7 a.m.-9 p.m. Up to \$10.95. All credit cards.

Wimpy's, 16543 E. Warren, Detroit, 881-5857. A casual and cozy little pub, where Pete and Diana Corio serve casual fare amidst friendly surroundings. Hamburgers, salads, chili, sandwiches, and a wide assortment of noshes. Wednesday and Friday feature fish-and-chips specials. Monday-Saturday 11-2 a.m. \$3.95-\$7.75. MC, V.

Wong's, 1463 University W. in Windsor, 519-252-8814. A tried-and-true favourite, this Chinese eatery remains firmly entrenched in first place. A dazzling variety of dishes, generously portioned and beautifully presented. Restrained decor and friendly, helpful service complete the picture. Lunch and dinner daily 11 a.m.-11:30 p.m. \$7-\$15. AE, MC, V.

Wooden Nickel, 18584 Mack in the Farms, 886-7510. You'll feel right at home in this casual setting; then, enjoy a hearty, full bowl of meaty chili. The waitresses dish up thick pickles to go with your burgers. Choose from twelve tempting sandwiches. No bar. Monday-Saturday 11 a.m.-9 p.m. \$2-\$6.

Za Paul's, 18450 Mack in the Farms, 881-3062. Generous portions of fresh pasta are standouts in this casual, contemporary, two-story Tudor building. Ribs, chicken and beef are served up in a setting conducive to table-hopping. Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight, with entertainment; Lounge until 2 a.m. \$4.25-\$12. AE, MC, V.



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by GERTRUDE O'NEILL YOUNG

On warm summer afternoons, Little Leaguers and Babe Ruth players, their families and fans gather at Elworthy Field to indulge in the great American pastime—baseball. The field on which they play is named for George Elworthy, former manager of the Neighborhood Club and coach in a different kind of ball game—girls' basketball.

Mother Immaculata, the principal of St. Ambrose High School, believed that sports benefitted girls as well as boys and, as a result, actively fostered girls' athletics. It was she who hired Mr. Elworthy to coach the girls' basketball team.

Mr. Elworthy was an exacting coach who demanded the best from all his players, and in 1928 the St. Ambrose girls' basketball team gave him what he demanded. The girls were intense competitors, refusing to allow other teams to take a commanding lead, determined to win. That season, they defeated all the teams in the Catholic School League to win the State Catholic School Championship. Not satisfied, Mr. Elworthy sought and received Mother Immaculata's permis-

sion to enter the girls in a statewide tournament, against teams such as the Ternstead Factory team, the Providence Hospital Nurses team, and the Kleins team of the Detroit Recreation League. They travelled to Adrian, Saline, and Ann Arbor, winning every game they played, and finally receiving gold AAU medals as state champions.

In today's world of seven-foot basketball players, it is hard to believe no one on that championship team reached six feet. Center Peggy Smith was no taller than five feet, five inches. Neither of our guards was taller than that. I myself was five feet, one inch, and other players were five feet, four inches at the most.

I list the names of the team members as they were at that time. In the photo, seated from left to right, are Eva Blatz, myself, Jane Vanni, Daphine Cocash, and Peggy Smith. Standing are Edith Leamon, Agnes Louwers, Helen Watco, Coach Elworthy, Arliss Graef, and Catherine Perry. For us, 1928 was a very good year. ♦



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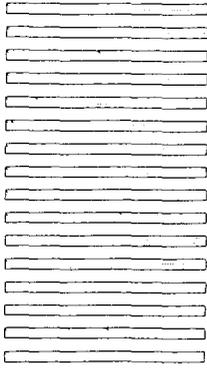
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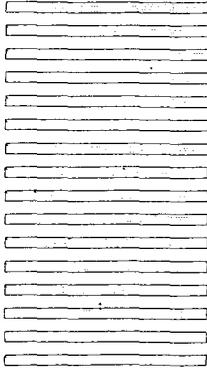


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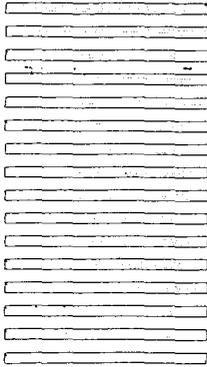


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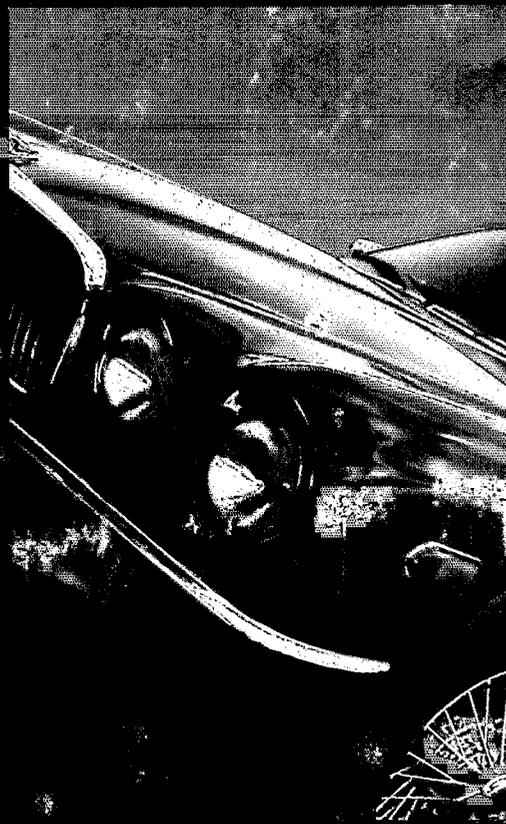
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