



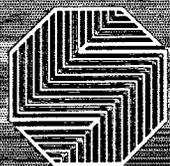
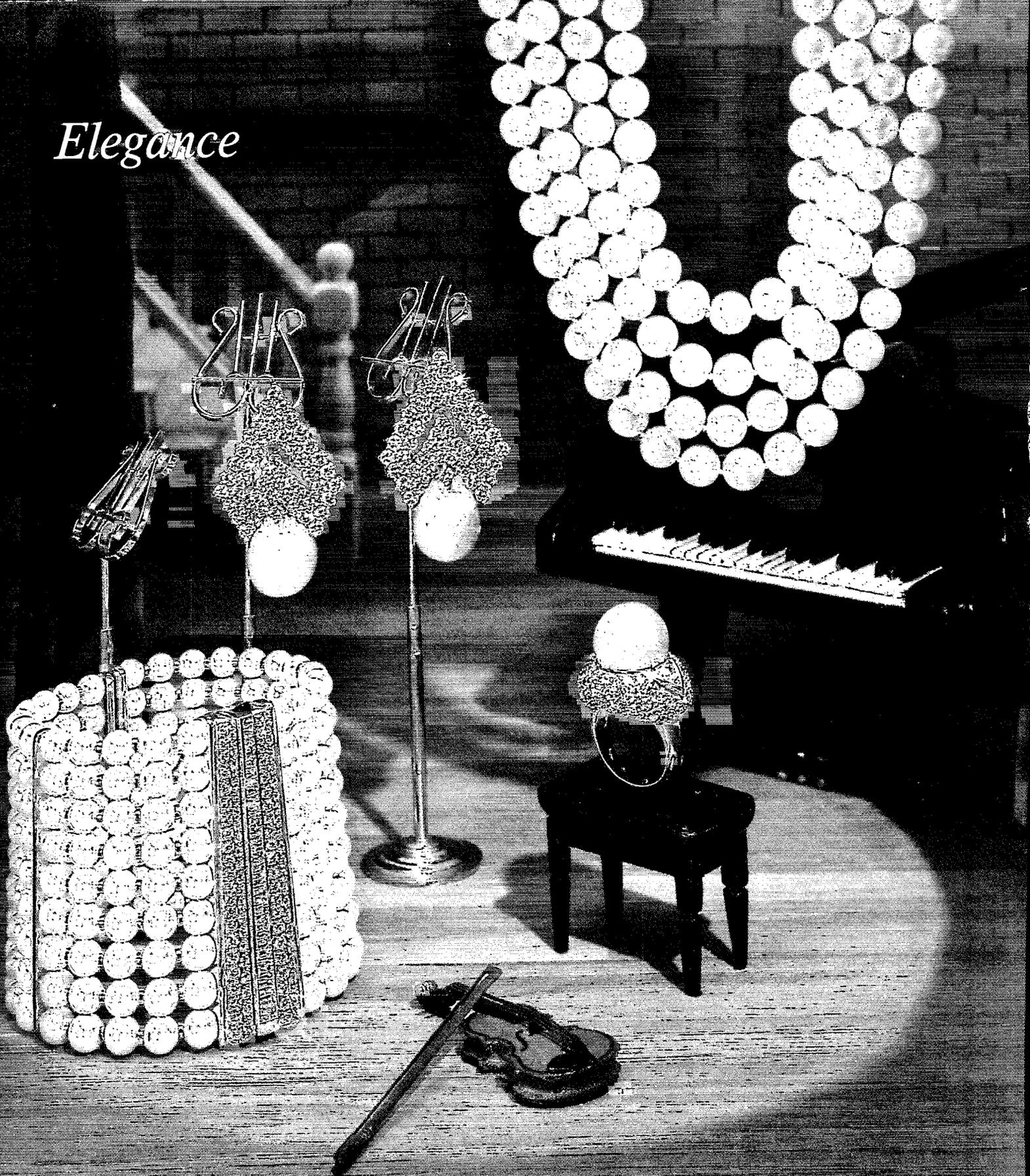
# HERITAGE



vol. 6 no. 5 ♦ may 1989

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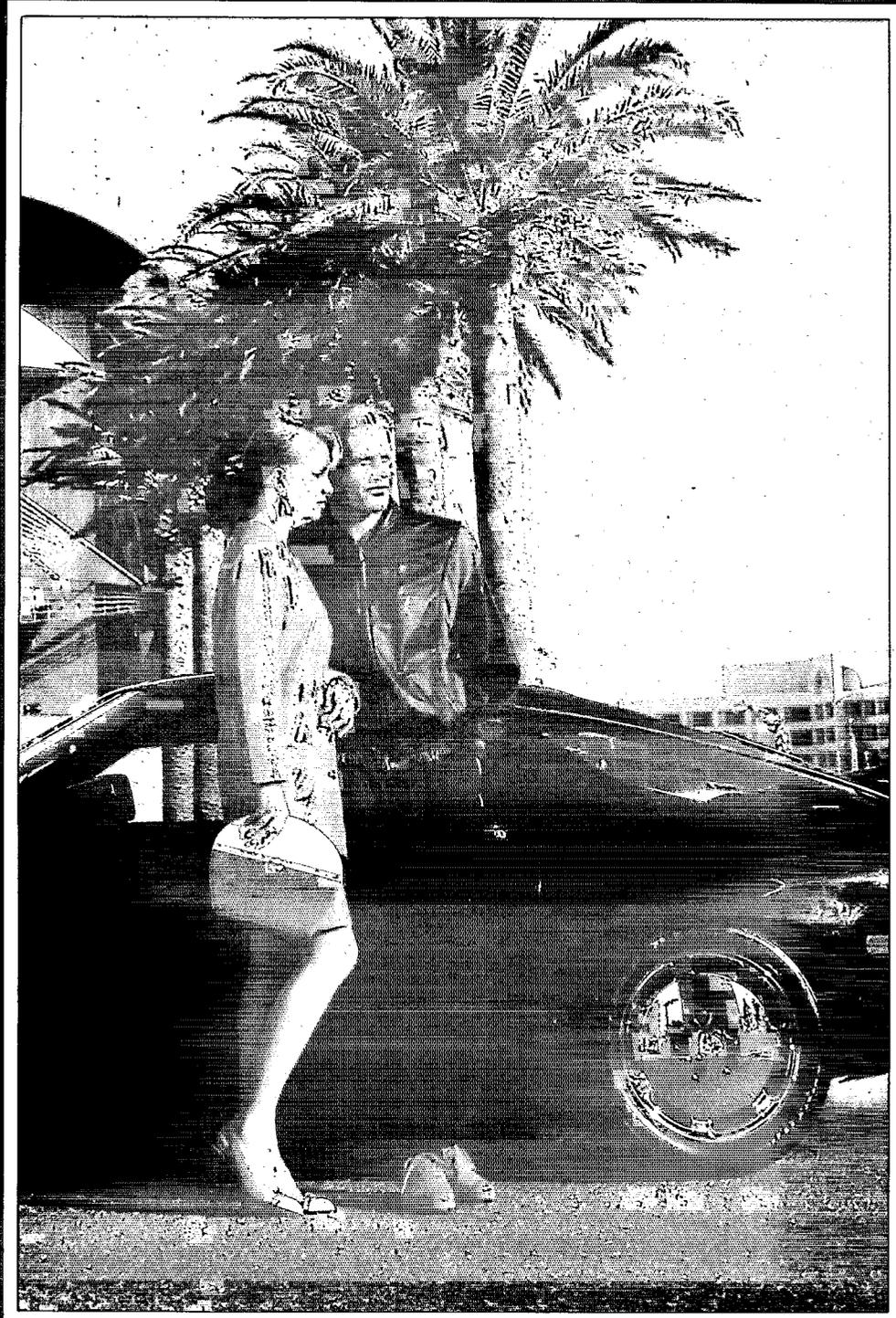
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# HERITAGE

May 1989  
Vol. 6, No. 5



**ART:** David Shepherd loves elephants and trains, and paints to save them. Story begins on page 10.

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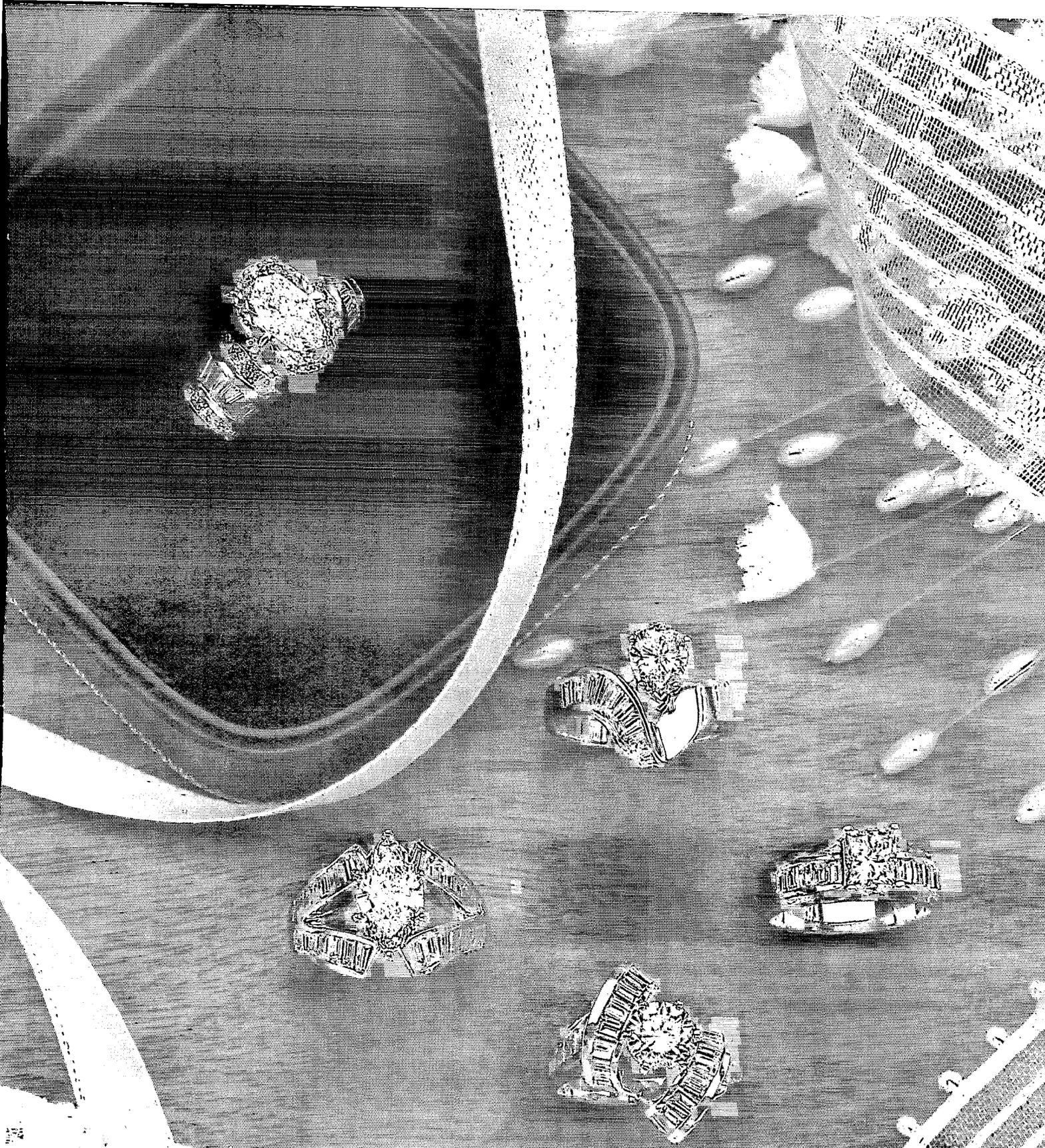
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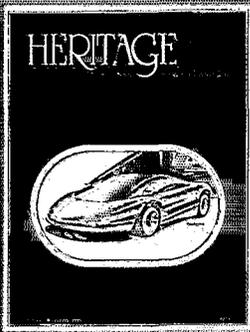
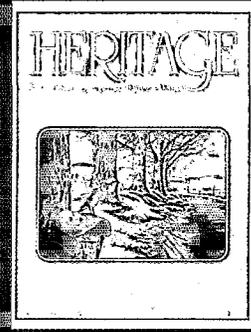
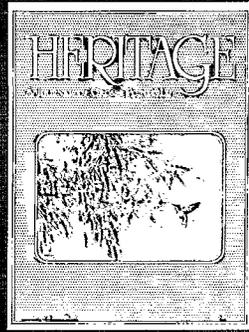
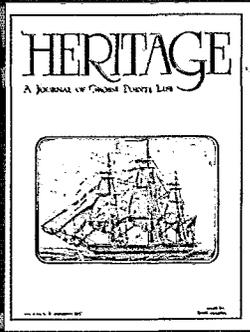
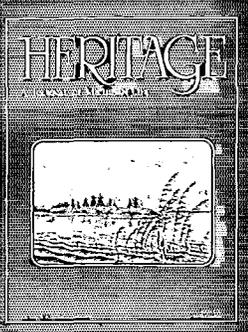
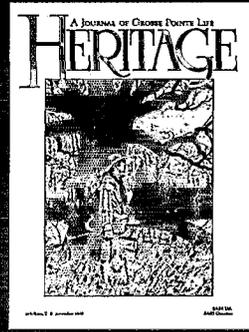
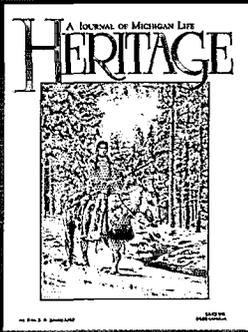
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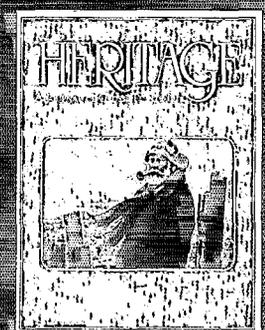
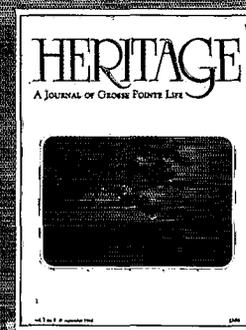
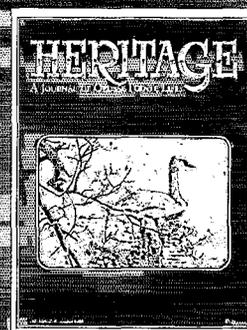
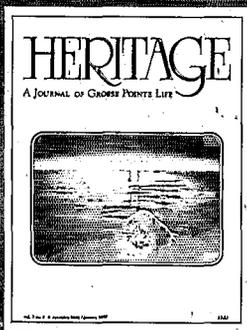
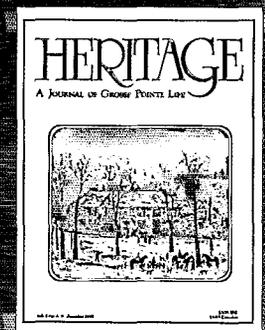
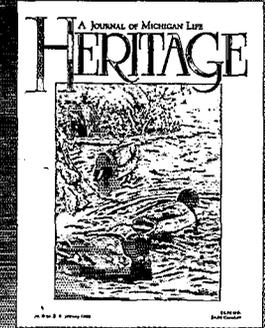


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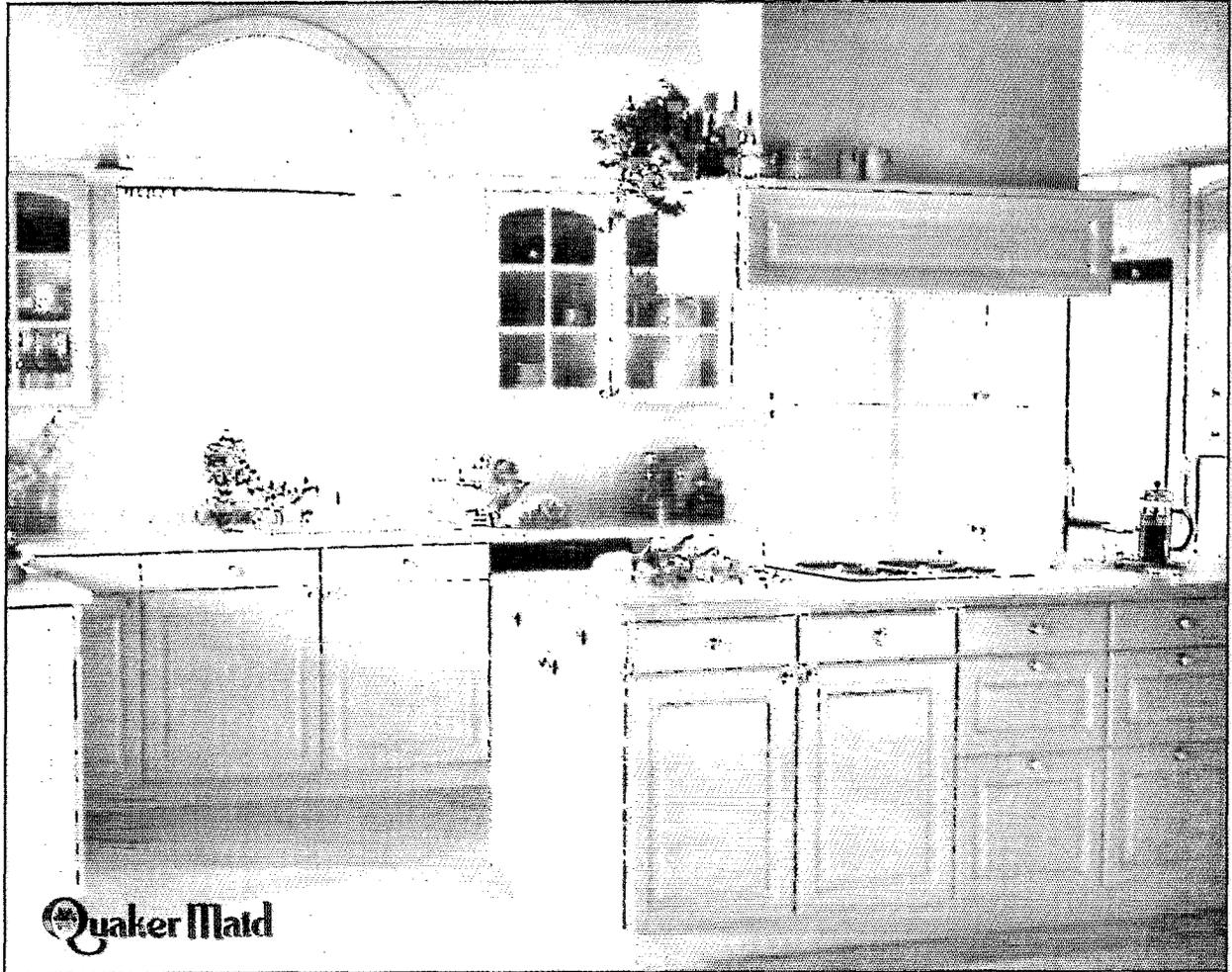
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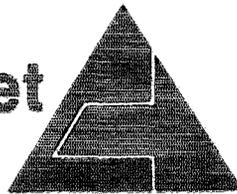


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# ADMIRING THE SPECIES

It is mid-August, and the winds that build whitecaps on the great northern lakes are warm and playful, sprinkling sunbathers with spray from the thundering surf. Bright, billowing clouds race between sun and earth, throwing pools of shade on the sand that quickly slide over the beach and into the woods. Out on the lake, great dark patches follow the clouds, and beams of heavenly light spotlight the sea at intervals.

On the beach sits a solitary figure, lone witness to and participant in this interaction between the elements. A low-slung canvas-and-wood beach chair holds the woman near the sand; she leans her head back to feel the sun and wind, and digs her toes into the pale blonde beach to find that moist, darker element buried just below its surface. Grains of sand sting her face and bury themselves in her hair; exhilaration fills her as a gull strains against the wind far out on the lake, struggling to hold its own against Nature's magnificent force. Each element exerts its own power; yet harmony prevails.

As the gull finds its way against the wind, the woman's heart catches. Is it possible, then, for the individual with the contrary dream to be in harmony with Nature, to make way against the head winds of life? Is it possible that the will of the individual is a natural element, as well?

Her toe tickles; the woman looks down to see an ant making its way across her foot. In its mouth the ant carries a grain of matter much larger than its head. The woman moves the ant back from her foot, and watches as it inches forward again, travelling to some definite destination, finding the path over her foot as though it were clearly marked. She sets the ant back several feet; it proceeds. Over and over again, the ant resumes its journey when she detains it. Finally, she allows the ant to proceed, curious as to its destination. It sets off on the same course again, moving over the hills of sand her feet have made, stumbling and starting, dropping and retrieving its load. After 15 minutes, the ant has travelled a few feet toward the road, which is another 20 yards beyond.

The woman settles back in her canvas chair, feeling the sun dry the skin on her arms and shoulders; a wonderful sensation, despite the fearsome publicity about the dangers of sunbathing. Still, wearing a high-powered sunscreen, she considers an occasional afternoon in the northern sunshine permissible.

The woman marvels at the persistence of the ant against its detainment, of the gull against the wind; and then she realizes that there are people in her life who have persisted against much greater odds, and prevailed. With the sharp stab of insight that emanates only from solitude and contemplation, she recognizes the indomitable spirit of the human race that buoys individuals in their darkest hour of despair.

To simply continue to live joyfully is to be victorious over death.

She recalls a woman, a friend, who suffered six miscarriages in her quest for healthy children—ultimately, she gave birth to four robust youngsters, because she persisted in life.

The woman recalls a man and his wife whose lifestyle was drastically altered by sickness and disease—yet they refused to submit to depression, and learned to accept joyful moments when they arose.

She has a friend who lost first a child at birth, then a husband to early death. Yet that friend continues on, in good days and bad, with the belief that life remains worthwhile.

The wind sings past her ears as the woman on the beach acknowledges all of life's pain that has served to test humanity throughout the ages.

Hunger, disease and cruelty—the victim's of Hitler's concentration camps; men and women chained in the bowels of slave traders; survivors of accidents that take loved ones' lives; young men sent away to fight unholy wars; mothers whose children are lost to death—to find joy in existence after the spirit has been so cruelly damaged may not be possible, but to continue to accept life on its own terms is both noble and imperative.

We persist; we continue; we refuse to give up.

Yet are we courageous? Or is it simply the way we are made, like the ant and the gull? Are we one with Nature in our burning desire to persist when it seems we are completely beaten?

The afternoon sun swings around to the West, and the sand on the beach grows cold to the touch. Packing up her chair, the woman hikes slowly back toward the highway, scanning the sand until she spots an anthill near the road. A foot from its entrance, her ant plods along, labouring doggedly beneath its personal burden.

With a salute of appreciation, she throws her chair into the trunk of her car and turns one last time to the great northern lake, where the evening birds do battle with the wind.

*Patricia*

Patricia Louwers Serwach  
Publisher



# Mightier Than the **SWORD**

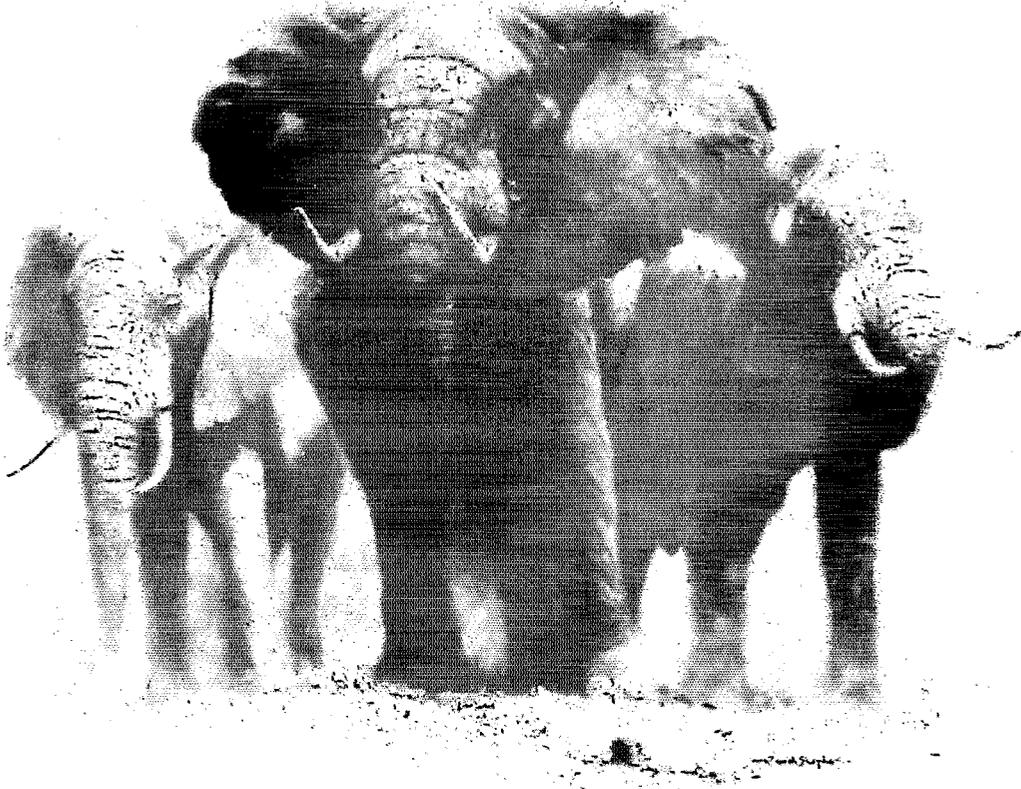


On a chill, wintry day Angie Bournias phoned to invite us to dine with a Briton of some repute, one David Shepherd, who was in town to discuss world conservation with those children of privilege who attend Grosse Pointe North High School. His protégée in this endeavour was Prince Michael of Kent, but the prince was unavailable for lunch.

Would we be interested enough in Mr. Shepherd's remarks to document them for an hour, Angie queried? Since we have grown weary of toxic hamburger cartons (presumably the cartons are toxic, not the burgers) and would like our great-grandchildren to one day enjoy an existence devoid of Soyent Green, we hustled off to Elizabeth's on the Lake to meet this entourage who might make the difference.

Having preceded them to Elizabeth's, we settled down with a glass of wine and enjoyed the comforting surroundings. Most of the luncheon trade was comprised of elderly, well-dressed, WASPish men who reeked of old money (a quite pleasant and intoxicating scent) and most certainly played golf to keep their excellent form.

We were joined shortly by Angie, a diminutive package of public relations dynamite, who introduced Shepherd. Tall and angular, Shepherd was attired in an outfit resembling a safari suit. His smile was genuine; a network of wrinkles around his eyes bespoke his fatigue. A mischievous-looking Englishman not totally unaware of his own charm, Shepherd is casually



*Wise Old Elephant*, Shepherd's most famous work, is in its ninth printing. More than 100,000 copies of this painting have been sold.

proper on introductions; at ease with himself and his situation, he encourages that same sense of poise in others.

Angie had briefed us on Shepherd's background: a much-respected artist who uses his considerable talent to further the mutual causes of ecology and preservation. We wanted to know about his painting, and about his conservation foundation; but, mostly, we wanted to hear that man's consumption of the earth was being carefully managed, and was under control.

We were disappointed; the pictures Shepherd painted for us were anything but comforting, and Shepherd was anything but casual as he described the wanton destruction of animals and rain forests for economic gain.

A lover of nature always, Shepherd had hoped to become a conservation officer in Africa. "My life was a total disaster until I was 20 years old. My burning ambition was to be a gamewarden, so when I'd finished my education, I went charging out to Kenya with the

incredibly arrogant idea that I was God's gift to the National Parks. It was a disaster. I knocked on the door of the Head Gamewarden in Nairobi and said, "I'm here. Can I be a gamewarden? He said, 'Who are you? If we had a vacancy, we wouldn't give it to *you*. You don't know one end of a lion from the other.' My life was in ruins; that was the end of my career in three seconds flat."

Shepherd's attitude as he recounts the "ruin of his career" is one of enormous amusement, and he cheerfully exhibits his own contempt for the ignorance of that optimistic young graduate. We gain an idea of Shepherd's bemused self-confidence, as well as the sense of adventure that took him so far from England at so young an age.

What sparked his interest? "Stories I read as a child about Africa made that part of the world seem very real to me. I couldn't wait to get there!"

Though he failed to secure the position of his dreams, Shepherd's disappointment was tempered by

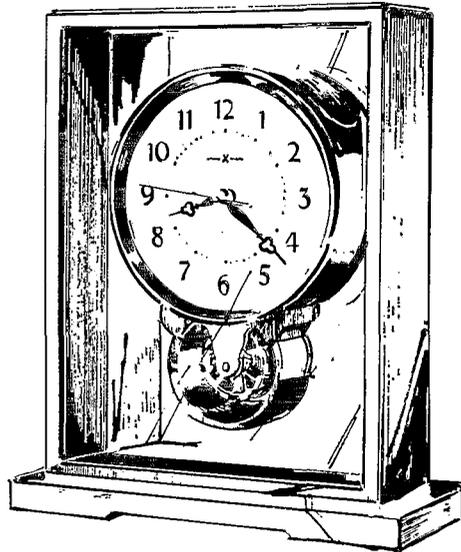
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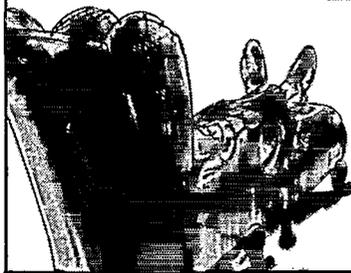
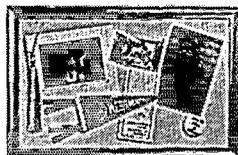
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an even more serious dilemma — he lacked the funds to return to England. Taking a job as a receptionist at a hotel on the Kenya coast, he began to paint to pass the time and to earn the money for his fare.

"Up to that point, my only interest in art had been as an escape from the rugby field. The game was compulsory at school, and I was terrified of it. I couldn't see any fun in being buried under heaps of bodies in the mud and having my face kicked in. I fled to art school as an alternative and painted the most unspeakably awful pictures.

"So there I was on the Kenya Coast in the hotel. I painted some more — the most ghastly things you ever saw. They were birds, on plasterboard, and I sold seven of them to pay my passage home on Union Castle. It was my first sale."

Having exhausted his funds on fare, Shepherd returned home penniless. Flush with the success of having already sold seven paintings, he briefly considered a career as an artist, but opted to become a bus driver, an occupation he considered more secure. His father would have none of it.

"My dad was marvellous. He said that if I really wanted to be an artist, I'd better get some training. The only school we knew anything about was the Slade School of Fine Art in London; so I sent them six bird paintings."

The Slade turned him down, he said, and rightfully so, since the paintings were awful. Understanding the depth of his artistic talent, we suggested that he was being dramatic, and that his early paintings were probably much better than he remembered.

"To the contrary. I can clearly remember the rejection letter from the Slade. It said that I had 'painted birds of dubious ancestry flying in anatomically impossible positions over a lavatorial green sea.' Years later, some writer contacted the Slade and asked whether they still had that rejection letter, and they had!"

*"I have seen 255 zebras lying dead around a poisoned waterhole. Can you imagine such a thing? I have seen elephants slowly dying of wounds caused by poachers. I have seen baby seals being clubbed to death."*

Shepherd delights in recounting the contents of the Slade letter, knowing full well that he has proven his talent a hundredfold over the years. His skill, he says, was developed subsequently, under the tutelage of Robin Goodwin, whom he met by chance at a cocktail party in London.

"Goodwin was a professional painter. He didn't take students on. I took my paintings to him, up to his studio in Chelsea. For reasons that I have never been able to fathom, he decided to teach me. He had no other full-time students, before or after—I owe all my success to him."

Shepherd devoted three years of his life to Goodwin's tutelage. Goodwin proved a demanding taskmaster.

"The very first half-hour I had with him ended in tears. 'First of all,' he told me, 'if you think that because you're creative you're different from anyone else, and that you can mop your forehead and wear pink trousers and go all Bohemian and only work when you feel like it, you can shove off. In November, when it's so dark that you can't even see your canvas, you're going to be painting for the inland revenue, the gas board, and the school fees.'"

"I believe this is completely foreign to the philosophies instilled into today's art students. It seems they are actually encouraged only to paint when they feel like it, because they are creative. That attitude doesn't keep the bills paid. Artists, like everyone else, have to work eight hours and more a day, seven days a week, to meet their responsibilities."

Over the three years he spent with Goodwin, Shepherd's skills increased, and his talent began to emerge. Goodwin was frequently called upon to paint debutantes' portraits, and Shepherd recalls painting the countless "pudding-faced girls who came to the studio with their mummies." Reverent he is not.

Shepherd frequently set up his easel in the London streets to paint scenes from life.

"Hoo, boy, if you want to get an education, just

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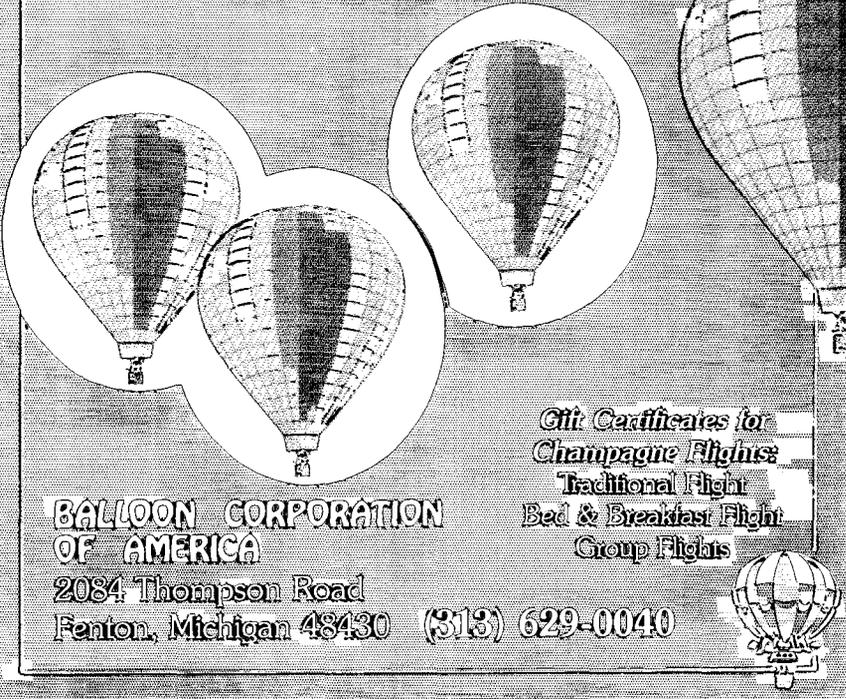


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set up your easel on a London street; they'll tell you in short time what they think of your work. They'll come right up and move your easel if they think you've got the wrong perspective."

Goodwin never complimented the young Shepherd, always pushing him to his limit. Once he pushed too far, and Shepherd stormed out of the studio, vowing never to return.

"He leaned out of the window and called down to me in the street: 'Don't be such a coward—I'm still teaching you, so you can't be *that* bad.'"

"I used to watch the air raids—the bombers, the fighters. It was fascinating, more than frightening. You know how children are; that sort of thing becomes an adventure."

His childhood memories became another source of subject matter for his paintings; he would set up his easel at Heathrow Airport and paint Comets, Strato-cruisers, Constellations—"lovely old planes like that," in his own words. Shepherd's strategy was to make a gift of his paintings to the airlines until they felt obligated to repay him with commissions; the strategy worked, and Shepherd's paintings gained an audience.

"Then, in 1960, the Royal Air Force commissioned me to do two paintings in Kenya. When I arrived, they said to me, 'We don't want paintings of aircraft—we fly them all day long. Do you do local things, like elephants?' And that's how it all started. My career took off, and I've never looked back."

Shepherd is famous for his elephant paintings. In 1962, he painted "Wise Old Elephant," which was produced as an unlimited print by Solomon and Whitehead in England. Currently in its ninth printing, this painting has sold more than 100,000 copies.

And thus began his introduction to the natural world, a world rapidly disintegrating as man encroaches upon the wilderness areas of the world.

Shepherd is brutally graphic

*The hole in the ozone layer is the size of the continental United States, and is growing constantly. Yet we still continue to destroy the rain forests and to produce fluorocarbons.*

when he speaks of his experiences in the wild. "I have seen 255 zebra lying dead around a poisoned waterhole. Can you imagine such a thing? I have found elephants slowly dying with great suppurating wounds caused by poachers' poisoned arrows. I have seen baby seals being clubbed to death.

"Look at the irresponsible destruction of the tropical rain forests at the rate of over 100 acres a minute — 100 square miles a day! And *these* are supplying us all with oxygen and medicines we need to survive!"

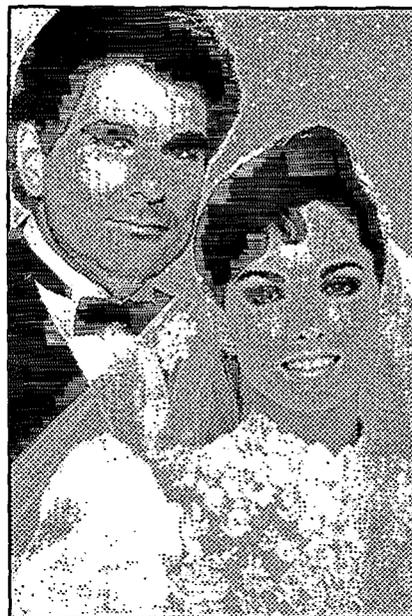
Shepherd shakes his head in contempt of man's misuse of Nature's resources.

His great passion for life has coloured the entire interview, sometimes riding beneath the thread of our conversation, boiling over sometimes when he becomes particularly enthused. Yet now, when he speaks of the world's destruction by man, we hear his anger and sense his despair.



Tiger in the Sun

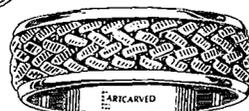
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"Do you think that we can save the earth?" we ask stupidly, hoping to force some hopeful reply for the sake of publication.

"No," he answers honestly, after a short hesitation. "We have done so much damage in the last forty years, and the profit motive is so great, that I do not think we can."

His voice drops lower. "The hole in the ozone layer is the size

of the continental United States, and is growing constantly, even as we speak. Yet we still continue to destroy the rain forests, and to produce fluorocarbons. How can you explain that to the villagers of small village who want to burn the rain forest so that they can farm the land? They are poverty-stricken! How can they understand the world view, when their own needs are so great?"

Shepherd has done all that a man can do—he has formed The David Shepherd Conservation Foundation, which raises funds to be used for conservation purposes. Shepherd paints a natural subject, and limited editions of 850-2000 are sold or auctioned, with the proceeds assisting such projects as the World Wildlife Fund and a plethora of other organizations. He speaks tirelessly for the cause, his honorariums funnelled to the Foundation. Shepherd's Foundation granted monies to the University of Michigan for funding of the West Africa leg of a world cheetah census. At last count, Shepherd has raised more than \$2.75 million for conservation causes.

In 1989, the Foundation's priority funding projects include the Detroit Zoo, the Henry Doorly Zoo in Omaha, WWF-International, SAVE and other anti-poaching schemes, conservation education and management training centres in Zambia and Zimbabwe, Third World debt/conservation exchange, and a number of smaller projects in the United States and United Kingdom.

Shepherd dedicated his life to conservation from the moment he happened upon those 255 zebras poisoned by poachers. Since that unforgettable day in the Serengeti National Park, Tanzania, in 1960, he has tirelessly toiled for wildlife conservation.

"At that moment, I became a conservationist. I soon discovered that it was amazingly easy to raise money by donating pictures. If I seem to boast, it's only because it's so exciting. My painting, *Tiger Fire*, raised more than one hundred thousand pounds in six weeks to help save the Bengal Tiger. Why did it need saving? Tigers in India have been reduced from 40,000 in 1947 to less than 5,000 today."

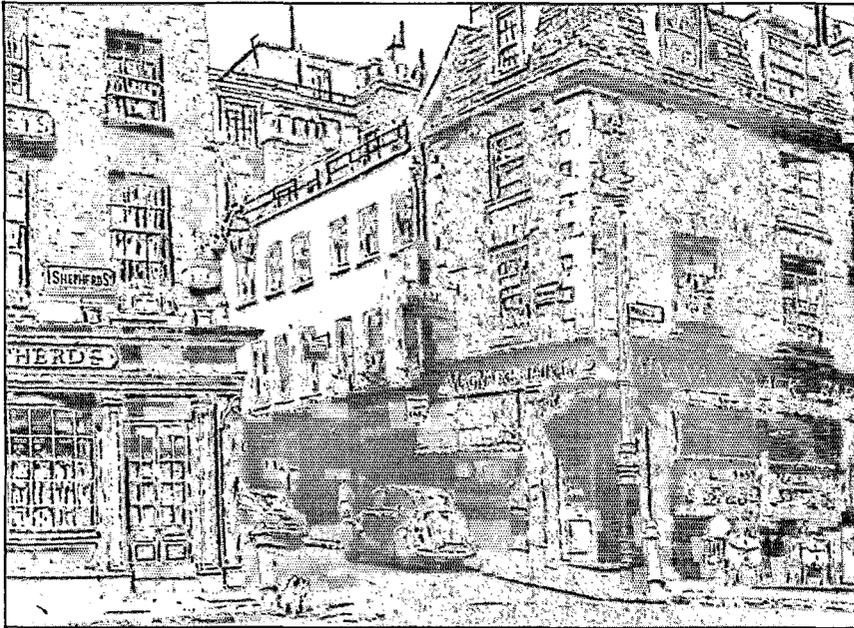
In 1973, when the World Wild Life Fund first began working on the problem, there were fewer than 2,000 Bengal Tigers remaining in the world. The resurgence of the Tiger population gives heart to

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*Shepherd Street.* This painting illustrates Shepherd's ability to paint details accurately without making the scene resemble a photograph.

those who care about the species, and credence to those who work on behalf of conservation causes.

"Ask yourself, 'how can mankind, who produced Beethoven and Leonardo da Vinci, at the same time slaughter the poor old rhino simply to use his horn for dagger handles, or those remarkable mammals, the whales, to supply meat to restaurants?"

"Man has an unparalleled ability to destroy. For instance, in his infinite stupidity, man has been killing, poisoning, burning and destroying for his quick commercial gain and senseless greed; and never more so than in our lifetime. Man may be the most powerful animal, but he is also the most dangerous; yet he is totally dependent on the life around him.

"Man is, I believe, on a suicide course."

While Shepherd was in Detroit in early March, the Frank H. Boos Gallery Inc. of Bloomfield Hills conducted an auction of his works, held at the Fairlane Manor in Dearborn. His Royal Highness Prince Michael of Kent, heavily involved with The Foundation, was present for the auction. It was during this period of time that we met with Shepherd. We were dismayed by his portrayal of the world situation, yet heartened to know that he had devoted his life to addressing the problem, educating others, and directing resources to solutions.

David Shepherd is a man of great charm, great talent, and even greater discipline; though he fully comprehends the overwhelming magnitude of man's desecration of the ecological system, Shepherd attacks the problem with enthusiasm, determination, and the application of conservation principles to specific projects.

David Shepherd gives us hope; for as long as there are individuals of his ilk willing to dedicate themselves to addressing the problems of the earth, there is always the hope that humanity may prevail.

In this particular situation, David Shepherd's paintbrush has become far mightier than the sword. ◆



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# KEEPING SCORE

*Darwin Matthews helps a corporate giant remember its humble beginnings.*

Darwin C. Matthews, corporate archivist for Domino's Pizza, Inc., looks the part.

We had travelled to Domino's Farms in Ann Arbor to investigate the Tiger Museum, reported to include fantastic items of baseball memorabilia. We learned with dismay that the Museum is only in the planning/accumulating stages, with boxes of catalogued and uncatalogued items stored in a dark and unused portion of the Domino's complex. Ever vigilant for a great story, we stifled our disappointment and pursued a topic equally as interesting, if not more so—Mr. Darwin C. Matthews himself.

A young man of high standards, Mr. Matthews gave us the constant impression that he was not Darwin Matthews at all, but Richard Dreyfuss playing the character of Darwin Matthews. His resemblance to Dreyfuss is physical; polite, proper, a trifle uncomfortable, Matthews warmed to his topic with enthusiasm, slicing the air with gestures of punctuation as he spoke. His boyish charm is engaging.

Matthews has an incredible responsibility, when you think of it: to document the historical, phenomenal growth of Domino's Pizza. From the consumer perspective, Domino's is a very simple operation—

---

pizza delivered within the half-hour.

From a business perspective, however, the operation is an octopus, with each arm growing independently and multiplying. Domino's Pizza has grown from a single store in 1960 to more than 5,000 stores in 1989.

It's a full-time job to keep straight the history of the parent corporation, its franchises and franchisees, its commissary programs, the National Center for the Study of Frank Lloyd Wright, the constant expansion of Domino's Farms in Ann Arbor, the corporate lodge in Michigan's northern woods, the fleet of corporate sailing vessels, the exceptional car collection, which includes several multi-million dollar vehicles and scores of autos less valuable financially but nearer and dearer to the nation's collective heart.

The flags which line the boulevard leading to the long, sleek headquarters built on the architectural principles of Frank Lloyd Wright represent every nation which has welcomed the Domino's franchise. The colourful, fluttering pennants comprise an impressive honour guard which represents the multinational outposts of the kingdom.

Matthews is this court's historian—creating order out of chaos by figuring out how each piece of paper fits into the whole picture, and then filing it in some retrievable fashion. After all the papers have been studied and filed, a sense of the company's history begins to emerge. One can follow the outline of growth, and stop at any point, digging into the files created by Matthews, to elucidate the details.

Where the outline fades—where details are few—Matthews begins to track down missing material. His familiarity with the company gives him an idea of where to initiate his search. In some instances, there is nothing to find; a fire at corporate headquarters in 1968 eradicated documentation preceding that date. The years

*Matthews is the court historian—creating order out of chaos by figuring out how each piece of paper fits into the whole picture, and then filing it in some retrievable fashion.*

from 1960, the birth year of Domino's (which then operated as DomiNick's), through 1968, the date of the fire, seem unreal, hovering in memory but lacking documentation. We know that those years existed—but where are they? Where are the papers that prove that Domino's was a growing entity? Where are the hints of future greatness? Matthews began to gather material for the 25th anniversary book, and the history emerged.

Sometimes, through diligent research, and sometimes by pure luck, Matthews will locate elusive materials from franchisees, from former employees, from newspaper archives. Like Richard Dreyfuss, whose knowledge of marine biology in the movie *Jaws* brought him nose-to-nose with the Great White Shark, Darwin Matthews relishes the minutiae of corporate existence. He is obviously pleased to be working for Domino's; more pleased yet to bear responsibility for the accurate and thorough rendering of the corporate history.

Matthews dates, catalogues and files materials from the various Domino's corporations for future reference. He has gone through boxes stuffed with the papers of business for more than two decades—25 years of advertising, public relations, correspondence, practically everything but legal and

financial papers, which are tended by their respective departments.

While some might look upon his profession as clerical in nature, the truth is that Matthews' handling of these materials dominates (sorry) and colours the light through which future generations will perceive the corporation. His very organization of the materials requires some subjectivity; the phenomenal growth of Domino's, and its ensuing financial power structure, give a sense that it may in fact exist and be subject to close scrutiny in the 21st Century. Therein lies the importance of Darwin Matthews' work.

Matthews earned a Masters Degree in Library Science from the University of Michigan, after which he worked in the Bentley Library on campus for about a year. He was involved with a local history program for four years; during that period he gave presentations at archives conferences.

Sarah Briggs became Director of the National Center for the Study of Frank Lloyd Wright in 1985; she heard of Matthews' abilities in the area of archival documentation, and contacted him when the time was right.

Matthews remembers the call with exceptional clarity. "She called at 9:53 a.m. on December 23, 1986," inviting him to join the firm.

"My main focus was the corporate archives," Matthews stated, "sorting and organizing. We are still doing it. We have more than 250 linear feet (boxes) of papers." He showed us an ordinary cardboard box, indicating that 249 more of this size were duly organized.

We asked about the Tiger Gallery. "The Detroit Tigers franchise was purchased in 1984. The idea of a Tigers Gallery had been kicked

around ever since I was hired; we finally got a decision to go ahead with it. But the specifics have not been decided—the location has not been decided on, but we do know that it will be at Domino's Farms; we hope to open the Gallery in 1989.

"We're still collecting material. We've been in touch with the Tigers Alumni Association, private collectors, the Society for Amer-

ican Baseball Research (SABR).

"We are not able to purchase anything for this Museum, and that's what is difficult about the process. We can only accept donations. The financial structure of the Gallery has not been designed yet; but the simple fact is that we cannot purchase memorabilia. If people perceived Tom Monaghan as being interested in buying baseball memorabilia, the entire industry would be skewed out of the reach of people who get great joy out of collecting. Kids would be driven out of the market by the high prices." Matthews' sincere concern and suppressed outrage at the thought is worthy of Dreyfuss. Clearly, Monaghan's willingness to pay dearly for Frank Lloyd Wright pieces and classic cars has an effect on any collectible in which he might express an interest.

The collection is small today—yearbooks, documents, some 600 photographs are on hand—but Matthews has a vision for the Tiger collection, and an all-American enthusiasm for the game.

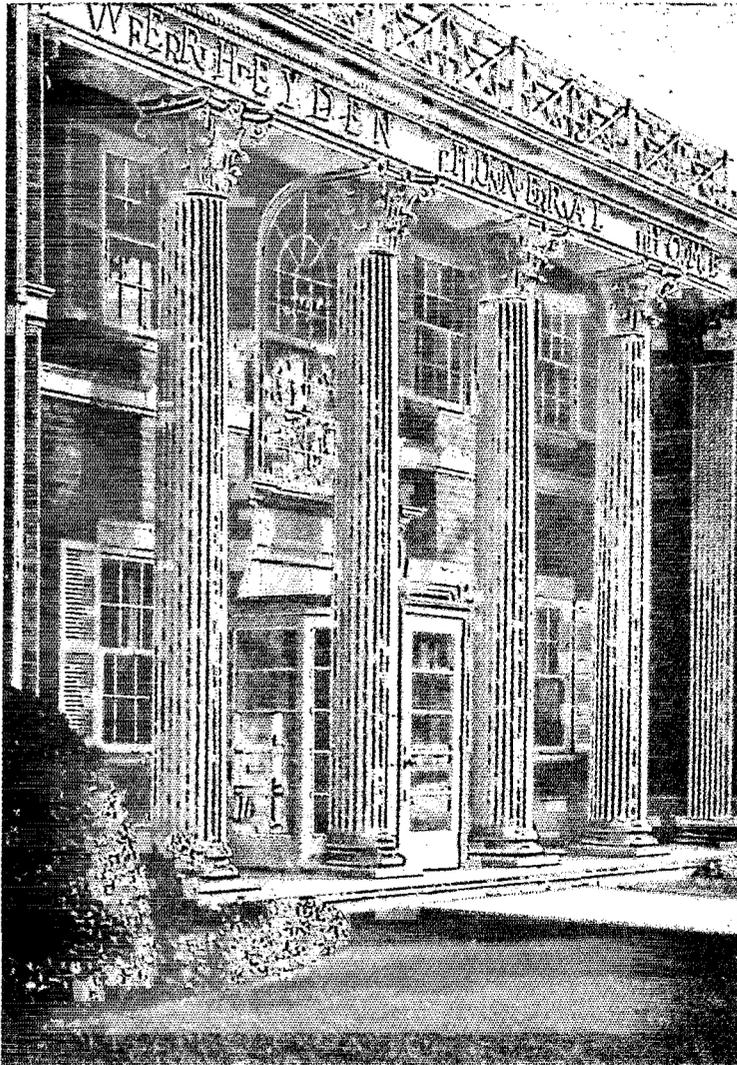
"We've been speaking with one particular Chicago collector. From 1929 until some time in the early 1970s, he would go to Wrigley Field and take photographs of every opposing team member who played there; the uniqueness of that collection is astounding."

Matthews is very open, and his respect for historical sources translates into a shining enthusiasm for the project. He loves to talk with baseball buffs.

"I want their advice and input for the Museum. It will be another nice thing for people to come out and see, but it has to reflect the greatness of the Detroit Tigers baseball team."

The archivist in Matthews is eager to organize the displays. "There are about 10-12 different projects. We could highlight the Hall of Fame players; the various owners; the fans; the announcers; spring training; the managers; the Negro baseball leagues.

"Another thing I would like to



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have would be a small archives, a library reading room. Both the University of Michigan and Eastern Michigan University have programs in American culture. In general, sports history has not been researched." We have an idea that Matthews is eager to close that cultural gap.

Matthews envisions the Tiger Gallery as another Cooperstown—yet with greater possibilities, for Cooperstown is bound by Hall of Fame restrictions. The potential for the Tiger Gallery exhilarates Matthews, who understands how important baseball has always been to the residents of Michigan. The historian in him is itching to acquire and organize all the pieces of a great baseball collection.

Matthews took us down to the window display outside the Frank Lloyd Wright Museum, and expounded on possibilities for the Tiger Gallery. "Initially, we will

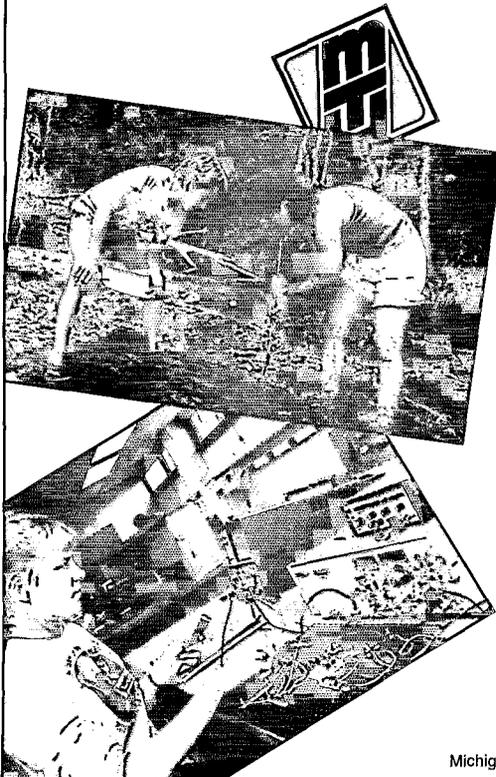
have a section of this gift shop, where we will set up a variety of displays. I would like to build a very wide selection of baseball books. I would like materials that we have designed inhouse which focus on our collection, rather than having it be another sporting

goods shop."

It seems such a tiny beginning for the great dream of Darwin Matthews; but, then, after all, the saga of the Domino's operation began with just a single, sizzling pizza. ◆

*The Tiger collection is small today, but Matthews has a vision for the collection, and an All-American enthusiasm for the game.*

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# STAGE-STRUCK

Nestled in the heart of downtown Detroit sits a theatre that once was the toast of the town. Built during the Twenties, The Fox Theatre was the jewel of Detroit, the largest movie theatre in the nation. The opulent style of its design and decoration staggered audiences, who flocked to the theatre for silent movies, "talkies," Big Band events and performances by all the great stars of the Thirties and Forties.

Yet, as with every other aspect of the era that best represented elegance and superior American performance, time and neglect took their toll, and The Fox declined along with the fortunes of downtown Detroit.

Closed but not forgotten, The Fox reopened this year after a thorough and successful renovation backed by Mike Ilitch and developer Charles Forbes, who hope to recreate a legitimate theatre district in the heart of Detroit, and who have pledged \$35 million to the attainment of that goal.

The essence of the Fox Theatre is captured in the new multi-coloured neon marquee, which soars 125 feet high, stretches 70 feet wide, and incorporates design adaptations from the old original marquee.

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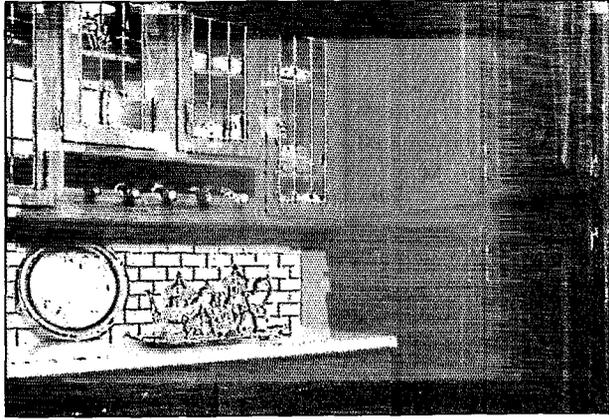
by TIM TIPTON

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**With the renovation of The  
Fox Theatre, Detroit sets  
out to recreate its  
legitimate theatre district.**

PHOTO BY SANTA FABIO





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The recent \$8 million renovation of the largest surviving movie house in the world was directed by Ray Shepardson and Sonya Winner, restoration specialists who have previously played key roles in the revitalization of the Fox's sister theatres in St. Louis and Atlanta, as well as others throughout the country.

Over the past several years, renovations completed at the Fox Theatres in St. Louis and Atlanta have been an encouraging factor in each respective city's downtown revitalization. The St. Louis Fox Theater, which does not have an accompanying office building as will Detroit, was refurbished five years ago and sits in the middle of a former theatre district. The Atlanta Fox has a seating capacity of 4,500, while the St. Louis Fox seats 5,092 and the Detroit Fox seats 5,100.

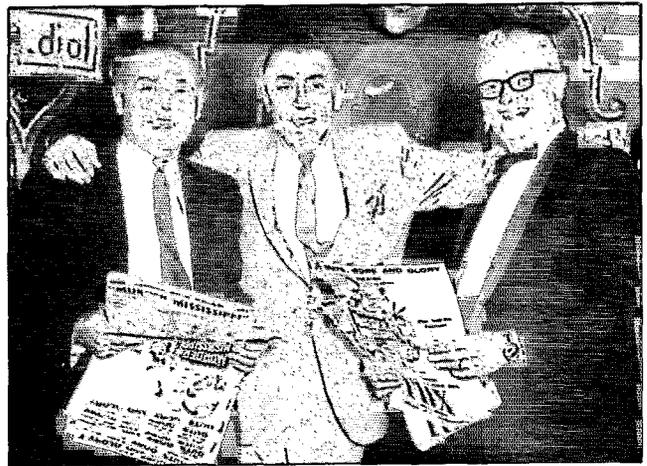


PHOTO COURTESY ALBERT BARG

Left to right: Herman Cohen, producer-director of Hollywood films and one-time co-owner of the Fox; Monte Braikor, Fox former projectionist; and Bill Brown, Cohen's partner pose happily over rave reviews.

The Fox Theatre renovation project, which required less than a year to complete, proves a fitting tribute to original architect Charles Howard Crane. Crane is most notably identified as developer of the "Picture Palace Gothic" style, a unique blend of movie glitz and Old World elegance. He is also credited for work on the State Theatre (formerly the Palms) and Grand Circus Theatre, as well as Olympia Stadium, Orchestra Hall and 48 other venues throughout the metropolitan Detroit area.

Renovations are currently underway which will enable Mike Ilitch to move his Little Caesars International Inc. employees, who number more than 425, into their new world headquarters situated within the 10-story office building which surrounds the historic Fox Theatre. Collectively it will be known as the Fox Centre; the Centre is only one part of a \$35 million commitment by Ilitch and developer Charles Forbes to recreate a legitimate theater district in downtown Detroit.

The cost for construction of the original Detroit Fox Theatre was \$6 million and required only 18

PHOTO COURTESY MANNING BROS.



Detroit's Fox Theatre bears the distinction of being the first theatre in America to incorporate a built-in sound system engineered specifically for "talkies," even though the first motion picture to play there was a silent film starring Janet Gaynor.

months to complete, a feat impressive even by today's standards. The initial opening of the Fox Theatre on September 21, 1928 most definitely marked a hiatus in the career of William Fox, the theatre's builder and 20th Century Fox magnate, who accumulated a debt of \$91 million following the Great Depression and ultimately lost control of the theatre. Detroit's Fox was to be the flagship theatre in the Fox chain and the largest of five in the country, including Atlanta, Brooklyn, St. Louis and San Francisco. It bears the distinction of being the first theatre in America to incorporate a built-in sound system engineered specifically for "talkies," even though the first motion picture to play there was a silent film, *Street Angel*, starring Charles Farrell and Janet Gaynor.

As the largest movie theatre in the nation, this "Temple of Amusement" has undergone a remarkable metamorphosis between the final show before restoration (by the Psychedelic Furs in concert on June 11, 1987) and the "Curtains Up At the Fox" reopener (on November 19, 1988). The gala benefit, with proceeds designated toward the Central Business District Foundation's "Light Up Detroit" Fund, featured a salute to the Fox by 1988 Oscar winners for Best Documentary,

Sue Marx and Pam Conn, and a variety of live entertainment, representing the various eras at the Fox.

Upon entering the theatre you feel awe, excitement and mystery, exactly what Fox's wife, Eve, planned for this "movie palace." It was she who was responsible for the interior design, which she labelled "Siamese Byzantine." Imagine, a 60-foot high jeweled Grand Lobby designed to resemble an ancient Indian temple, complete with rows of massive "marble" columns reminiscent of the rock-cut Buddhist monastery halls in India between 200 B.C. and 200 A.D. The interior itself is embellished in gold leaf, with hand-stencilled walls, leather-lined elevators, thousands of sparkling glass "jewels" embedded in decorative figures, velvet throne chairs, intricately cast brass ornamentation, and plaster finishes which simulate marble.

The lobby floor is made of terrazzo, trimmed in brass, and bears a center starburst pattern. However, this beautiful floor was completely covered with a colourful woolen rug in the original theatre. It was the largest woolen rug ever produced by an American manufacturer at the time, weighing 5,000 pounds and covering 3,600 square feet of floor space. Because it was

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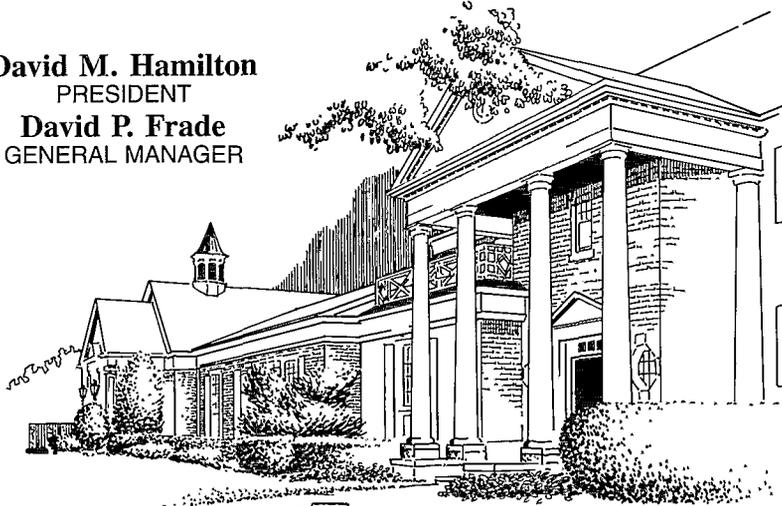
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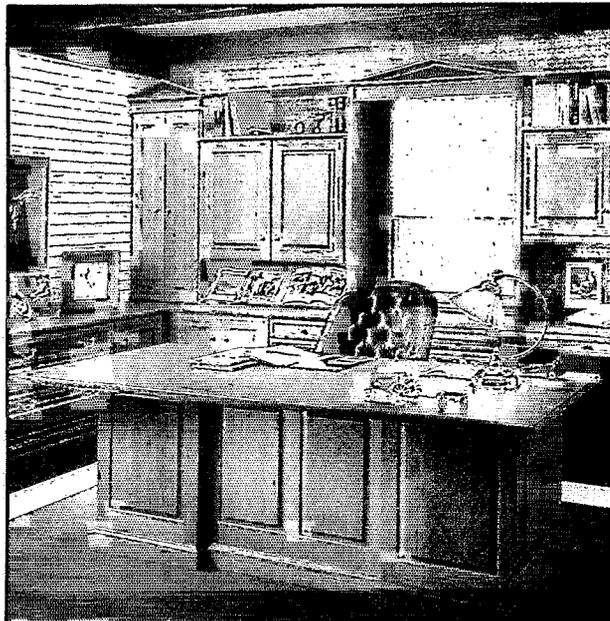
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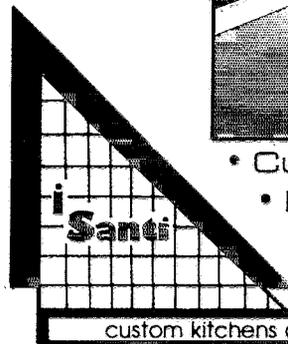
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completely covered, the Grand Lobby floor remains in excellent condition today.

Among its many treasures, Detroit's Fox possesses the second largest Wurlitzer organ in the world, one of only five built specially for the Fox Theatres. The organ consists of almost 3,000 pipes, requiring seven chambers to house them. At an original cost of more than \$100,000, this massive instrument took almost five months to install. It is still operational.

An Organ Club has been active throughout the existence of the theatre; its members perform custodial and other duties to maintain the instrument in an appreciated state. The music of this fabulous organ accompanied many of the early films shown at the Fox.

Fox Theatre patrons were also entertained by a Moller pipe organ, which is located on the second level overlooking the Grand Lobby. This organ was used to entertain patrons while they waited for the main attraction to begin. The enormous pipes in the Grand Lobby are not designed for instrumental use, but as ornamentation to emphasize the existence of the lobby's organ.

One of the most exquisite features of the Fox is its two-ton chandelier, 13 feet in diameter, which sparkles with more than 1,240 cuts of jewelled glass and 200 light bulbs. The chandelier is so enormous that Mrs. Fox could actually stand inside it (although we are not certain why such an urge possessed her).

The Fox Theatre was also one of the first entertainment centers in the world to be fully air-conditioned, and offered two passenger elevators to upper levels. Its grand opening on September 21, 1928 marked its commitment to a "Dynamic Detroit." In only two years, construction was also completed on the Detroit Institute of Arts, the Fisher Building, the 47-story Penobscot Building, Greenfield Village, The Ambassador Bridge, Detroit City Airport and

PHOTO BY SANTA FABIO



Many Detroit artists, including Smokey Robinson, left, played originally to youthful crowds in the ornate Fox, and later went on to international fame.

PHOTO OF MR. ROBINSON BY TIM TIPTON.

*It was the beginning of an era, during the Twenties and Thirties, when a mere 35 cents would allow a guest of The Fox to spend an afternoon or evening listening in the splendor and enchantment of this fabulous entertainment showplace.*

the Union Produce Terminal.

As the 60-piece "house" band rose out of the orchestra pit with an opening rendition of the Star Spangled Banner, the building's entire 168,000 square feet roared with a thunder from the capacity crowd. It was the beginning of an era, during the late Twenties and Thirties, when a mere 35 cents would allow a guest of the Fox to spend an afternoon or evening listening to live organ or orchestra music, watch "Movietone News" or a "talkie," and delight in the splendor and enchantment of this fabulous entertainment showplace.

During the Great Depression of the Thirties, The Fox Theatre provided an exotic make-believe escape from the hard and dreary times. From the Late Thirties through the end of World War II, the Fox hosted top bands and performers, including Glenn Miller, Count Basie, Benny Goodman, Cab Calloway and Ella Fitzgerald, Tommy and Jimmy Dorsey, Guy Lombardo, Frank Sinatra and numerous others, in addition to the finest in first-run films.

Since the Fox reopened in November 1988, numerous star quality entertainers—Count Basie, Frank Sinatra, and Sammy Davis Jr. among them—have taken the opportunity to return for one more Motor City performance.

Everyone who ever visited the

Fox has his own special memories. Monte Braikor has accumulated memories through an almost 20-year working relationship with the Fox Theatre. "One of the owners, Bill Brown, was a personal friend of mine; I became an operator there, a projectionist. When they started having Motown, the crowds were so big, he asked me if I could help out. It really started from there and then boomeranged—I was assistant manager, manager, then I advanced to the position of supervisor. Who would have thought that I would end up working at the Fox for that many years? As supervisor, I have seen it all!" Braikor's father also worked at the theatre for several years as a projectionist.

Braikor remembers the day when he literally had a lion breathing down his neck. "This one day, Herman Cohen, the famous Hollywood producer and one of the owners at the Fox when it was under joint ownership, asked if I would go out to Detroit Metro Airport and pick up this cat. He says I'll have to get a station wagon, so off I go; and when I get to the airport, I meet the guy and what does he have . . . a full-grown lion! The fellow gets into the car. I already had the seats down in the back, so he's holding this lion by the chain, and it's breathing down my neck while I'm driving. The lion starts growling, and the whole time he's growl-

ing the guy is telling me, 'Don't worry!'"

As the times and tastes of music changed, so did the Fox, by bringing Detroit audiences the "King of Rock and Roll," Elvis Presley, and the original Pretenders. In the late Fifties and early Sixties, Diana Ross and Stevie Wonder were discovered in a local Motown talent show at the Fox.

"I really like the Motown music, and especially enjoy the song, *I Heard It Through the Grapevine*," reminisced Braikor, who considers working at the Fox during the entire Motown era among his fondest memories. "I've had the opportunity to meet so many nice people because of my work, including performers such as Marvin Gaye, The Supremes and many others. Why, after a while, even 'Little' Stevie Wonder started recognizing Monte by the tone of my voice. The thing I remember is that all the Motown performers were so talented, they didn't even need to rehearse. They could sing at a moment's notice, and could always improvise.

"It is beyond the imagination that I would ever have had the opportunity working at the Fox to meet as many notable acts and class people as I have," said Braikor. "It is truly exciting to see the Fox Theatre revitalized again. I think if anybody can put a downtown theater district back in downtown Detroit as bright or brighter than the way things were during Motion Pictures Golden Age, it will be people like developer Chuck Forbes and Mike Ilitch."

The toast of the town has returned, in excellent form. Absence made our hearts grow fonder. ◆

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*To receive a schedule of performances at the Fox, call (313) 567-6000.*

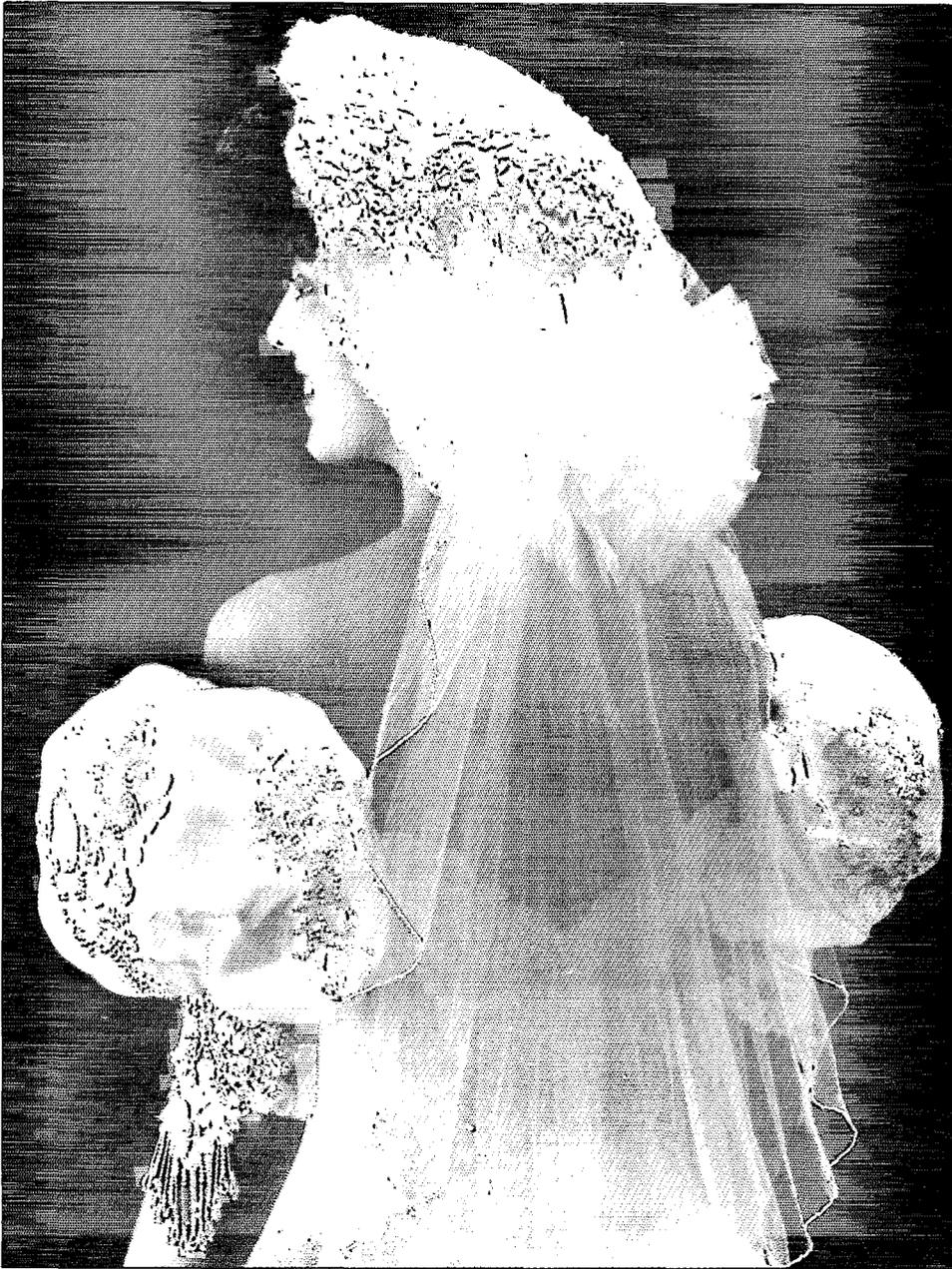


PHOTO BY JOHN SORCZAK

*In the course of life, few events loom as important as our Wedding Day. Having experienced the wonder of love, we commit ourselves to another person for the full length of our lives. The majority of us desire children, and the joys, trials and tribulations of family life to be shared with our spouse.*

*Few ceremonies rival the wedding; its symbolism, traditions and pronouncements underscore the dignity of the occasion.*

*On the following pages, HERITAGE salutes the spirit of the wedding ceremony and the promise of full lives lived in harmony.*

# Bouquets to the Bride

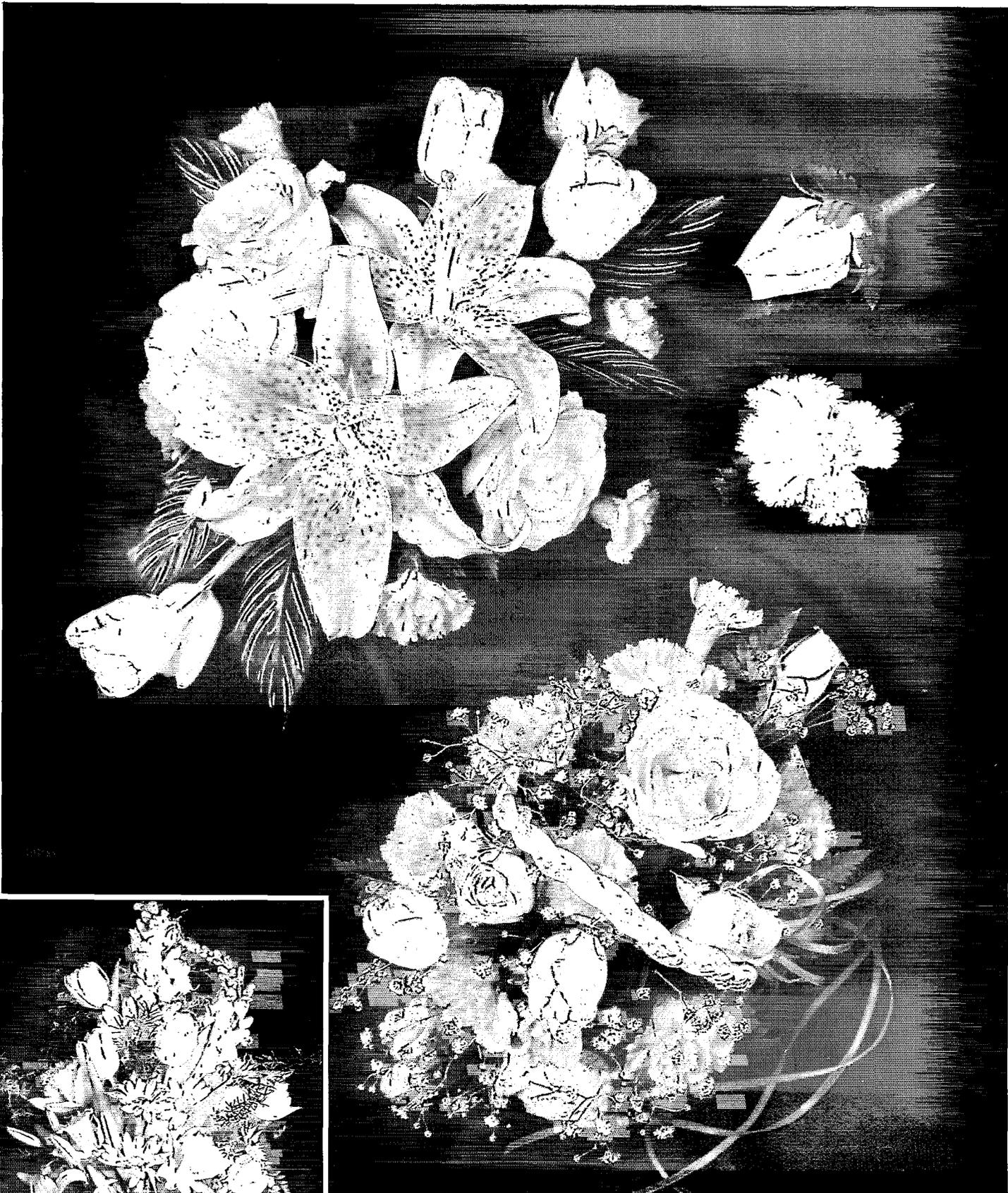
Flowers have traditionally played an important role in weddings. Ancient Roman brides carried herbs beneath their wedding veils as symbols of fertility and fidelity. The Saracens chose orange blossoms; they were considered the flowers of fertility and happiness because the orange tree blooms and bears fruit at the same time. Lilies have long been symbols of purity, and roses the flowers of love. That explains why June, the month of the rose, is a popular wedding month. Ivy, used at early Greek weddings as a sign of indissoluble love, is still used to trim wedding bouquets.

Brides today enjoy a larger selection of flowers than did their mothers. Years ago, brides depended on seasonal flowers. Modern refrigeration and transportation systems have broadened their options.

---

by WENDY BRIAN

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Clockwise from upper left: A colourful bridesmaid's bouquet with roses; tulips and carnations; rose and carnation boutonnières; and a flower girl's basket of roses and baby's breath.

Left: An arm style bouquet for the bride of snapdragons, daisies and tulips.

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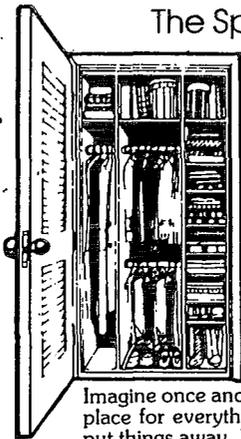
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The basic bouquets carried by brides today fall into three categories, according to Vince Adamo of Conner Park Florists—arm style, nosegay, and cascade. The arm style rests horizontally on the arm and can be made in a wide variety of flowers; the nosegay, a variation of round bouquets, can also be designed in myriad flowers. The cascade is designed to begin either above the waist or at the waist and is complemented with trailing ivy or exotic greens.

In the 42 years since Adamo began in the floral business, he has witnessed evolutionary changes in bridal flowers. "Years ago, it was popular to carry an orchid or corsage pinned to a prayer book. After the wedding, the corsage was removed and pinned to the bride's going-away suit. Very few brides request this today. As a matter of fact, we don't even call them corsages anymore; we call them body flowers.

"At one time, the men in the bridal party used carnations almost exclusively as boutonnières. Today, only about 30 percent use carnations. Alstroemeria, sweetheart roses and statice are popular now. The groom usually selects a flower from the bridal bouquet to wear as his boutonniere, such as white roses, stephanotis, lilies of the valley, or a combination of these flowers.

"Planning flowers for a wedding begins with the bridal bouquet. If the bride has one attendant, her bouquet is designed to

blend with the brides' bouquet. However, if there are more attendants, we plan the flowers they carry as a unit, so that they do not detract from each other. The maid of honour's bouquet is only slightly different from the bridesmaids' bouquets. The difference is so slight that a man would never notice it."

The ushers' boutonnieres can be varied, but most often complement the bridesmaids' bouquets. Flower girls can carry baskets with rose petals, baskets of flowers or small nosegays.

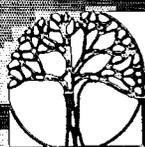
"Phase two is planning flowers for the church. This includes flowers for the altar, providing the bridal runner, roses for the mothers of the bride and groom, presentation bouquet (for Catholic weddings), bows, greenery and candelabra at focal points in the church.

"Phase three is decorating for the reception. Whether it be at a country club, the bride's home or at a hall, it can be as simple or as elaborate as the bride and her family decide it should be. The basic flowers for the reception include flowers for the bridal table, the cake table, the parents' table and the guest tables. Candelabra and greens can be used, or a combination of candelabra, greens and flowers.

"On occasion, we are asked to decorate the wedding cake entirely with flowers. This makes a beautiful presentation. Often we place greens and/or flowers at the top of a wedding cake and between the layers for a dramatic effect."

Planning flowers for a wedding can take anywhere from eight to 80 hours, depending upon the size of the wedding. Adamo, who has been called upon to decorate Washington political events, employs a staff of 20 designers, buyers and service people who work different phases of the wedding.

Fresh flowers for your wedding day provide an elegant touch remembered years after. ◆



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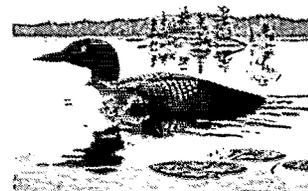
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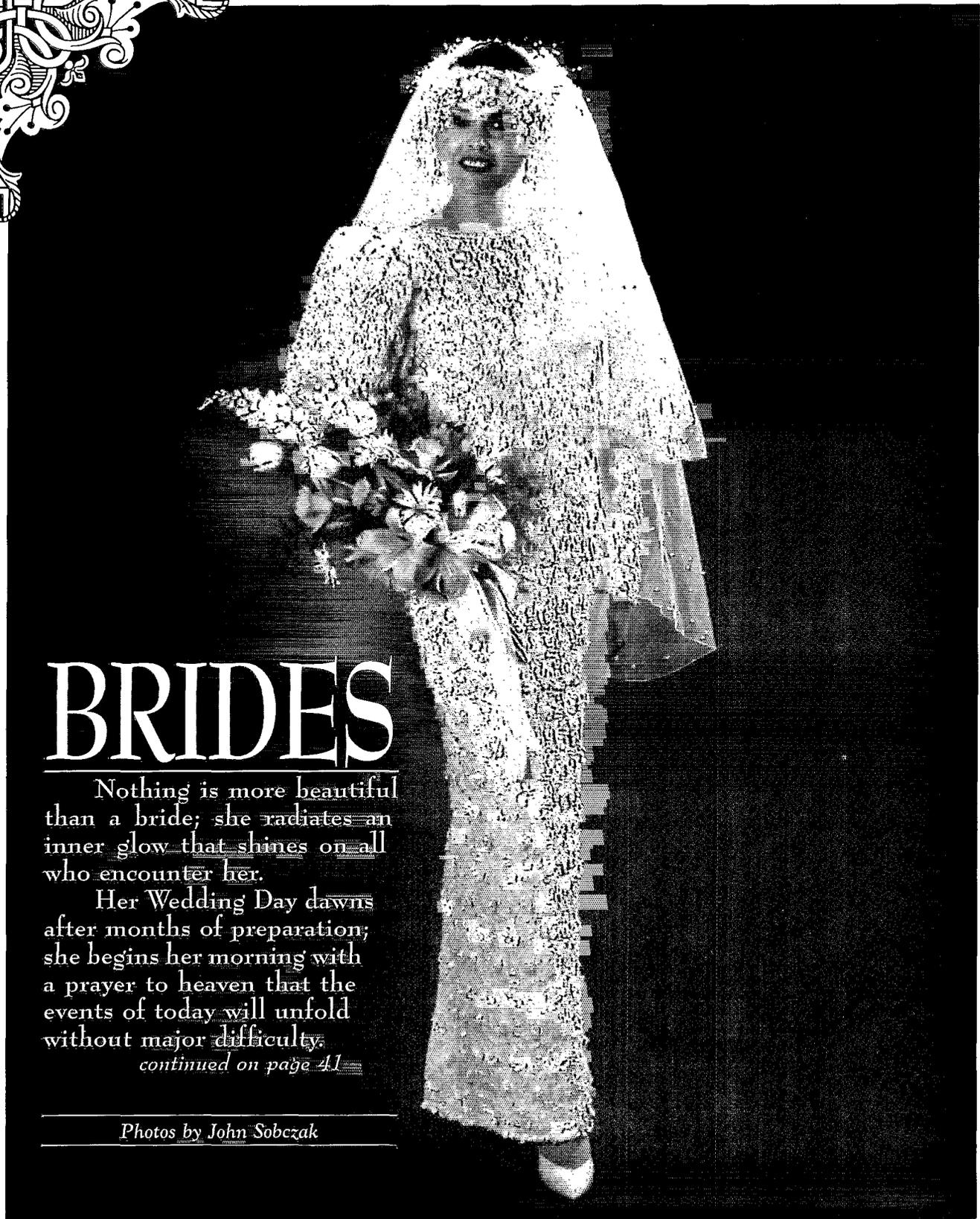
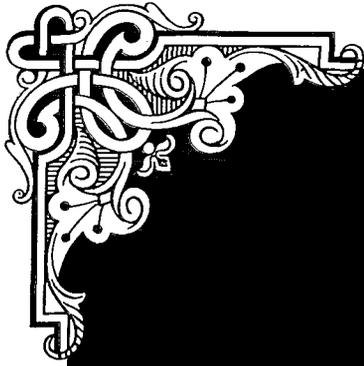
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# BRIDES

Nothing is more beautiful than a bride; she radiates an inner glow that shines on all who encounter her.

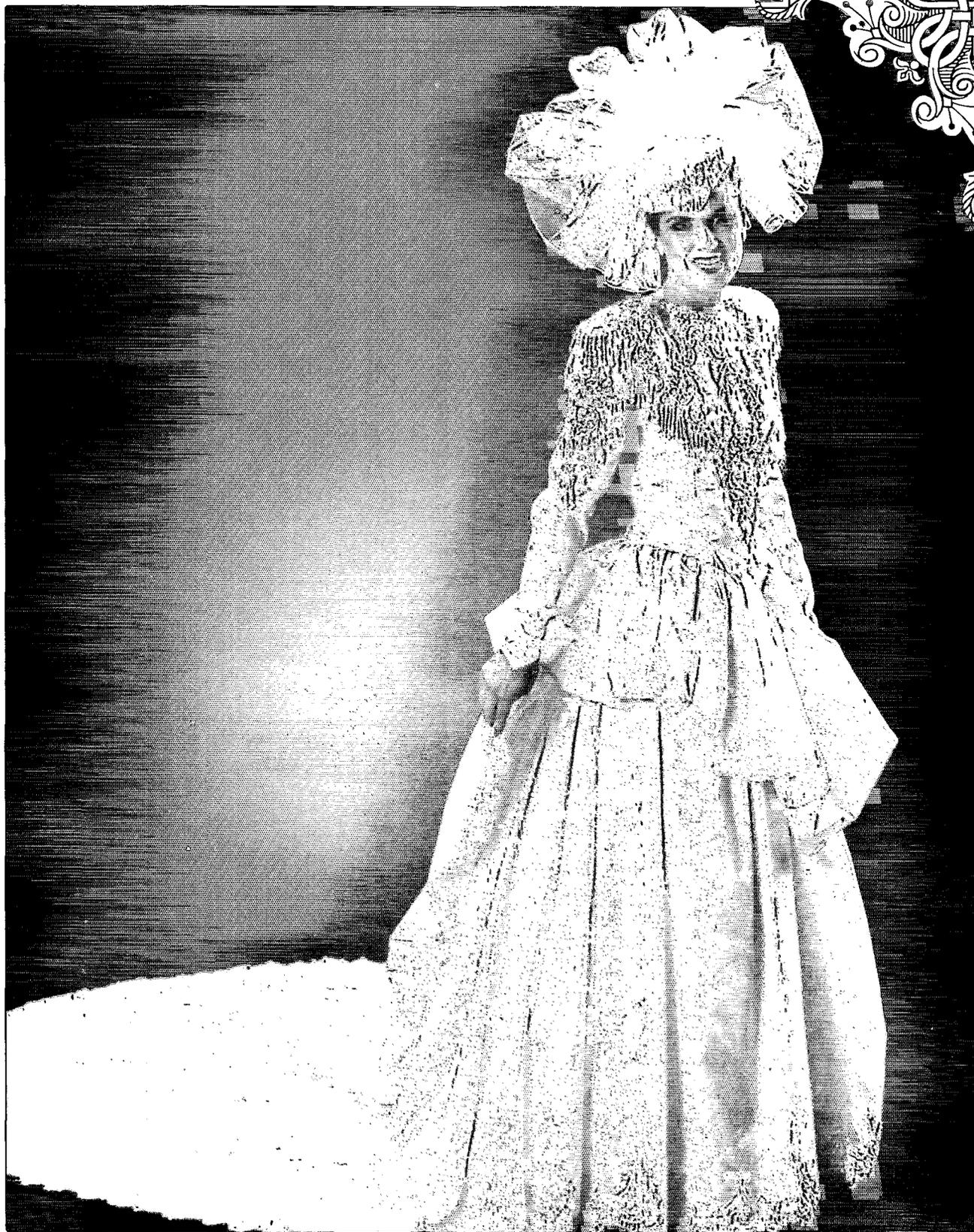
Her Wedding Day dawns after months of preparation; she begins her morning with a prayer to heaven that the events of today will unfold without major difficulty.

*continued on page 41*

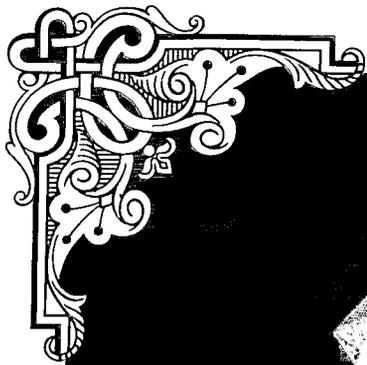
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*Photos by John Sobczak*

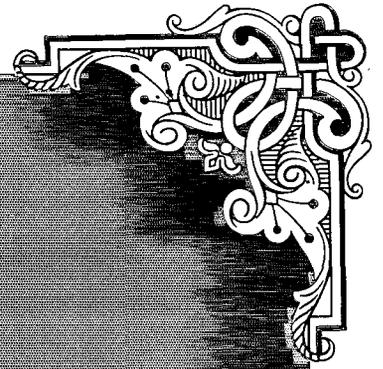
Dawood of Grosse Pointe offers this straight gown accented with Alençon lace, leg-of-mutton sleeve and beaded pearl clusters. Model Judy Lynne's veil designed exclusively for Dawood. Flowers from Conner Park Florist; hair by Mark Douglas Salon.



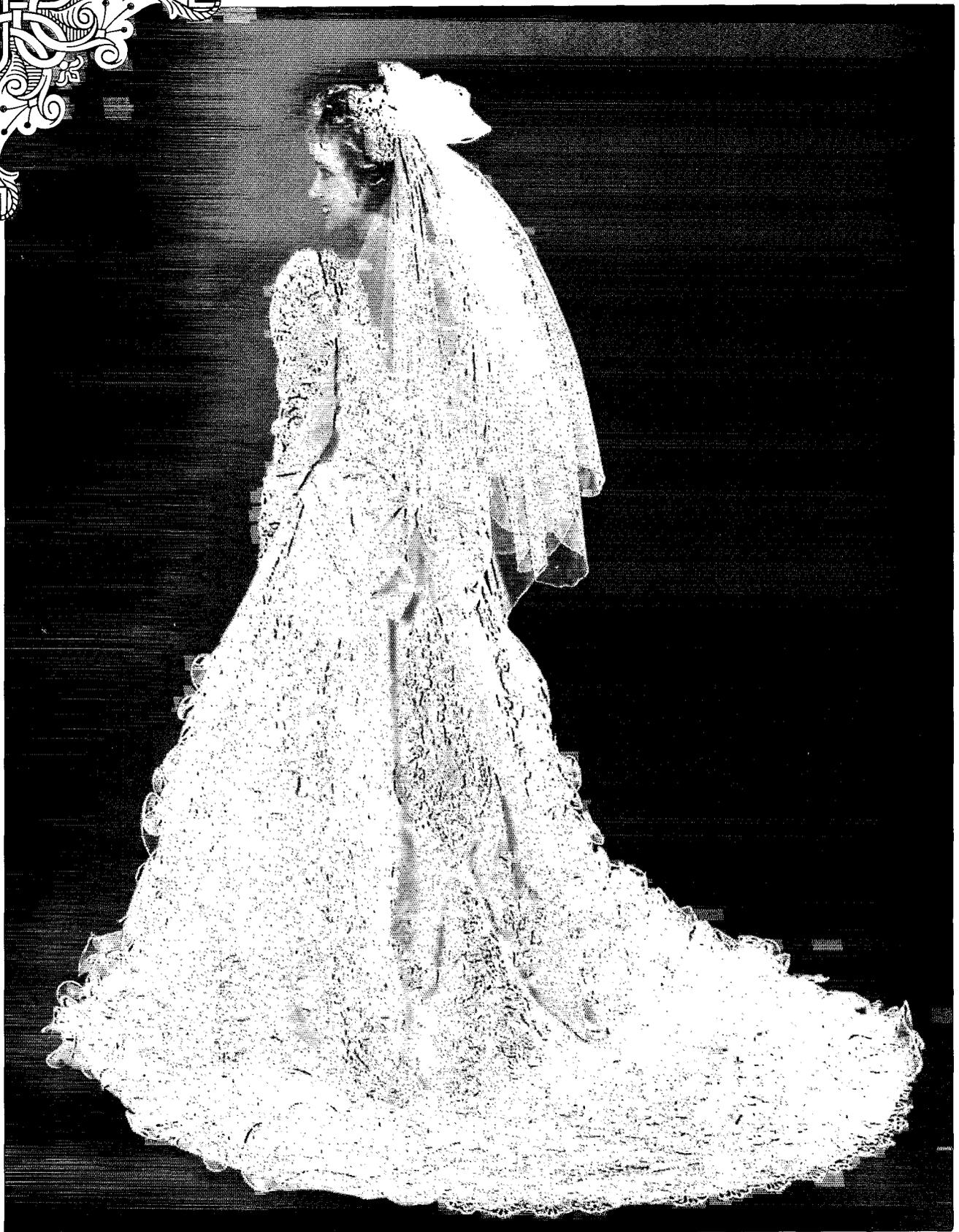
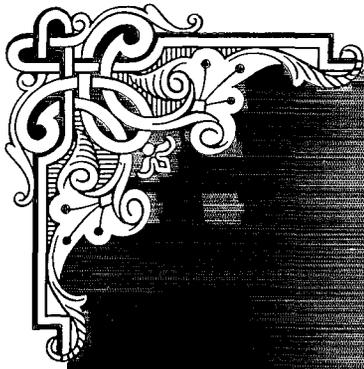
Tammara Kelly wears a dramatic taffeta gown by Ilissa, with plunging back; the bodice and shoulders are accented with bugle beads and crystal. Her pillbox hat matches the gown. Both available at Pat's Bridal in Utica. Hair by Mark Douglas Salon.



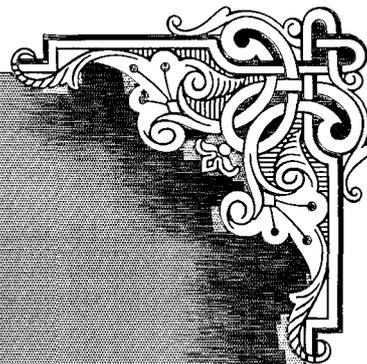
By Eve of Milady, Tammara's gown features a high Victorian neckline; a bodice appliqué with Alençon lace, handsewn pearls and sequins; Basque waistline; full satin skirt trimmed to match the bodice; and full cathedral train. Matching headband of Alençon lace and pearls. From Pat's Bridal. Hair by Mark Douglas Salon.



Beth Hawley wears a satin gown by Alfred Angelo featuring a Sabrina neckline. The Schiffli-embroidered lace bodice is accented with pearls and sequins, and carries a cathedral train. Beth's veil is a floral wreath accented with pearls, ribbon, and silk lilies of the valley. From Kitty Kelly of Dearborn. Hair by Mark Douglas Salon.



Linda Finazzo's gown is an All Season satin, with Schiffler lace, Sabrina neckline, crystal organza wire ruffles and a dramatic satin bow at the back waist. Her tiara headpiece is comprised of silk flowers, pearl clusters and bugle beads. From Irish Lace Bridals in St. Clair Shores. Hair by Mark Douglas Salon.



Imported from Dublin, Vicky Perrini's gown is the picture of elegant simplicity, with silky satin bateau neckline, pearls edging the deeply-cut back, leg-of-mutton sleeves with shirring, and hand cutwork at the scalloped sleeves, waist and hemline. On Vicky's hair, an organza rosebud wreath with pearl sprays. From Irish Lace. Flowers by Conner Park Florist; Hair by Mark Douglas Salon.

*Life's  
Beautiful  
Moments...*



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*continued from page 34.*

A courtship, an announcement, and all the months of planning; waking this morning, with the sun cascading through the windows onto her gown, hung opposite her bed, she smiles to acknowledge the dawn of her Wedding Day.

The beads on her gown sparkle in the morning sun; she lays back upon her pillow and watches them, turning her head occasionally to see the points of sunlight dance at different angles. Her veil, diaphanous and cascading, rests on the armchair in the corner.

Her five-year-old sister skips into the room without knocking, gasps at the sight of the gown, and then turns to her sister, who invites her into the bed with outstretched arms. The little one snuggles close; she knows the bride, whom she adores, will leave this room today for good. The bride buries her face in the child's hair, pushing back her tears, for change, however desired, always comes at great cost.

They stroll hand-in-hand to the kitchen for a breakfast of cereal and fruit. Beneath their laughter lies the solemnity of the occasion, the realization that this day is a day of demarcation in their lives. The bride vows silently to devote extra time to this little one, whose daily attentions she will sharply miss.

The phone rings constantly, but their mother handles each call, leaving her children to their own companionship. The little one helps make the bed, and then, reverently and with exaggerated gentleness, arranges the bride's accessories on the coverlet. Every so often she turns her head, her fine baby hair fanning out, to gaze at the gown sparkling in the sun. Her dreams are easily read on her innocent face.

The bride bathes her baby sister, then helps her dress for the ceremony, for she will serve as flower girl. The delicate slip; the silky child's gown; the flaxen hair pinned up on her head and woven with flowers; tiny pearls for her neck clasped at the nape; the precious lips turned up eagerly for colourless gloss—the innocent, fragile beauty of the child reminds the bride of her own baby dreams. She smiles with pleasure at the thought of today's ceremony, and with hope for this baby's future.

After her shower, the roles reverse, and the flower girl assumes an authoritative manner as she carries each item of clothing to be donned by the bride. The child solicitously assists the bride; with each added item, her solemnity grows, until that moment when the gown is buttoned, the veil secured.

Hand in hand, the sisters turn to the full-length mirror to view the apparition: two angels of beauty, ethereal yet somewhat familiar, gaze back at them. They turn to each other and smile a smile between sisters. Eager to assess their impact, they descend the stairs to the hall below.

The wedding is about to begin. ◆

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# Romancing the STONE

*Wedding rings  
are cause  
for travel plans.*

Daniel Webster defines honeymoon in four different ways: the idea that the first month of marriage is the sweetest; a period of harmony immediately following marriage; a period of unusual harmony following the establishment of a new relationship; a trip or vacation taken by a newly married couple.

No matter which definition we look at, each overwhelmingly suggests that this is indeed a time of unusual harmony in a newly married couple's life. While travelling has always been a way to achieve this harmony, oftentimes it may turn into a horror story, either due to poor travel planning or because an unscrupulous travel agent tries to take advantage of the trusting couple.



FROM BALLY OF SWITZERLAND... the bride is radiant in this double-breasted, navy, goatskin suede, "Grace" ensemble. Her "Lido" deck shoes are of glove-soft white calfskin. The bridegroom is wearing a V-neck, fashion pullover with horizontal suede overlay striping and a concealed chest pocket. His "Croce" fashion casuals are of Nabuck suede with side gores and a Bally crest on the vamp.



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HERITAGE contacted the travel consultants at McNish Travel Services, who consider honeymoon couples one of their top priorities, spending considerable time in researching and selecting the best possible travel packages for bridal couples, and tailoring packages to suit unusual requests.

We are pleased to present "hot" honeymoon destinations—where they are and what makes them special.

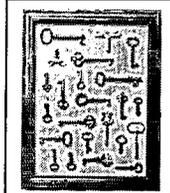
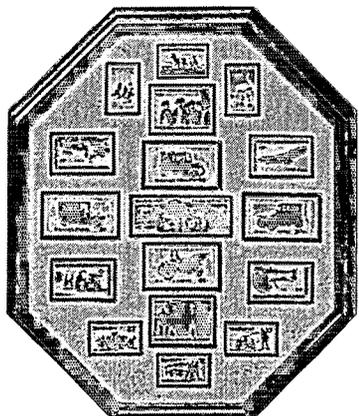
The primary destinations for honeymooners today are the islands of the Eastern and Western Caribbean, a cruise, Hawaii, Mexico and Las Vegas; also, the Pocono Mountains in Pennsylvania and that old favourite standby, Niagara Falls. A variety of factors make these destinations special, not the least of which is the basic romantic nature of the location. Maui, for example, tops Toledo; the Virgin Islands are preferable to Boise, Idaho.

Pricing is always important, and it can vary from as little as \$369 to as much as \$12,000 per person based on your life-long double occupancy basis.

Honeymoon packages do elicit the creativity of many suppliers. For instance, the Hyatt Regency Denver has what it calls a Decadence Package for honeymooners that includes the penthouse suite, Dom Perignon champagne, in-room bar privileges, a dozen roses, chauffeured limousine for four hours, dinner for two and breakfast. The cost for one glorious night? A cool \$1,000.

That property is not alone in seeking luxury-loving honeymooners. Omni Berkshire Place in New York has a Top of New York City Weekend with accommodations in the hotel's 21st floor penthouse, which has a master bedroom, guest room, dining room, living room, study, kitchen, bar, four bathrooms, a Jacuzzi, and a wraparound window. The weekend package includes two nights with limousine airport transfers, candlelight dinner served in the room, helicopter

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tour and dinner for two at Windows of the World in the World Trade Center. That one costs \$2,500.

Topping both of those deals is a \$7,000-per-night extravaganza at the Doral of Florida. It includes:

- The entire presidential floor
- Helicopter transfer from Miami Airport
- Use of Rolls-Royce and chauffeur
- Chilled bottle of Moët Chandon
- A moonlight yacht cruise or round of golf or spa sampler with dinner for two.

However, clients don't have to spend thousands of dollars to enjoy a creative honeymoon.

Hotels such as the Condado Plaza in San Juan offer what is probably the simplest and most touching amenity of all—a three-minute phone call home.

At the Hyatt Regency Dearborn, couples can commemorate their first night of marriage with an engraved bronze key tag bearing the couple's name and date of stay.

Some of these touches assume the colouring of the destination. For instance, the Kapalua Bay Hotel and Villas on Maui provides newlyweds with a pair of designer kimonos, while the Makena Resort on Maui does the same with matching Yukita robes.

In Monterey, California, those who honeymoon at the Hyatt Regency enjoy champagne breakfast in bed, a gazebo photo and a Big Sur picnic basket.

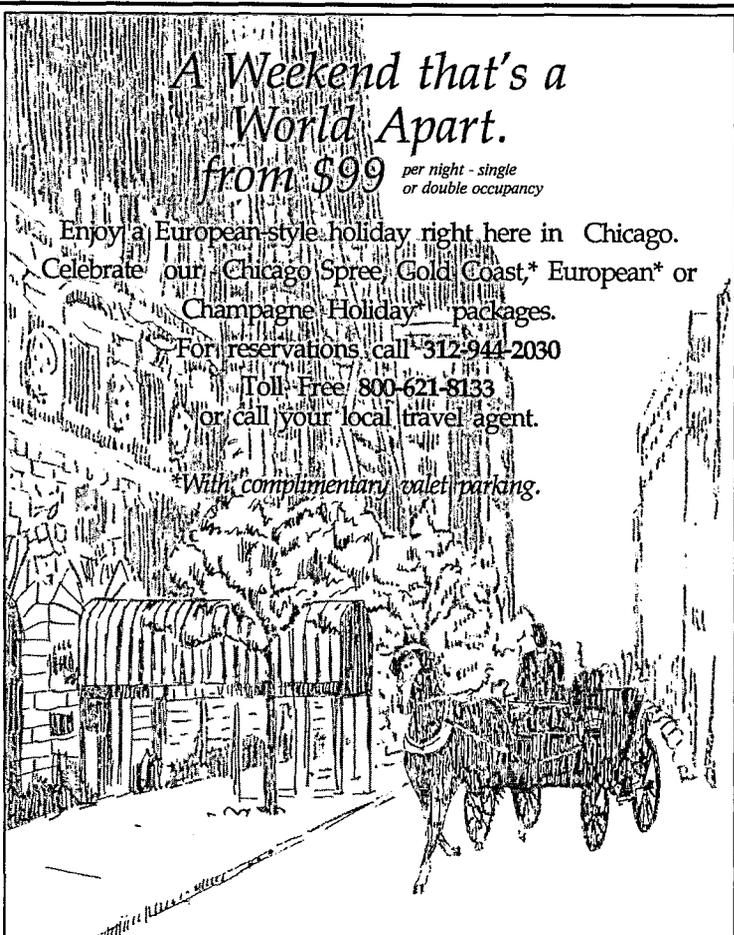
Decidedly decadent is the package from the Doral Tuscany in New York. For \$595 a night, the hotel throws in two personally monogrammed robes to keep forever as a memento, a dozen roses, a bottle of Dom Perignon, two ounces of caviar, breakfast with Bloody Mary's or Mimosas, ginseng tea and, yes, a dozen raw oysters.

Keep an eye out for the unusual, the package that goes beyond the champagne, a package such as the Honeyooner's Honeymoon at the New York Omni Park Central featuring a room called the Jackie Gleason Suite.

It seems that Gleason and the

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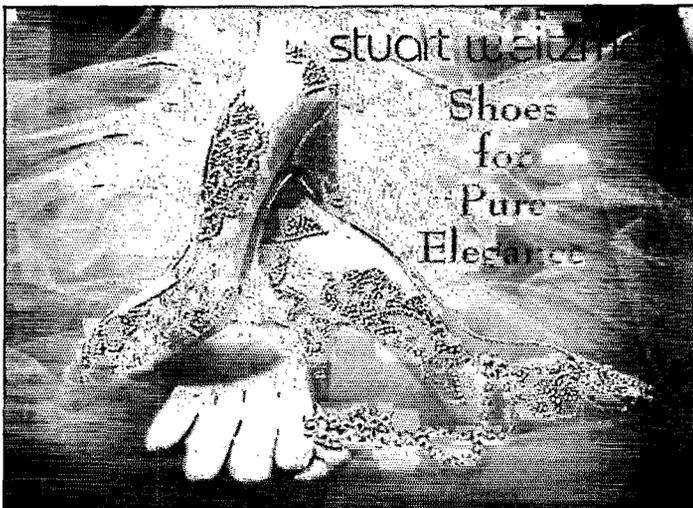


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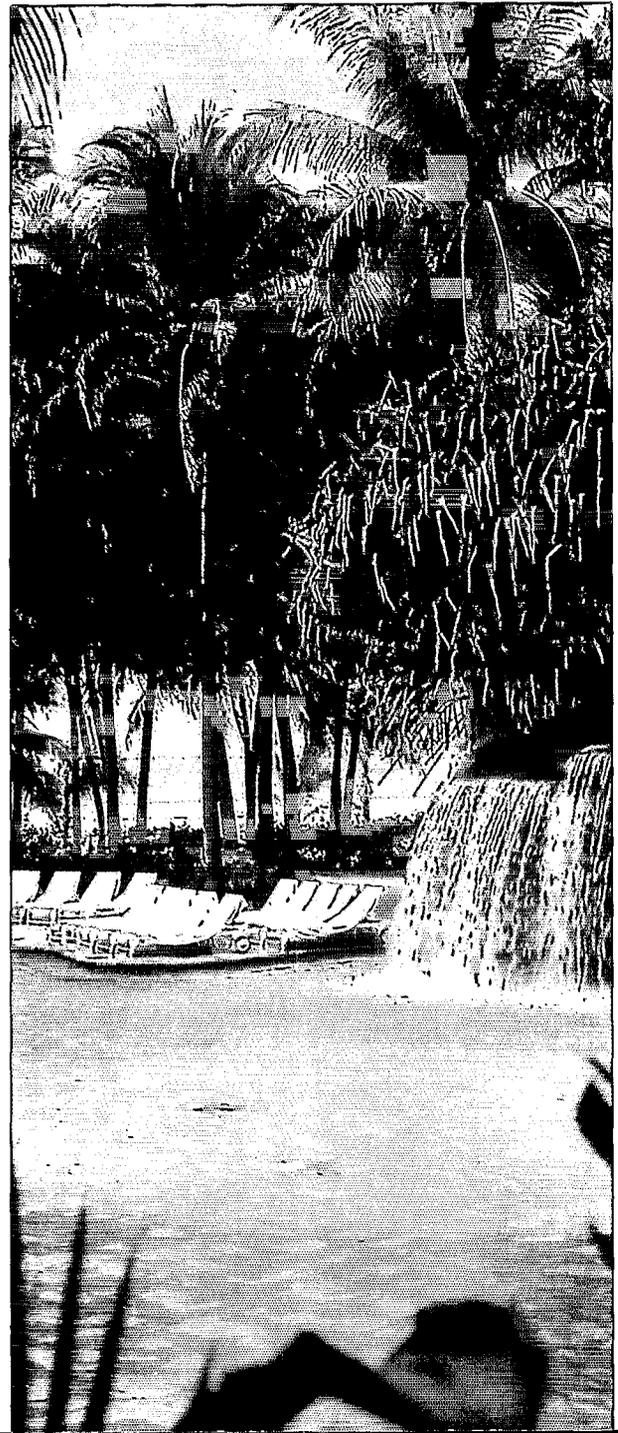
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Honeymooners cast stayed at the hotel during the filming of the television show. The package, available Thursday to Saturday night, includes a VCR for the weekend so that newlyweds can view "Lost Episodes" of the legendary television show, as well as champagne and strawberries, breakfast and a dinner with wine. AND AWAY WE GO...

An airport may not be the most romantic place on earth, but it is often the most convenient place for honeymooners who want to catch a morning flight to the ultimate destination.

Recognizing that fact, many airport properties have put together special honeymoon packages. The following is a sample:

- Marriott Hotel—Detroit Metro Airport offers one-



night stay in a king-sized room, a split of champagne, breakfast and a personalized key to the room for \$105 per couple per night.

- Holiday Inn — Detroit Metro Airport offers for \$89 per night a king-sized bed, champagne, rose, bubble bath, candy, and souvenir champagne glasses in a basket.

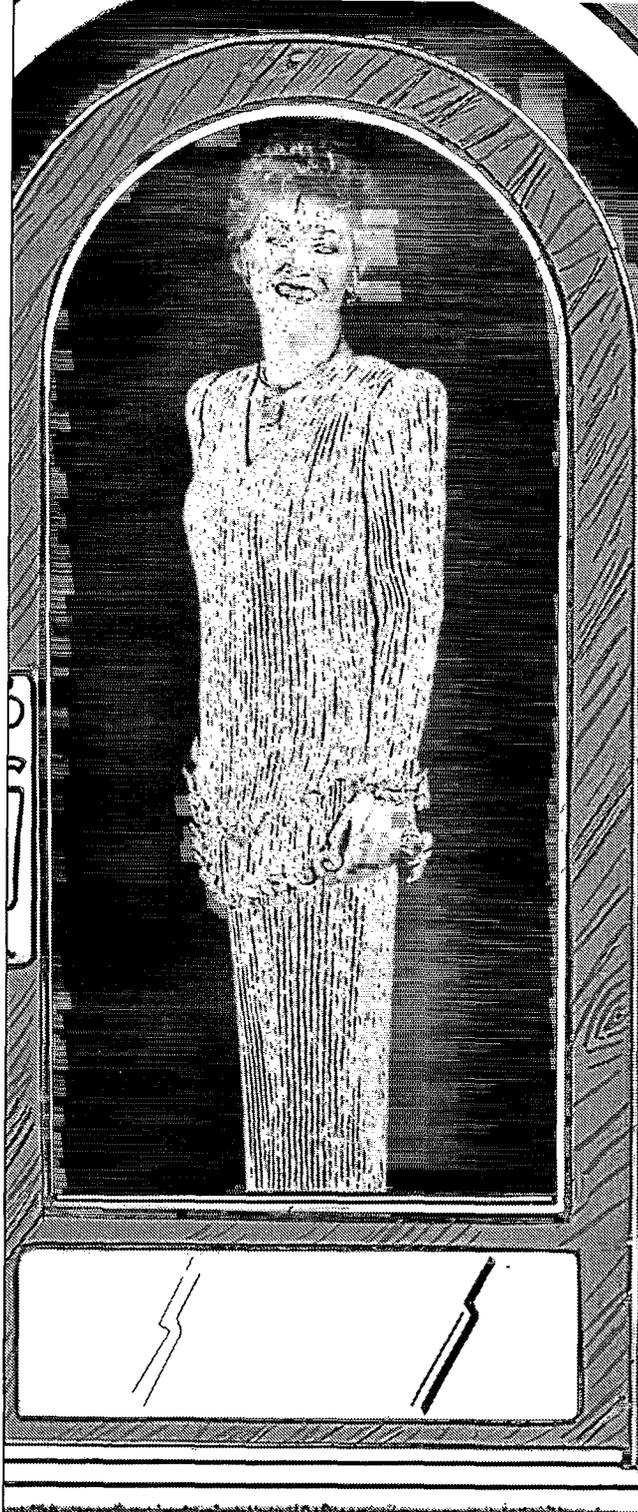
In our opinion, a cruise is one of the best honeymoon travel packages available. Almost everything is included in a single price: airfare, transfers, cabin space, meals, entertainment, exotic ports of call, duty-free shopping, casinos and much more. Romance under a tropical moonlit sky is a never-to-be-forgotten memory. Holland American Lines, Cunard Line, Costa Cruises and Chandris Fantasy Cruises provide dollar value and excellent service.

Many prospective honeymooners dream of a beautiful Blue Hawaiian paradise. A pleasant Hawaiian Holiday package for a one- to two-week single or multi-island Hawaii honeymoon vacation might be the best choice. Here, experience and professionalism guarantee trouble-free Hawaiian touring.

Another "best bet" is a Thomson Vacation honeymoon package to the Bahamas, Caribbean, Florida or Mexico. Enjoy fabulous and unusual destinations at affordable prices.

Last, but never least, for those couples on a limited financial or time budget, we direct you to Key Tours. Spend your honeymoon in either exciting locales, Toronto, Canada or Las Vegas, Nevada. Long after the honeymoon is over you will cherish many wonderful and enduring remembrances. ◆

All of these and many other honeymoon considerations are available from consultants at McNish Travel Services, Inc., a complete travel management company with a soft spot for romance and newly married couples. If you have any questions, please call (313) 643-6440 or 1-800-633-1191.



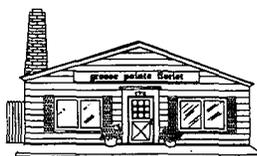
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LOOK BEFORE YOU

# LEAP

*An objective viewpoint  
before your wedding  
day can minimize  
problems thereafter.*

You are getting ready to marry. There is so much to do. It seems like there's never enough time. This causes stress in everyone involved in the planning.

The problems you have when you are preparing to marry are the same problems you will have after you are married. Stress brings out the worst in people, and planning a wedding is certainly stressful.

You should pay very close attention to what goes on while you are getting ready to be married. It can save you a lot of trouble down the road. For example, your mother or father may try to dominate the planning of the event. Watch out: That will be a problem after the ceremony. Your future spouse may fly into a rage whenever you want to be with your friends. Again: Watch out.

Many people want to be sure they are making the right decision before a problem develops. They seek premarital counselling, which is generally much

---

by STEVEN FRANK, Ph.D.

---

more pleasant than either marriage counselling or divorce mediation. Premarital counselling helps both parties to better understand themselves and each other. It is a valuable opportunity to take the time to think about marriage, what it means and how it will change your life.

Some people assume things about their spouse that might not be true. Many people assume that a person who says he doesn't want children before he gets married will change his mind after a few months or years. It is better to explore such important issues in advance.

The following are some ideas that I have developed while working as a marriage and family counsellor. These concepts are based on psychological principles and my own experience working with people. They should help you while planning your marriage and even after the ceremony. The ideas are valid, as well, for those of you who are already married.

Some of you who are divorced will recognize mistakes you have made in the past, mistakes that you can avoid the second time around. Learning from mistakes is one reason why second marriages are often much better.

### **Don't Confuse Fantasy With Reality.**

Too many people see their future spouses the way they want them to be, and not the way they actually are. If all you see are stars, and all your friends and loved ones are trying to talk you out of it, take a minute to try to see their point of view. Love really can be blind—blind, deaf and dumb.

People can promise the moon while courting. If you count on this, you may be very disappointed.

### **Your Number One Loyalty Is To Your Future Spouse.**

Marriage works best when you remember this basic rule. It is sometimes hard to balance all the demands of future spouse, family, friends and work. You can't always

balance things to everyone's satisfaction. People who put their spouse first have a better chance of a happy marriage. Family and friends will have to learn to adjust.

Too often, a spouse is closer to a parent than to her husband or his wife. I have treated such people, and some of them have been over 50 and have been married for 30 years. One couple fell in love with each other after 30 years only because they left their home near their parents and moved to California. Their biggest regret was that they waited so long and lost many years of happiness.

Once you are engaged, you should begin acting as though you are joined in a special kind of interdependence. That means that your friendships tend to change. You need to start to be less open about the private aspects of your relationship. How often do we hear someone talk about his fiancée in the most unflattering ways? You need to show more trust and loyalty. Secrets should not be shared. Confidentiality should be respected.



### **Communicate Openly— But Not Too Openly.**

It is a good idea to keep some secrets. Newlyweds often want their husband or wife to know everything. They tell their deepest and darkest secrets. They talk about their fantasies. Maybe that is one reason why the divorce rate is so high; sharing too many secrets can come back to haunt you.

Talking about previous romantic experiences leads to trouble. Humans are very jealous creatures.

Jealousy is certainly one of the most painful emotions; it is an emotion which should be avoided. A spouse may get tricky and say he wants to hear things... "so I can get rid of my jealousies." Please don't fall into this trap.

### **Don't Force Changes Too Fast. Be Patient.**

Going from single to married is a major life change. Don't push your spouse to make drastic and immediate changes. If he goes out with friends during the week, don't make him stop because he is "married now." People will do better to slowly but surely build a home and family together.

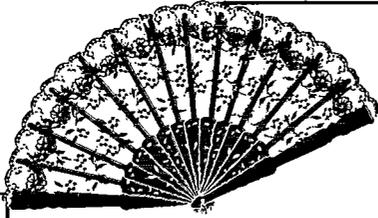
### **Build A New Life Together.**

When you get married, you join two divergent lifestyles. It is best to move as quickly as possible into a home that is new to both parties.

All too often, people move into one or the other's residence. This results in the feeling that it is *my* house or *your* house.

### **Balance Career and Romance, With an Emphasis on Career.**

It has been my experience, as a marriage counsellor, to see that people who put romance ahead of their careers have less luck in marriage. This is a controversial discovery and one I didn't expect to make. Still, it has been proven over and over: *People need to succeed in their careers.* This helps them to feel good about themselves. When they feel good about themselves, their marriage benefits.



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One couple I treated had argued for years and years. The husband complained of the wife's nagging. The wife complained of the husband's drinking. It turned out that the wife felt useless and worthless. The marriage improved only after the wife began working. As her self-esteem improved, the marriage improved and he stopped drinking.

On the other hand, people can overemphasize career at the expense of romance. One man said he couldn't go on a vacation because the men where he worked needed him. It was like a bolt of lightning when his wife asked, "How do you think that makes *me* feel?" It became clear that he had been using work as an excuse to avoid emotional contact.

### Avoid Power Struggles.

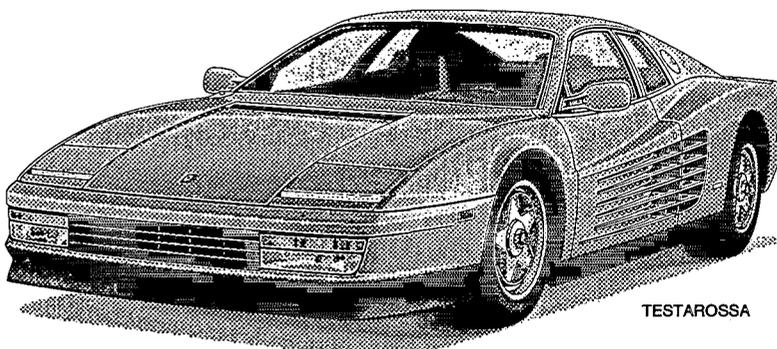
Marriage is a partnership. Too often, it becomes a battle for dominance. Marriage works best when you support and encourage your spouse. Once people learn to accede to their spouses, marriages improve. Sometimes, marriage is more like a World Wrestling Federation Main Event. That is not to say you should bend over backwards; just try not to stubbornly fight for dominance.

Marriage counselling sessions sometimes sound more like an elementary school playground: "No I'm not... You are... I know you are, but what am I?"

The most important thing to bear in mind is that you are a unique person. Your marriage will reflect your personality. Know yourself, and you will be able to make your marriage work. In the time of stress while planning your marriage, take some time to reflect on the different social, psychological and emotional forces that surround you. ◆

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Dr. Steven Frank is a clinical psychologist and marriage and family counsellor. In addition to his work at area hospitals, he is in private practice in Birmingham and Dearborn.



PHOTOS BY JOHN SOB CZAK

# WHEN TRADITION MATTERS

Planning a wedding can be an overwhelming project, but take heart—there is assistance available.

Wedding consultants and party planners can relieve some of the stress by assuming responsibility for details that are often time-consuming and enervating. Having overseen a volume of wedding celebrations, they have acquired the experiences and professional contacts to create ceremonies and parties that unfold flawlessly.

HERITAGE spoke with three wedding consultants... Maggie Merry of Grosse Pointe, Dolly Rotenberg of

*Professional planners  
can help assure a  
perfect marriage  
celebration.*

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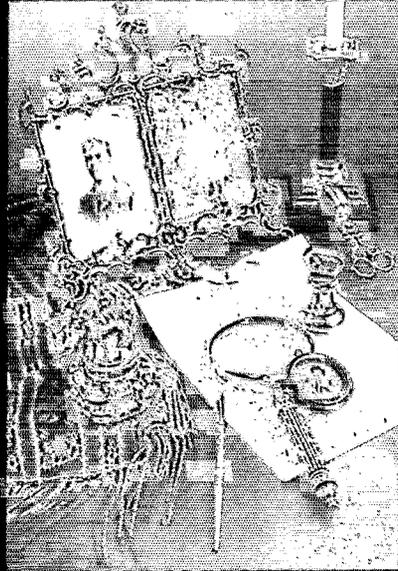
by WENDY BRIAN

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# CM GALLERY

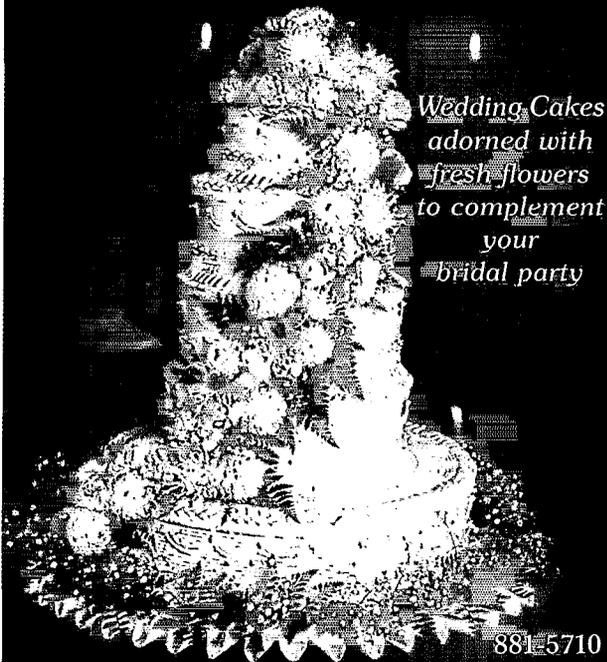
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Birmingham (whose combined experience in planning of weddings exceeds 57 years), and Robert Cummings, who has been a consultant for ten years.

Dolly and her partner, Charlotte Silverstone, begin by meeting with the bride and her family to discuss preferences and parameters for the wedding. "I always include the father of the bride, because he is usually as nervous as the bride about the wedding and is often forgotten, except at check writing time," said Dolly. "Then we get down to the basics—the invitations, the church or synagogue, the size of the wedding and the kind of reception. We make our recommendations based on this exchange of ideas.

"Then we begin planning, always consulting with the family to make sure we are meeting their needs. When we do a wedding, we are with the bride from the time she enters the church until the last sweet is placed on the sweet table at the reception."

According to Dolly, it takes anywhere from six months to a year to plan a large wedding. However, if you would choose to employ a planner for a single consultation, that is also possible. They will help you define what needs to be done, and suggest how you can go about accomplishing these things yourself.

You can expect to pay approximately \$2,500 for full wedding planning; a single consultation can cost \$250.

HERITAGE spoke with Robert Cummings regarding trends in weddings today. He said that about 70 percent of the weddings now take place in churches, synagogues or chapels. A very small percentage take place in the home or in parks.

Reception sites are also quite traditional, with hotels and country clubs at the top of the list, followed by banquet rooms, homes and churches.

The most revolutionary changes in wedding celebrations are the increased use of limousines and the use of disc jockeys and records instead of bands.

Maggie Merry has planned weddings for some of Michigan's most prominent families. It's the fine details that make or break a wedding, according to Maggie. "Once I have spoken with the family, I begin by ordering the invitations. I take care of the addressing and make sure they get out in the mail on time. I also advise them on protocol during the wedding ceremony and reception.

"I am at the wedding rehearsal, making arrangements as to where the bride and bridesmaids will dress, how they will arrive at the church, and I will instruct ushers on procedures. I do this on a strict timetable, so everything goes off without a hitch.

"Previous to the rehearsal, I have ascertained how many family members will be attending the ceremony; when the day arrives, we have balance in the church. The church is always filled front to back. It is important that both sides are in balance; nothing looks worse than 50 people on the bride's side and 20 on the groom's. Once the families have been seated, we

seat the guests.

"In larger weddings, I provide cards for the family to fill in the names of family members so the ushers are familiar with them on the wedding day. This avoids confusion. Balance is important—so important that some churches today offer this service.

"I suggest that the couple have a van available on the wedding day. This way, everyone in the bridal party can go together and leave together, and you're not waiting nervously for one member of the bridal party who is late in appearing. After the ceremony, the bridal party can all be corralled into the van to go on to have their pictures taken and arrive just in time for the receiving line at the reception."

Maggie reminisced with us about customs and traditions of yesterday's weddings. "The receiving line is important, and should have only the bride and groom, mothers of the bride and groom, and fathers of the bride and groom. Years ago, the father was preceded in the receiving line by an announcer who introduced each guest to the father. Today, it is not unusual for the mother of the bride, the bride, the groom and his parents to stand in the receiving line while the father circulates among the guests. It is also perfectly proper to have just the bride and groom in the receiving line, especially if the parents of either party are divorced. Today, there is a lot more flexibility.

"Another old tradition which is no longer in place



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# The Origins of Wedding Customs

The modern marriage ceremony is rife with symbolism, much of which is traceable to the early days of marriage by capture or by contract. Early Hebrew influences are evident. The Greeks and Romans, two notable influences on modern western civilization, also have left remnants of their now-defunct culture in modern marriage symbolism. Early Christian weddings also had contributed to the modern wedding ceremony, which often has a distinctively Medieval tone, a holdover from Medieval England and France, where marriages as we know them originated.

## The Wedding Gown

The bridal gown was first introduced by Empress Eugenie, a leader of fashion. She wore the white gown at her wedding to Napoleon III, who ruled France from 1853 to 1871.

## Blue

The brides of Israel in ancient times wore a blue ribbon on the border of their fringed robes to denote purity, fidelity, and love. Blue is also associated with the purity of the Virgin Mary.

## At the Altar

The reason the bride traditionally stands to the left of the groom at the altar is symbolic of the now-defunct practice of marriage by capture. After the ceremony, the groom places her hand within his left arm to follow the clergyman into the vestry to sign the register. Finally, on the way out, the bride passes down the aisle, once again on the left arm of the bridegroom. She stands to his left and

holds his left arm during these proceedings not to honour her, but to secure her. It enables the groom to keep his right (sword) hand free to defend her from attack and capture by jealous rivals.

## Giving the Bride Away

The bride is given away because in early times she was looked on as chattel. Her parents arranged her marriage, and she was literally given to the groom. Today, a woman is considered under her father's care until she is married. To signify his approval, the father walks to the altar with his daughter and gives her to the groom in marriage.

## Flower Girls

The flower girl's role in the wedding dates from the Middle Ages. Two little girls, usually sisters, dressed alike and carried wheat before the bride in the marriage procession, symbolizing the wish that the marriage would be fruitful. Later flowers replaced the wheat, and it became customary to strew the flowers on the ground before the bride.

## Throwing the Bouquet

Years ago, a bride did not throw her bouquet, but permitted guests to scramble for her garter to obtain good luck. For a time that custom prevailed, until a bride who wanted to keep both garter and stocking decided to throw her bouquet instead. Various objects have been thrown by brides in the past, with the idea that the person who caught it would be the next to marry. It is traditionally the bride's way of wishing luck to the unmarried girls in the crowd. ◆

Reprinted Courtesy of JM Productions (Mark Ishee) from "Wedding Toasts and Tradition."

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is that the bride's family paid for the entire wedding and reception. Today it is common for the groom to help pay for the reception.

"A once-popular custom was to place 14K gold charms on long satin ribbons in the wedding cake. Each charm was symbolic of love, marriage, good health, etc. After the bride cut the wedding cake, the bridesmaids each pulled out one of the ribbons; the one who selected the wedding charm was the next to be married. We hardly see this anymore. It's a pity, since it was a wonderful old tradition.

"The days of the boxed dark wedding fruitcake are almost gone, as well. We used to have this cake in engraved boxes with the bride and groom's name on them and the date of the ceremony. These were pyramided on a special table at the reception, presented to the guests when they left the reception, with the reminder that the gals should sleep on the cake and dream of their future husbands.

"Another fun superstition about sleeping dates back to when most young ladies slept in four-poster beds. They were told to give each of the four posters the name of a male of their acquaintance; then, when they awakened in the morning, the first poster they saw was their future husband."

If you are considering using a wedding consultant or party planner, be certain to ask what their services include. Often, today, they specialize in only one phase of the wedding, not in the entire planning process.

If you are planning your own wedding, select caterers, florists and musicians who specialize in weddings. Their experience can be enormously helpful.

There are many books out there with great ideas and suggestions for brides-to-be. *The Wedding Ceremony Idea Book*, by George Knight, outlines steps for planning a wedding, and even provides six complete sample ceremonies.

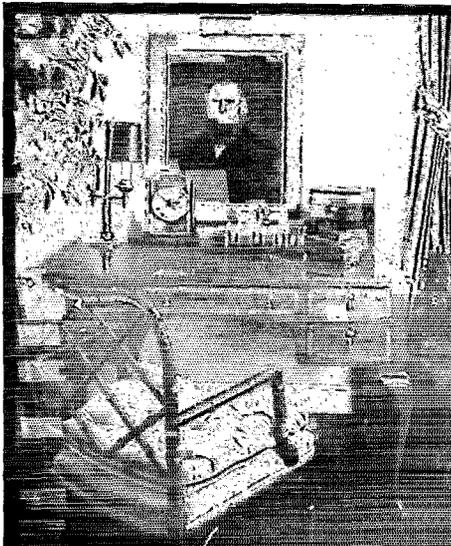
One of the few books available today for the bridegroom is *The*

*Groom's Wedding Guidebook*, by Rayburn and Rose Ann Ray, a complete planning guide for the man who is often woefully forgotten.

And a must for wedding planners is Mark Ishee's *Wedding Toasts and Traditions*. It is chock-full of good information and should help you avoid those clumsy and embarrassing spontaneous speeches that once died with the evening but now live on forever, thanks to vid-

eotape. All these books are published by JM Productions of Brentwood, Tennessee.

Now that we have you all organized for The Big Day, we leave you with this thought from Martin Luther. "There is no more lovely, friendly, and charming relationship, communion or company than a good marriage." ◆



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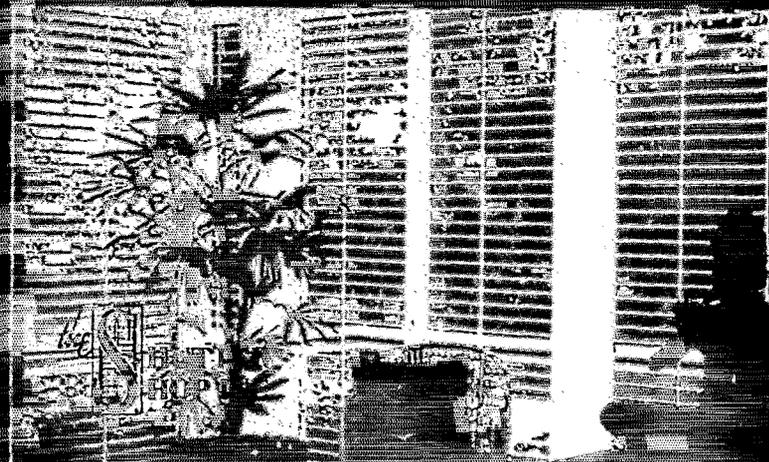
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The royal family who have ruled this realm for five generations are the Hermès. Their current luxury retail empire spans the globe with 250 stores selling more than 35,000 different designs. Today, sales of Hermès products total \$200 million annually.

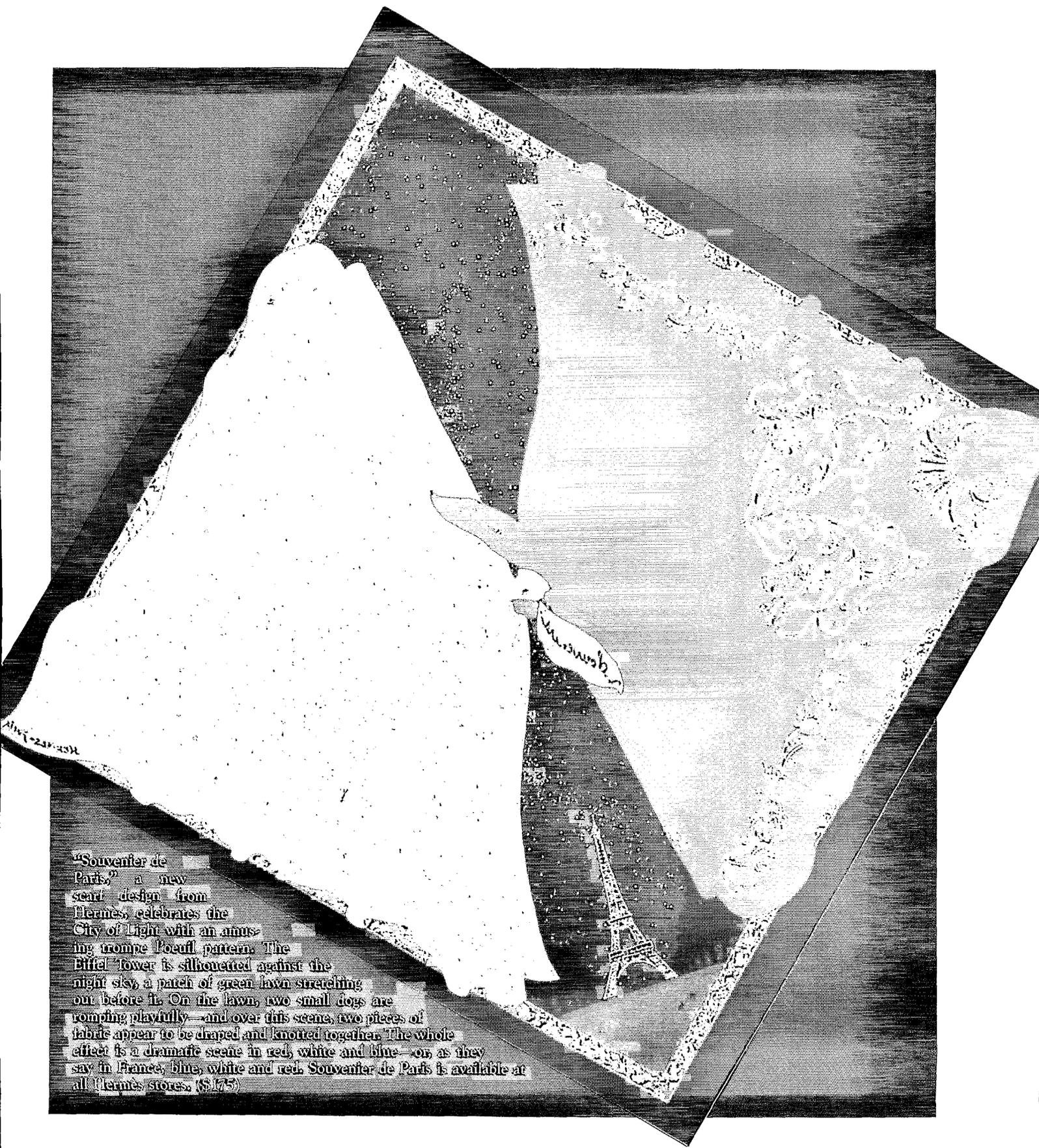
What makes Hermès (pronounced *air-MĚZ*) different from the many luxury retail producers? One reason for the company's success is that Hermès retains the values present at its inception: a deep respect for materials, craftsmanship, tradition, and patrons. In an age where consumers shell out small fortunes for shoddy, mass-produced merchandise, Hermès' artisan products endure with style and grace. According to present Chairman Jean-Louis Dumas-Hermès, Hermès "is proud to sell but more proud to produce. Like a silken thread linking our thrust into the space age with our very human beginnings, is a man's wondrous ability to create products that last—and outlast—his lifetime. It is this ability that we treasure at Hermès."

Dumas-Hermès' poetic response alludes to the essence of the Hermès character—five generations of innovators who had the innate desire to create, the wisdom to retain hand-crafted quality, and, above all, an artistic interpretation of the world. Each man added his own individuality to the evolving company to bring it to its present heights.

You, dear reader, are invited on a voyage through the Hermès empire. Our first port of call is Manhattan, home to Hermès' North American headquarters. Here, the Hermès historical archives are opened to us. For to truly understand *le monde d'Hermès*, one must look past the empire that extends from Europe to Japan, New York to Zimbabwe, reaching far back into the past, to Paris in 1837, and, in particular, back to a single horse.

*Hermès originally produced exquisite saddlery, but World War I and the automobile forced them into new luxury markets.*

by LAURA BARLOW



"Souvenir de Paris," a new scarf design from Hermès, celebrates the City of Light with an amusing trompe l'oeil pattern. The Eiffel tower is silhouetted against the night sky, a patch of green lawn stretching out before it. On the lawn, two small dogs are romping playfully—and over this scene, two pieces of fabric appear to be draped and knotted together. The whole effect is a dramatic scene in red, white and blue—on, as they say in France, blue, white and red. Souvenir de Paris is available at all Hermès stores. (\$175)

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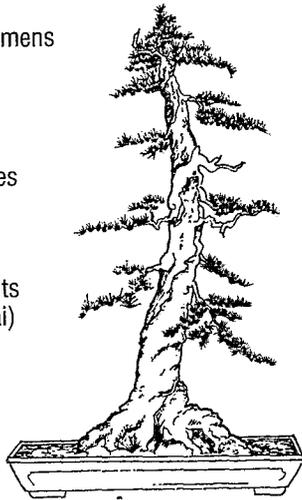
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La Commencement  
(According to Hermès archives)

In 1837, Theirry Hermès established a harness shop at 18 rue Basse-du-Rempart in Paris, France. It was a time when equestrian transportation ruled. The first Hermès customer was a horse, and the first design, a harness. Hermès' wholesale business sold harnesses to the great coachbuilders of the Champs Elysées. A skilled harnessmaker, Theirry Hermès took first prize for his craft at the Paris Universal Exhibition.

When Baron Haussmann began his visionary project of replacing the streets of Paris with today's "grands boulevards," Emile-Charles Hermès, Theirry's son, had the foresight to move the family business in 1879 to the western sector of Paris. The new address of 24 rue du Faubourg St. Honoré was located in the city's developing elite section.

Under Emile-Charles' guidance, the simple harness business became responsible for the renown of Paris as an enduring source of luxury products. Emile-Charles added saddlery to the harness manufacturing; more importantly, he changed the business from wholesale to retail. At the heart of Emile-Charles' success were the personal relationships he established with the quality-minded gentry of the Faubourg.

By placing fine workmanship and excellence of material above all other concerns, Hermès gained the distinction of offering the ultimate in style and elegance of craftsmanship. During the gilded days of the late 1800s, the Parisian aristocracy paraded in ornate carriages and silk-lined *calèches* from the Faubourg St. Honoré past the Champs Elysées and Avenue Foch to the popular rendezvous point at the Bois de Boulogne. The harnesses and saddles on the best of these coaches were produced by Hermès.

Hermès' clientele soon spread from Paris to the great stables throughout France, and reached across the continent to the courts

of Europe's royalty: Napoleon III, Alfonso XII of Spain, Maximilian of Austria, and King Ferdinand of Romania. Rumour has it that many a coronation was postponed—sometimes up to two years—until Hermès could create original designs for the ceremonial saddles, harnesses, and crests.

After Emile-Charles Hermès died, the family business was passed on to his four children. The two sons, Adolphe and Emile-Maurice, bought out their sisters' shares and established the firm of "Hermès Frères."

Emile-Maurice was a born entrepreneur: creative, courageous, and ambitious. At the age of twenty, he gambled on the strength of the Hermès reputation and impulsively set out to visit his Imperial Highness, Nicholas II of Russia in St. Petersburg. His gamble paid off. Not only did he receive an official state welcome by 200 cavalry officers in full dress uniform, but he also returned to Paris with a firm order from the Czar to craft the harnesses and saddles for the Imperial Guard.

World War I and the age of the automobile dealt a staggering blow to the business. Thousands upon thousands of horses died on France's battlefields. Automobiles were becoming the travel mode for the elite. Undaunted, Emile-Maurice set Hermès in a new direction. Taking leather and his superb skill for crafting it, he turned Hermès onto a path it has travelled ever since, making handbags, luggage, wallets and attaché cases. Although he had moved into a new world of design, Emile-Maurice kept Hermès' image intact, holding firm to the basic tenet of the company, "leather, sport and tradition of refined elegance."

As the company grew, so did many of Emile-Maurice's innovations. For the first time, the "saddle stitch"—visible topstitching accomplished with two needles—added a handsome decorative touch to accessories and provided a secure lockstitch. Still a Hermès sig-

nature, the saddle stitch has been copied by designers and manufacturers the world over.

On a trip to Canada, Emile-Maurice first viewed a *fermeture à glissière*, or zipper. Struck by its possibilities as a leather closure, he had the company take a patent on it from 1920 to 1922. When the Prince of Wales wore an Hermès zippered leather golfing jacket, the "Hermès Father," as it was known, initiated the Twentieth Century's first leather couture collection.

From 1920 to 1954, Hermès began to create watches, gold and silver jewelry, travel necessities, ready-to-wear, designs for the home, scarves, neckties, and perfumes.

Emile-Maurice was not only well known for his business, but for his collections of paintings of horses, equestrian accessories and memorabilia. The private Hermès Museum is housed above the Faubourg store, which was once his office. Some items included are an eighth-century horse bit from Persia, a tricycle with stirrup-shaped pedals and a front wheel resembling a horse that belonged to the son of Napoleon III, the royal bridle for the coronation of King Ferdinand of Romania, and royal carriages and coaches. Today, the House workshop staff visits the museum every Tuesday to gather inspiration and examine the high quality of craftsmanship.

*By placing fine workmanship and excellence of material above all other concerns, Hermès gained the distinction of offering the ultimate in style and elegance of craftsmanship.*

The fourth generation of the Hermès family—Robert Dumas, Jean Guerrand and Francis Puech—followed Hermès clientele to the resort towns where they flocked. New stores opened in Biarritz, Monte Carlo, Deauville, Cannes, Germany, Switzerland, England, Japan, and Singapore.

Prophetically, it was Emile-Maurice who first dreamed of taking Hermès to America. His efforts were struck down by the Great Depression and the altered lifestyles of many of his American patrons. In 1952, a small Hermès boutique was opened in Lord & Taylor. Soon afterwards, Bonwit Teller introduced Hermès accessories. Stanley Marcus, then president of Neiman-Marcus, visited the private Hermès Museum in 1946. A close bond was developed between the Hermès and Marcus families. As a result, Hermès mini-boutiques opened at Neiman-Marcus.

It was not New York, but Beverly Hills, where Hermès opened, in 1973, its first free-standing boutique in America. Meanwhile, Hermès stores-within-stores were spreading through the states with Bonwit Teller. Hermès opened a second free-standing boutique on Worth Avenue in Palm Beach. In 1978, Ira Neimark, president of Bergdorf Goodman, welcomed Hermès to its own shop on Bergdorf's prime main floor location. In

1981, I. Magnin in San Francisco opened a similar Hermès store-within-a-store.

The long-awaited opening of a New York flagship store came in 1983 at 11 East 57th Street. Here, home at last, Hermès flourishes with the full range of its exclusive designs. Six Boutiques du Monde d'Hermès opened between 1986 and 1987—in Philadelphia, Baltimore, Barney's in NYC, Long Island, San Antonio, and Denver. With 15 Parisian family members in attendance, Hermès christened its second flagship store—its largest in the U.S.—in San Francisco.

More growth is anticipated. The Hermès fifth generation—Chairman Jean-Louis Dumas-Hermès, Vice-Presidents Bertrand Puech-Hermès and Patrick Guerrand-Hermès—keeps the company moving. In 1988, they opened two free-standing stores in Boston and Houston. New boutiques are planned.

The French have a saying, *Plus ça change, plus c'est la même chose*—the more things change, the more they stay the same. Despite its worldwide growth, the Hermès tradition of superb quality and elegance of craftsmanship remains the credo of the company. The warm relationship with patrons so treasured by Emile-Maurice is equally cherished today. In an article in *Connoisseur* magazine, Chairman Jean-Louis Dumas-Hermès capsulizes the philosophy that has characterized the company since its founding in 1837. "Our products live with—and

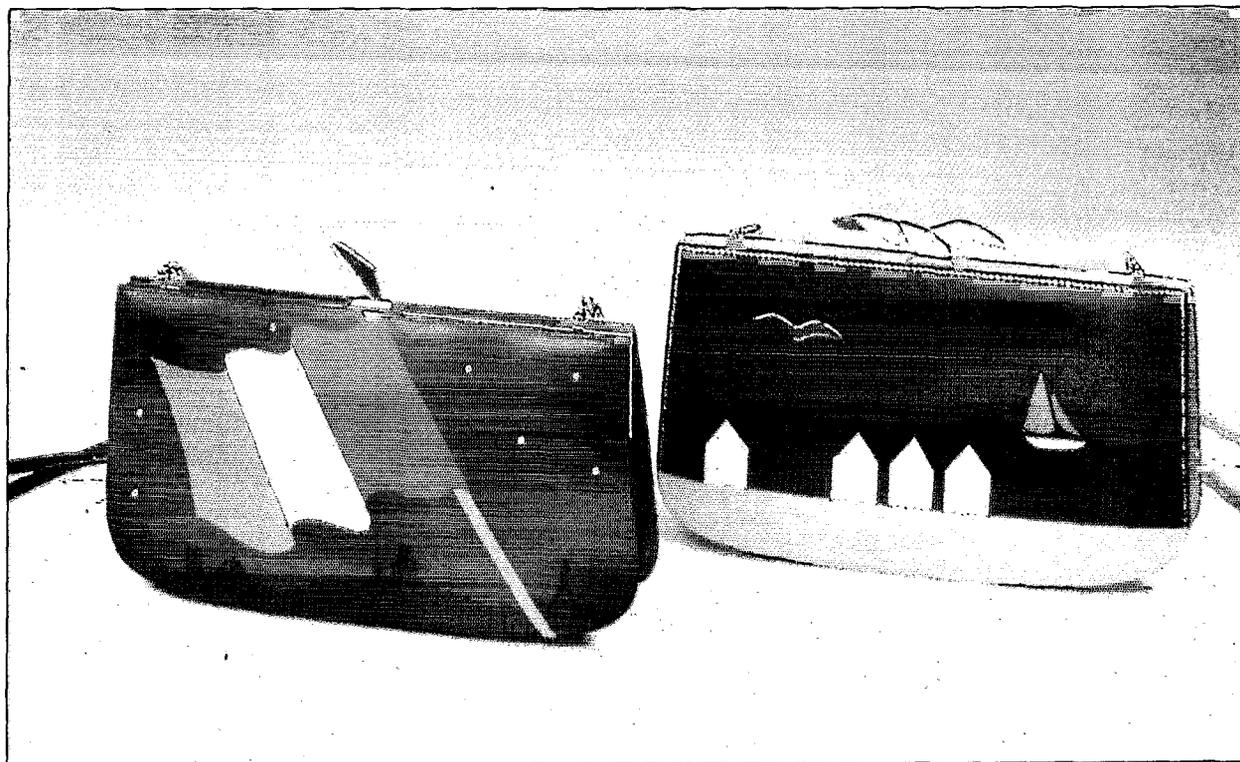
take—the personality of the possessor. They will accompany him through life. This is Hermès."

### Aujourd'hui—La Marchandise

The products may be tangible, but their inspiration is purely emotional. In the 1989 edition of *Le Monde D'Hermès*, Dumas-Hermès sets the tone of the 1988-89 Hermès collection. "Hermès is a family where one idea is scorned: that of frontiers, fences, walls that restrain the spirit. We have undertaken to make this 'the year of exoticism,' to go beyond borders. The universe is calling. Allow yourself to be intoxicated by the fever of departure, the emotion of returning home. Live the Hermès 'family life'—the life of discovery. It is anything but routine."

Take a leisurely stroll along the aisles of the Hermès empire to view their wares. Your guides are informative Hermès historians:

"LEATHERS. Colette, the great French romantic novelist, described Hermès as *amoureux de cuir*—in love with leather. The Hermès family agrees. The love for leather was present in 1837 when Thierry Hermès hand-crafted leather harnesses for the fine coach makers of France. *Amoureux de cuir* continued when the monarchs of Europe, Africa, South America, Russia, Egypt, Morocco and Argentina fell in love with Hermès leatherwork. Hermès' first retail products were saddles fashioned out of the finest calf, pigskin, os-



Two new Hermès "Bag of Tricks" have been created by the House to commemorate the 200th anniversary of the French Revolution. "Souvenir de Paris" features the French flag, or "Tricolore" flying high above the skyline of Paris. "Les Cabines" is a whimsical recreation of the French seaside, complete with sand, ocean, sky, sailboat and the charming canvas changing booths or "cabines." Completing the scene are seagulls, one of which forms the gold clasp of the bag. The bags are made by a special process of leather marquetry, in which leather must be exactly inlaid, colour against colour. The new "Bag of Tricks" designs are available at all Hermès stores. (\$1,775)

trich, and crocodile.

"In 1986, a patron brought into the 57th Street Hermès store the 'Kelly' handbag, a style cherished by the late Princess Grace of Monaco. The patron wanted to refurbish the bag, which was once a part of her trousseau, so she could include it in her own daughter's trousseau. It was immediately sent to the Paris ateliers where, as it happened, the craftsman who had made the bag initially was about to retire. He restored it to its original beauty—his grand finale for Hermès and his patron.

"This story, with variations, is still repeated over and over at Hermès. A saddle needs re-shaping after years of hard riding. The kid lining of a cosmetic case is perfume-stained. Usually, the craftsman who makes the repairs is the craftsman who made the item initially. For in the Hermès ateliers, artisans make each item by hand from start to finish. Single-handedly.

"In the leather workrooms above the Paris headquarters, most of the craftsmen start work at age 18 and stay for life. Skills are passed from father to son. Pride of workmanship runs high. Each leather product is signed with a code indicating the atelier and date.

"Four hundred saddles are made in the Faubourg atelier yearly for racing, jumping, hunting, and polo. A simple stock saddle requires 18-20 hours of work, a custom saddle 30-40 hours. Special orders are honoured. Hermès crafted the Steinkraus saddle made to the demanding specifications of William Steinkraus, Olympic Gold Medalist for the jump. The Steinkraus saddle is used by members of the U.S. Equestrian Team. The LeGoff saddle, made for Jack LeGoff, coach of the U.S. Equestrian Team for the 1984 Olympics, is also available.

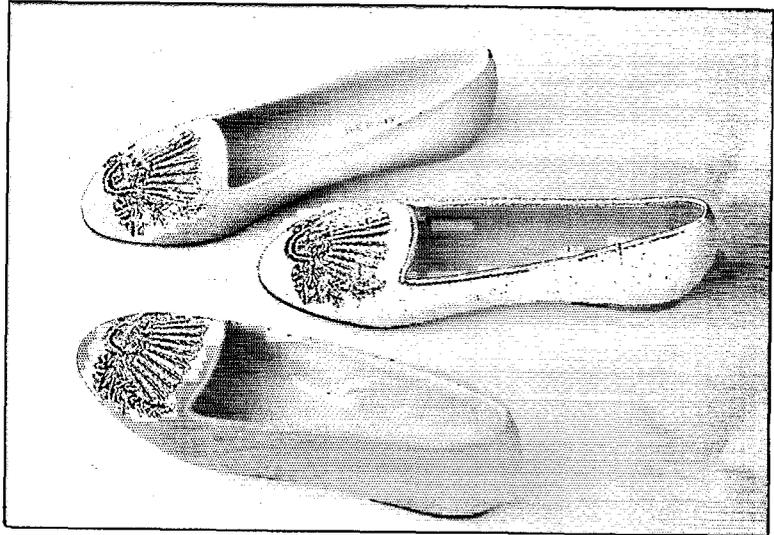
"The upstairs halls of the Parisian headquarters house an extraordinary room that holds the priceless collection of gloves Hermès has made since the early 1920s. Some are one-of-a-kind treasures, prototypes of models that were never manufactured, including some that do not even exist in pairs. Upon entering, one is struck first by the colours. Rich tobacco brown to cool camel to palest beige. Stinging red to deep burgundy to warm rose to shell pink. Bright daffodil to banana to lemon to whitened gold. Pine to loden to emerald to mint sherbet. The rainbow of hues seems endless.

"Hermès techniques for matching, softening, and working the skins are exclusive, privy only to the craftsmen of the House. Crocodile skins are used from only the smallest of the animals. They soak in water for 12 hours and then are stretched flat with pins in order to eliminate the curve of the backbone. Each bump of an ostrich skin must be gently hammered down for smoothness and malleability. All skins require at least two tanners to attain sufficient suppleness.

"More than 500 Hermès glove styles exist. The gloves are manufactured in the medieval city of St. Gillian by 300 glovers. All are leather, and all are entirely handworked and hand-dyed. Cutters manipulate the skin to find where the leather is most resilient, strong enough to withstand the movements of a hand pulling it in several directions at once. Cut to a specific design, the glove is then sewn by hand.

"Other Hermès leather goods are available. One piece of Hermès luggage takes 48 hours to finish. The story is told of a former millionaire reduced to living in a maid's room, who refused to part with his Hermès suitcase. When friends advised him to sell it, he refused: 'As long as I have it to look at, I'll still feel rich.' Agendas, briefcases, attaché cases, belts, change purses, memo covers, frames, and bubble gum cases are just some of the leather goods fashioned under Hermès guidelines.

"SCARVES. Taken from an eighteenth-century



Evening slippers are part of Hermès' collections for 1989, saluting the 200th anniversary of the French Revolution.

woodcut, the first Hermès scarf was produced in 1937 as a special order for a customer. Fifty years and 820 styles later, the squares rank as 'classics.' During the Christmas season, one Hermès scarf is sold in the Paris store every 20 seconds.

"An accessory of beauty, charm, and status for women everywhere, the Hermès scarf has become a collectors' item as well. Some women strive to own every Hermès scarf ever printed. Recently, a letter from a Junior Léguer appeared in a League bulletin pleading for a 'King Tut' scarf to complete her collection. Hermès found her one.

"The raw silk for Hermès scarves comes from China and is woven, printed and finished in Lyons, France, the silk capital of the world. Designed in Paris, the scarves are made of 20 mummy weight silk and woven into twill. 'Mummy' is a measure of the density and weight of silk. Most manufacturers use

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"Hermès weaves its silk on the bias with nine fibers interwoven in a single strand. Most manufacturers use only four. The result? A finer, more durable silk that is remarkable for holding its shape.

"It can take two-and-a-half years from design conception until the actual finished scarf is in the store, and from nine to twelve months from the first proposal of a theme to approval of a final design. All scarves are silk-screened using natural, vegetable-based dyes. Up to 35 screens may be needed for one design in one colouration, with 12 weeks required to create the screens themselves.

"Patterns are analyzed in tones, each tone requiring a separate screen. Colours are not overlapped or combined to create a new shade. Each colour is printed separately. Testing of colourations takes three months, with 20 colourations tested before the final eight are chosen.

"Every Tuesday morning, 80 women come to the shop on the Faubourg to deliver the scarves they have hand-rolled and hand-hemmed with silk thread during the past week—and to pick up others waiting to be finished. This is the final process in the making of an Hermès carré. One should note that the edges are rolled upwards, as in no other scarf, a symbol of the time and care lavished on every Hermès carré.

"With wear and cleaning, Hermès scarves become softer. Dry cleaning is advised to keep the colours fresh. Ironing should be on the reverse. Never iron over the hem. Those eighty abeilles would never forgive you.

"TIES. It wasn't a gamble but gambling that drew Hermès into the tie business. In the mid-Fifties, Hermès had a store next to the Casino in Monte Carlo. Since no man was admitted into the Casino without a tie, the shop had a steady stream of customers asking to buy one. Jean-Guerrand, co-chairman of the company, played

# AUTHORS

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Literary Agent

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St. Clair Shores, Michigan 48080

a hunch and put the Hermès artists to the craft. Hermès has been on a winning streak ever since.

"Made from the same 20 mummy weight silk twill as Hermès scarves, Hermès ties are also designed in Paris and printed and handmade in Lyons. In a patented construction, the pattern of the tie is printed on the silk in the shape of a tie, both back and front simultaneously. The interlining? Ah, that is a secret—and exclusive—blend of wool and cotton that makes for the handsome knot and keeps ties from losing their shape. In fact, construction is so unique, it is patented."

Back in your armchair, dwell on the sights, sounds, and smells of the world of Hermès. Left remaining after the mirage of merchandise and men disappear is the awe of man's creative capacity to make and celebrate objects of enduring beauty. Hermès addressed this capacity in the 1988 "Carnet

de Voyage" exhibit in the Hermès museum. The last display of the exhibit is that of a stuffed monkey ornately dressed, gazing at a watercolour by Eugène Delacroix. Giles Le Gall comments in *Le Monde D'Hermès* on these implications. "And so the voyage ends, and the closing remark shall be that made by a visitor as he stood staring at the

*Every Tuesday morning, 80 women come to the shop on the Faubourg to deliver scarves they have hand-rolled and hand-hemmed with silk thread during the past week—and to pick up others waiting to be finished.*

last display case: 'Could it be that man is merely an ape in clothing?' ... "No", comes the reply from the watercolour by Delacroix, 'for all we need do is gaze upon the beauty created by some of our fellow-beings to be filled with wonder, over and over again.'" Ah, this is the inspiration of Hermès. ◆

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# Beauty's Quest

*A local girl  
makes the grade  
at Eileen Ford's!*

The beautiful face on the page opposite belongs to a young teenager from Southfield who dreamed the dream of all young girls—to become a model—and made it happen.

Amy DeVille recently signed with the Ford Agency in New York, that ultra-prestigious bastion of representation, under whose auspices she will travel to Europe this month to pursue the furthering of her career.

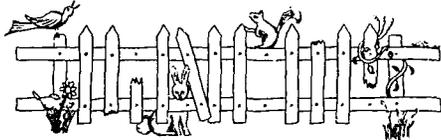
Amy recently visited with us at HERITAGE, to talk about her exciting career path. She did not strike us as unusually tall in her street clothes; but her photographs told the story of a slender, six-foot frame and a face loved by the camera.

Sweet and accommodating, Amy recounted her decision to become a model, and the effort that decision has cost her. She attended modelling school at her own expense, paid for her model's portfolio of photographs, the necessary wardrobe for her work, the expenses of a makeup artist for her composite



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photographs, all the incidentals. This girl is committed.

Amy and her mother contacted several New York agencies, and sent photographs. They secured appointments and set off for New York.

Nancy Noonan, promotion director for The Ford Agency, spoke with us about the rigours of modelling.

"We have open interviews several days each week, for girls 5'9" or taller, 15 to 19 years old. The number of girls who are chosen is strikingly small—perhaps one out of 100, perhaps less.

"Then we start to develop them, as we are doing with Amy. First they complete a test book—a portfolio of test pictures. They take this book to Europe, where they try to build their pages.

"First is the New York test stage; then the Europe test stage. New York is the last place they would attempt to work, since it is so competitive. They work their way through all these stages. At any place on the line, they may falter, and then they would work in a smaller market... say, Chicago."

What makes a girl special?

"Besides the bare requirements, it is something really special about her relationship with the camera. The camera can pick up things that we can't tell. That's why we test so many girls.

"A girl must have fairly good bone structure, or an interesting face. After that, it becomes a personal-ity thing. Mrs. Ford calls it 'the x factor.' "

The air fare to Europe is Amy's responsibility; but the Ford Agency will assist her once there, setting up a model-share apartment to keep Amy's expenses down. The famous Ford name will help Amy get in the door; once there, her face will speak for itself. If Amy is hired, the agency gets a percentage of her wages.

"At this stage," said Noonan, "Amy is investing in her future." If the Ford Agency and freelance make-up artist Wendy Whitelaw know their stuff, Amy's future may be fascinating.

Whitelaw has worked with Amy on several occasions, and rates Amy's potential at the top.

"She has an amazing face, and the look they like now—full lips, almond eyes—that young, sexy, pouty look. Her skin is perfect.

"I would love to see Amy go to New York and get a makeup contract, and I think she can do it. That is the biggest thing you can do in modelling, because you ultimately work only six or so days per year, on million-dollar contracts."

Whitelaw knows whereof she speaks, having spent 15 years in New York as a makeup artist.

"Mark my words. She'll be working in New York one day, with the best of them. She'll go all the way."

After spending an afternoon with the beautiful Ms. DeVille, we couldn't agree more heartily.

Watch out world, here comes Amy DeVille! ◆



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## SAYING GOOD-BYE

To grieve is to say good-bye  
again and again and again.  
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You put away the slippers.  
You put away the Michigan hat.  
You put away the wedding ring.

"Until death do we part."

No more scholar.  
No more bookkeeper.  
No more musician.  
No more sportsman.

Gone is hand on your hip at night  
As you doze off to sleep.  
Gone are the hugs after a day apart.  
Gone are the quiet talks about the hobbies,  
the finances, the vacations, the kids.

All the good-byes,  
Sometimes so many in a day.  
What will ever  
Fill the empty spaces?

— Sharon Kurmaniak

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## Don't Miss the June Issue of HERITAGE Featuring Real Estate

# DINING GUIDE

Beautiful surroundings and elegantly prepared foods are the stuff of legendary evenings, memorable vacations, special events. Michigan is replete with outstanding dining establishments, and the warmer weather makes it easier for us to get to them, for many are located in small towns and on back roads. Be sure to call ahead, since some of these wonderful restaurants are seasonal, and their hours may vary.

The restaurants listed have been classified from moderate to very expensive in cost. For a one-person, three-course meal including tax and tip but excluding alcoholic beverage, dinners range from inexpensive (under \$12), moderate (\$12-\$25), expensive (\$25-\$35) to very expensive (over \$35). Credit cards are marked when accepted as AE (American Express), CB (Carte Blanche), D (Discover), DC (Diners Club), MC (Master Card), V (Visa).

Make a point of discovering at least one new HERITAGE restaurant each month; variety is the spice of life!

## ALBAN'S

190 N. Hunter, Birmingham (313) 258-5788. This two-story eatery features an openly contemporary decor with brass and oak accents. The down-to-earth menu includes steak, seafood, an array of salads and specializes in deli-style sandwiches. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday noon-9 p.m. Reservations required for large parties. Moderate; AE, MC, V.

## ANTONIO'S

20311 Mack, Grosse Pointe Woods (313) 884-0253. A stone fountain encircled with planters of fresh basil graces one of three small dining rooms. Antonio's specializes in northern Italian and Sicilian cuisine. The menu offers a selection of six pasta choices, fish stew and chicken and veal plates. Try the *tagliatelle con dadi di prosciutto* (pasta with prosciutto, onions and fresh tomatoes), or the *frutta del mare bagnato* (a blend of mussels, clams, shrimps and fish of the day steamed in tomatoes and herbs). Hours are Tuesday-Saturday 5-9:30 p.m.; Sunday 5-8 p.m. Reservations preferred. Moderate; AE, MC, V.

## ARBORETUM

7075 S. Lake Shore Drive, Harbor Springs (616) 526-6291. Floral arrangements and linens add to the fine dining ambience of the Arboretum. Specializing in marinated baby rack of lamb and fresh-planked whitefish, the restaurant offers regional American cuisine. Smoked fish mousse du jour and Long Island oysters are also offered when available. Hours are Wednesday-Saturday 5:30-10 p.m. Reservations required on weekends. Expensive; AE, D, MC, V.

## ART GALLERY OF WINDSOR RESTAURANT

On the third floor of the Art Gallery of Windsor, 445 Riverside Drive West, Windsor (519) 255-7511. Enjoy fine dining with a breathtaking view of the riverfront. The lunch menu offers traditional and exotic dishes, an assortment of freshly baked desserts and a tea-time package featuring a pastry platter, coffee or tea. Hours are Tuesday, Wednesday and Saturday 11 a.m.-4:30 p.m.; Thursday and Friday 11 a.m.-8:30 p.m.; Sunday 1-4:30 p.m. Reservations accepted. Inexpensive; MC, V.

## ASHLEY'S RESTAURANT AND PUB

338 S. State Street, Ann Arbor (313) 996-9191. This casual English pub offers a complete fare of soups, salads, sandwiches, burgers, steaks and seafood. The full bar has 50 bottled beers and nine drafts. Many of the selections are imported from England, including Guinness—a favourite from the tap. Hours are Sunday 10 a.m.-midnight; Monday 4 p.m.-1 a.m.; and Tuesday-Saturday 11:30 a.m.-1 a.m. Reservations not accepted. Moderate; AE, MC, V.

## THE BELLA CIAO

118 W. Liberty, Ann Arbor (313) 995-2107. Gold and Green are the predominant colours in this intimate "jewel box" restaurant. The menu is inspired by Italian regions and includes pasta, veal, seafood and healthy heart specialties. Hours are Monday-Saturday 5:30-10 p.m. Reservations suggested. Moderate; AE, DC, MC, V.

**BEN MILLER INN**

Rural route 4, Goderich, Ontario (519) 524-2191. A relaxed, old-fashioned atmosphere prevails at this country inn. The menu features fresh pasta, sautéed shrimp, roast pork tenderloin and pouch chicken breast filled with shrimp mousse. Hours are Monday-Saturday noon-2 p.m. and 5:30-9 p.m.; and Sunday 11:30-2 p.m. and 5-9:30 p.m. Reservations required. Expensive; AE, MC, V.

**BOBBY MOORE'S BLIND FISH**

24937 East Jefferson, St. Clair Shores (313) 772-4777. Select a dining room to suit your mood, from the fireplace room to the busy piano dining room to intimate booths. American food and seafood are the specialties. Hours are Monday-Friday 11:30 a.m.-11 p.m.; Saturday 4 p.m.-midnight; Sunday 4 p.m.-11 p.m. Reservations accepted for groups of 6 or more. Moderate; AE, MC, V.

**BOWER'S HARBOR INN**

13512 Penninsula Drive, Old Mission Penninsula, Traverse City (616) 223-4222. Dine in simple elegance at Bower's Harbor Inn, a renovated mansion decorated with American antiques from the late 1800s. The gourmet menu features Fish in a Bag—Orange Roughy with shrimp, lobster and crab with dill sauce cooked in a brown paper bag. Hours are Tuesday-Saturday 5-9 p.m. Reservations required. Moderate-expensive; AE, MC, V.

**BRASSERIE DUGLASS**

29269 Southfield between 12 and 13 Mile, Southfield (313) 424-9244. Chef Douglas Grech (Chef Duglass) is recognized for his creativity and showmanship in preparing dazzling delights. The bistro-style menu includes borscht, black bean and onion soups, fresh pastas and main courses, including braised lamb shanks and chicken in red wine. Hours are Tuesday-Friday 11:30 a.m.-2 p.m.; Monday-Saturday 5 p.m.-10 p.m. Reservations suggested. Very expensive; AE, DC, MC, V.

**BUCCANEER DEN**

1890 Port Austin Road, Port Austin (517) 738-7175. The buccaneer Den is a hide-away spot in Port Austin. Behind the hotel and bar, a formal dining room offers a menu of continental cuisine. The variety of entrées include prime rib, seafood, steaks, lamb and stuffed pork chops. Hours are Monday-Sunday 5-10 p.m. Reservations required for groups of eight or more. Moderate; MC, V.

**CADIEUX CAFE**

4300 Cadieux, Detroit (313) 882-8560. This casual and homey restaurant features steamed mussels as its specialty. Appetizers put the mussels in escargot or Provençal sauce. Open Monday-Thursday 4-11 p.m.; Friday and Saturday 4 p.m.-midnight; Sunday 4-10 p.m. No reservations accepted. Moderate; AE, CB, DC, MC, V.

**CAFE LE CHAT**

672 Notre Dame, Grosse Pointe (313) 884-9077. Enjoy the ambience equated with quaint inns of Europe. Fine continental French cuisine, fresh flowers, classical music, fine wine, cocktails and beer. Hours are Monday-Saturday 11:30 a.m.-2:30 p.m. (luncheon) 3 p.m.-5 p.m. (Tea) and 6 p.m.-9:30 p.m. (dinner). Catering services also available. Moderate; AE, DC, MC, V.

**CHEZ RAPHAEL**

27000 Sheraton, Novi (313) 348-5555. This French country style specialty gourmet restaurant features progressive continental cuisine and an extensive wine list. Pianist nightly. Hours are Monday-Saturday 6:30-9:30 p.m. Reservations required. Jacket and tie requested for gentlemen. Expensive; AE, CB, D, DC, MC, V.

**CHICAGO ROAD STEAK HOUSE**

21400 Michigan, Dearborn (313) 656-5710. Choose casual or formal dining; the restaurant is divided. The menu for both features steaks and seafood. Hours are Monday-Friday 11 a.m.-midnight; Saturday noon-midnight; and Sunday noon-10 p.m. Reservations accepted. Moderate; AE, DC, MC, V.

**CHINA FAIR**

1357 South Airport Road, Traverse City (616) 941-5844. Chinese life is displayed through pictures on the walls of this traditional restaurant. The extensive menu includes the chef's specialty of Steak Kow—beef marinated in Chinese rose wine, ginger sauce and garlic, sautéed with Chinese vegetables. Other entrees include family dinners for up to six, beef peapods, sweet & sour won ton, cashew chicken, shrimps with black bean sauce and Szechuan chicken. Hours are Sunday noon-9 p.m.; Monday-Thursday 11 a.m.-9 p.m.; Friday and Saturday 11 a.m.-10 p.m. Reservations accepted. Moderate; AE, DC, MC, V.

**COSTANZO'S VICTORIAN ROOM**

3601 East Twelve Mile Road, Warren (313) 751-6880. The Victorian atmosphere created with clusters of globe lamps, red banquettes and red-and-black gladiola-patterned wallpaper sets the pace for this elegantly small Italian restaurant. Indulge in house specialties of Veal Piccante, Veal Tosca or Veal Siciliano, prepared in an old-style Italian fashion. Housemade desserts include cheesecake and cannoli. Hours are Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday 4-11 p.m. Reservations accepted. Moderate; AE, DC, MC, V.

**THE CRACKED CRAB**

112 West Washington Street, Ann Arbor (313) 769-8591. Antique fishing equipment and marine artifacts decorate the walls of this small seafood house. Nautical in nature, the menu features a selection of clams, oysters, mussels, shrimp, scallops, crabs and fresh fish. Clam chowder, fish & chips and spicy Dungeness crab are the house specialties. Hours are Monday-Thursday 11:30 a.m.-9 p.m. and Friday and Saturday 11:30 a.m.-10 p.m. Reservations accepted; recommended on weekends. Moderate; AE, MC, V.

**DA EDOARDO**

19767 Mack, Grosse Pointe Woods (313) 881-8540. This charming little eatery is simply elegant and hosts a wide variety of vintage wines to add to tempting entrées. Enjoy a Gaja *Barbaresco* red wine with an Italian selection. The glowing fireplace creates a relaxed atmosphere in which to indulge in the *Tournedos of Veal "Alicia"* or the *Alaskan crabmeat cannelloni verdi Isabella*, which are among the specialties served. Hours are Sunday-Thursday 5-10 p.m.; Friday and Saturday 5-11 p.m. Reservations required. Expensive; MC, V.

**D.J. KELLY'S**

120 Park, Traverse City (616) 941-4550. The simple elegance of D.J. Kelly's can be found in the menu as well as in the decor. Ansel Adam prints enhance the wood-paneled walls,

and greenery adds to the ambiance. The menu offers simple pleasures including pasta, fresh fish, chicken and steak. The wine list features wines from several Michigan vineyards. Hours are Monday-Thursday 11 a.m.-3 p.m. and 5-10 p.m.; Friday and Saturday 11 a.m.-3 p.m. and 5-11 p.m.; Reservations suggested for dinner. Inexpensive; AE, MC, V.

**DOMINIC'S JOYNT**

17551 East Warren, Detroit (313) 882-8522. This tiny gem of a restaurant, with stained glass windows and superb Italian cuisine, has received the Travel Holiday Award as one of the finest restaurants in the world since 1978. Hours are Tuesday-Saturday 5 p.m.-10 p.m. Moderate; AE, MC, V.

**THE DOUBLE EAGLE**

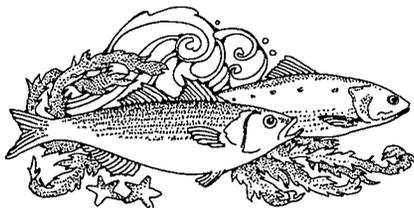
5725 Rochester Road, Troy (313) 879-1555. This cheerful eatery overlooks Sylvan Glenn Golf Course. Tuxedoed waiters, white on white linens, and fine American cuisine are its special features. Hours are Monday-Thursday 11:30 a.m.-3 p.m., and 4:30-10 p.m.; Friday 11:30 a.m.-3 p.m. and 4:30 p.m.-midnight; and Saturday 4:30 p.m.-midnight. Reservations accepted. Moderate; AE, MC, V.

**DUFFY'S COUNTRY INN**

Pleasantview Road, Harbor Springs (616) 526-2189. Country inn charm combines with a modern nightclub setting. Diners range from the house specialties of planked whitefish and planked prime rib to Coquille fettuccine. Twenty items on the menu are \$7.95 or less. Hours are Wednesday-Saturday 5-10 p.m. in the restaurant and 4 p.m.-midnight in the lounge. Inexpensive-moderate; AE, MC, V.

**EASTSIDE CHARLIE'S**

19265 Vernier Road, Harper Woods (313) 884-2811. This family tavern offers a casual atmosphere and several choices for a fish dinner. Boston scrod, whitefish, cod, perch, orange roughy, yellowfish tuna and mako shark are among available entrées. Pastas are also popular at this eatery. Hours are Monday-Thursday 11:30 a.m.-11 p.m.; Friday and Saturday 11:30 a.m.-midnight; Sunday 1 p.m.-10 p.m. Inexpensive-moderate; AE, CB, DC, MC, V.

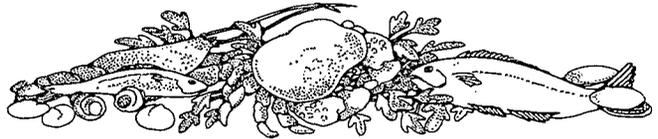


**ELIZABETH'S-BY-THE-LAKE**

23722 East Jefferson, St. Clair Shores (313) 775-3700. An art deco delight featuring lots of glass, brass, and French American cuisine. Specialties include; veal Oscar, chicken moutard and lake perch. Hours are Monday-Thursday 11:30 a.m.-midnight; Friday 11:30 a.m.-1 a.m.; Sunday 2 p.m.-midnight. Reservations preferred. Moderate. AE, MC, V.

**ELK'S RIVER INN**

106 Ames Streek, Elk Rapids (616) 264-5655. The atmosphere is casual at this riverside restaurant which features prime rib au jus. Coffee specialties add spice to the diverse menu. Hours are Monday-Friday 11 a.m.-1:30 p.m.; Sunday and Thursday 5-9 p.m.; and Saturday 5-10 p.m. Reservations not required. Moderate; AE, MC, V.



**EL ZOCALO**

3400 Bagley at 23rd Street, Detroit (313) 841-3700. El Zocalo's works of art and Mexican menu are straight from Mexico City. The chef's specialties include Chile Rellenos (stuffed peppers), Queso Flameado (flaming cheese) and Milanese—a 12-ounce pounded steak served with giant portions of salad and brown rice. Hours are Sunday-Thursday 11 a.m.-2:30 a.m. and Friday and Saturday 11 a.m.-4:00 a.m. Reservations required for parties of more than six; reservations are not accepted after 5 p.m. on weekend evenings. Inexpensive-moderate; AE, MC.

**EMILY'S**

22205 Mack, St. Clair Shores (313) 777-2256. Specializing in Lebanese cuisine; meat pies, kibbee, tabouli salad, hommus, stuffed grape leaves. Catering and carryout. Hours are

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#### FOGCUTTER

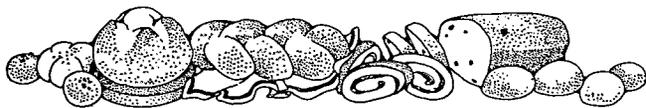
511 Fort Street, Port Huron (313) 987-3300. Exquisite decor adds to the delicious view of the lake. Enjoy a tableside seascape while selecting from the various entrées of steaks and seafood. Hours are Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday noon-11 p.m.; Sunday noon-7 p.m. Reservations recommended. Entertainment Tuesday-Sunday. Moderate; AE, MC, V.

#### GALLIGAN'S

519 E. Jefferson, Detroit (313) 963-2098. The dark, wood panelling and brass accents take a back seat to service here. The restaurant offers mussels by the bucket, black bean soup and deli-style sandwiches. Open Monday-Saturday 11 a.m.-2 a.m. Reservations accepted. Moderate; AE, DC, MC, V.

#### GARDEN CAFE

Detroit Gallery of Contemporary Crafts, 301 Fisher Building, Detroit (313) 873-7888. Amidst the contemporary gallery crafts is nestled a quiet, sunny cafe where lunches of hearty soup, cold fruit salads and open-faced sandwiches can be mistaken for still-life photographs. Greenery and chintz tablecloths add even more to the ambiance of artistic expression. Carrot cake is a dessert specialty. Hours are Monday-Saturday 11 a.m.-5 p.m. No alcoholic beverages are available. Reservations are not accepted. Inexpensive; no credit cards.



#### GIBSON'S

1033 Lake Drive, Grand Rapids (616) 774-8535. What once was an old Franciscan monastery and Victorian mansion is now Gibson's. Natural woodwork and stained glass add to the formal dining atmosphere. The menu features traditional American cuisine. Prime Rib roasted in herbs au jus is a house specialty. Hours are Monday-Friday 11:30 a.m.-2 p.m. and 5:30-11 p.m.; and Saturday 5:30-11 p.m. Reservations recommended. Expensive; AE, MC, V.

#### GOLDEN LION

22380 Moross, Detroit (313) 886-2420. Enjoy fine American food in a warm and intimate Colonial setting. A favourite Eastside meeting place for almost 30 years. Menu features perch, steak, chops, chicken, veal and scallops. Piano bar Wednesday-Saturday and Dinner Theatre, Friday and Saturday in the lower Level. Hours are Monday-Saturday 11:30 a.m.-2 a.m. Reservations preferred. Moderate; AE, CB, DC, MC, V.

#### GOLDEN MUSHROOM

18100 W. 10 Mile at Southfield, Southfield (313) 559-4230. Lavish wood decor which complements the house specialties of wild game. The menu offers continental cuisine and attracts many during lunch hours. Hours are 11:30 a.m.-4 p.m. Monday-Friday; 5-11 p.m. Monday-Thursday; 5 p.m.-midnight Friday; 5:30 p.m.-midnight Saturday. Reservations preferred. Very expensive; AE, CB, D, DC, MC, V.

#### HANNAH LAY ROOM

Grand Traverse Resort, U.S. 31 Acme (616) 938-2100. A romantic evening is created in this intimate country-styled dining room where cooks prepare French cuisine tableside. Duckling, roasted or prepared with three different sauces, is the house specialty. Hours are Friday and Saturday 6-10 p.m. Reservations required. Expensive; AE, CB, DC, MC, V.

#### HERMANN'S EUROPEAN CAFE

214 North Mitchell Street, Cadillac. (616) 775-9563. In a quaint, French country setting, enjoy international and American cuisine. The European pastry chef has some incredible desserts you don't want to miss. Hours are Monday-Thursday 11 a.m.-9 p.m., Friday and Saturday 11 a.m.-11 p.m. Moderate; MC, V.

#### IVY'S IN THE PARK

31800 Van Dyke in the Van Dyke Park Hotel, Warren (313) 939-2860. The warmth of mahogany and brass provides a romantic setting in private alcoves and separate dining rooms that seat 6-50 people. The culinary style that displays new American traditions is evident in the creativity, originality and innovation that has become the hallmark of Ivy's. Chefs offer a series of menus and an ever-changing bill of fare. Hours are Monday-Friday 6:30 a.m.-3 p.m. and 5-10 p.m.; Saturday 8 a.m.-3 p.m. and 5-11 p.m.; Sunday 8 a.m.-3 p.m. and 5-10 p.m. Reservations preferred. Moderate; AE, CB, D, DC, MC, V.

#### JACOBY'S

624 Brush, Detroit (313) 962-7067. Built in 1840, it is the oldest restaurant in town. The busy lunchtime atmosphere slows down in the evening but patrons can enjoy the same menu any time. Specializing in German cuisine, the menu features Sauerbraten, weiner-schnitzels and a variety of German sausages. Hours are Monday and Tuesday 11 a.m.-10 p.m.; Wednesday and Thursday 11 a.m.-11 p.m.; Friday 11 a.m.-midnight; Saturday 11 a.m.-11 p.m.; and Sunday 11:30 a.m.-3 p.m. Reservations not required. Inexpensive; AE, CB, DC, MC, V.

#### JACQUES

30100 Telegraph, Birmingham Farms Office Complex, Birmingham (313) 642-3131. The elegant dining here features French cuisine, chicken and seafood. And there's more... Jacques is connected by Jaques' Patisserie to Jovan's, a fast-paced weekday eatery. Casual, Jovan's is noted for Caesar salads. Both open Monday-Friday 11:30 a.m.-2 p.m.; Jacques is open Monday-Saturday 6-10 p.m. Reservations suggested. Moderate-expensive; AE, DC, MC, V.

#### JEFFERSON COLONNADE (Mellenthin's)

24223 Jefferson, St. Clair Shores (313) 779-4720. The contemporary decor lends itself to the traditional American menu, along with German specialties. Try the *kassler rippchen* (grilled smoked pork chops), *weiner schnitzel* (breaded fried veal steak) or the *sauerbratenes* (marinated roast beef). Hours are 8 a.m.-10 p.m. daily. Reservations accepted, but not required. Moderate; AE, D, MC, V.

#### JIM'S TIFFANY PLACE

116 E. Michigan, Lansing (517) 372-4300. The warm greenhouse atmosphere creates a casual elegance in Lansing's oldest restaurant. Tiffany-era lamps accent the Greek decor and menu. Moussaka, stuffed grape leaves and roast

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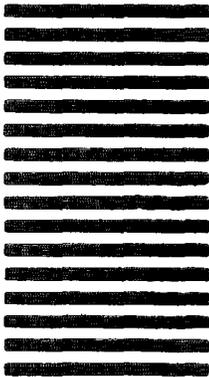
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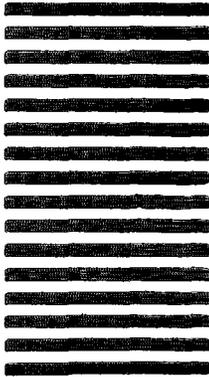


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leg of lamb are traditional offerings; the menu also features prime rib and seafood. Hours are Monday-Saturday 11 a.m.-midnight and Sunday 10 a.m.-8 p.m. Reservations accepted. Moderate; AE, MC, V.

**JOE MUER'S**

2000 Gratiot, Detroit (313) 567-1088. It's busy, contemporary and the place to be for Rainbow Trout Almondine and flounder stuffed with crab. The menu offers over 18 other seafood and fresh-water fish entrées including Dover salmon and soft-shell crabs. Hours are Monday-Thursday 11:15 a.m.-10 p.m.; Friday 11:15 a.m.-10:30 p.m.; Saturday 4:45-11 p.m. Reservations requested for parties of ten or more and for first seatings. Moderate-expensive; AE, CB, DC, MC, V.

**JOEY'S ON JEFFERSON**

7909 E. Jefferson, Detroit (313) 331-5450. An evening out dining and dancing will be well spent at this location. Delight in a meal that begins with an appetizer, such as Shrimp Joey (butterfly shrimp breaded and sautéed in butter-and-herb sauce). Continental entrées have an Italian accent and include *chicken vesuvio*, a house specialty. A glass-enclosed balcony overlooks the sunken dance floor where Top Forty hits are played. Monday-Thursday 11 a.m.-11 p.m.; Friday 11 p.m.-midnight; Saturday 5 p.m.-midnight. Club closes at 2 a.m. Reservations are necessary on weekends.

**JORDAN INN**

228 Main Street, East Jordan (616) 536-2631. This Queen Anne inn houses many antiques and has a bar made of white Michigan maple. Inside the intimate dining room, the well-rounded menu offers continental fare, including shrimp, crab legs and duck. Chili and chowder are always on hand, and chefs use their creativity to present as many local ingredients as they can find. Hours are Thursday-Saturday 6-9 p.m. and Tuesday-Friday 11:30-2 p.m. Reservations appreciated. Inexpensive-moderate; MC, V.

**JUSTINE**

5010 Bay City Road, Midland (517) 496-3012. Seven course meals are served in the quiet elegance of Justine. The menu features French cuisine with an American nouvelle flair. Sautéed fillet of fresh venison and grilled breast of duckling are specialties. Hours are Monday-Saturday 5-10 p.m. Reservations recommended. Very expensive; AE, MC, V.

**KOSCH'S DELI-PUB**

Hall Road and Schoenherr in the Clinton Valley Shopping Center, Sterling Heights; Outer Drive and Southfield Road. In Allen Park, at I-96 and Novi Road, Novi Town Center, and in Pontiac, Telegraph at Elizabeth Lake Roads in Oakland Pointe Shopping Mall. All four locations specialize in corned beef, soups and salads. Daily specials, kiddie menus, and great sports nostalgia. Inexpensive. V, MC.

**KYOTO JAPANESE STEAKHOUSE**

1985 W. Big Beaver, Troy (313) 649-6340. Guests dine in front of huge teppan tables where chefs create traditional Japanese cuisine, which includes seafood, poultry and beef. *Kyotosushi* is the perfect combination of seafood, rice and vegetables—especially appealing to those of health-conscious bent. Hours are Monday-Friday 11 a.m.-2:30 p.m.; Monday-Thursday 5:30-10 p.m.; Friday and Saturday 5:30-11 p.m.; Sunday 3:30-9 p.m. Reservations required. Moderate; AE, CB, D, DC, MC, V.

**LA BECASSE**

At the corner of highways 616 and 675, Burdickville (616) 334-3944. The crisp, country-French decor of La Becasse serves as the backdrop for a menu featuring French cuisine, regional specialties and ethnic dishes. Hours are Tuesday and Sunday 5:45-9:15 p.m. Reservations required. Moderate; MC, V.



**THE LARK**

6430 Farmington Road, W. Bloomfield (313) 661-4466. Starting with cold appetizers, choose from curried duck, shucked oysters or a venison paté. Main course selections include roast partridge with candied pears, walleye sauté with leeks and Sautérne sauce. The chef creates other specials daily. Doors open at 6 p.m. Tuesday-Saturday. Reservations required. Very expensive; AE, CB, DC, MC, V.

**LES AUTEURS**

222 Sherman Drive, Royal Oak (313) 544-2887. This sophisticated restaurant in the heart of Royal Oak features bistro-style openness and lots of activity. Menu selections include freshly grilled game birds and seafood specials, as well as a range of salads, pasta and pizza. A new counter, the Take Away, offers ready-to-eat meals and beer and wine. Hours are Monday-Saturday 11:30-2:30 p.m.; Monday-Thursday 5:30-10:30 p.m.; Friday and Saturday 6 p.m.-11:30 p.m. No reservations taken. Moderate; MC, V.

*Fine Dining in the Pointes*

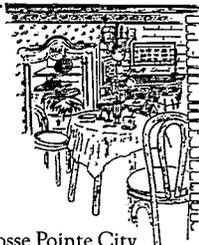
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**LIM'S GARDENS**

22295 Michigan, Dearborn (313) 563-4393. Enjoy Cantonese and Szechuan dishes in an informal setting. Specialties include almond chicken, shrimp with lobster sauce and scallops. Hours are Monday-Sunday 11 a.m.-3 a.m. Reservations not required. Inexpensive; MC, V.

**THE LITTLE BAR**

321 Chartier, Marine City (313) 765-9333. This cozy spot's menu is highlighted by its fresh pickerel, homemade pies and large selection of imported beers and liqueurs. Hours are Monday-Thursday 11:30 a.m.-10 p.m.; Friday and Saturday 11:30 a.m.-11 p.m. Reservations suggested in the evening. Moderate; AE, DC, MC, V.

**LITTLE HARRY'S**

2681 East Jefferson, Detroit (313) 259-2636. A romantic, New York style eatery that is one of Detroit's historical treasures. It specializes in steaks, chops, seafood and tableside cooking on special items. Piano bar Tuesday-Saturday. Hours are Tuesday-Friday 11 a.m.-2 a.m.; Saturday 5 p.m.-2 a.m. Reservations preferred. Moderate; AE, MC, V.

**LITTLE TONY'S**

Lounge in the Woods, 20513 Mack, Grosse Pointe Woods (313) 885-8522. The trademark here is Little Tony's Big Burger. The third-of-a-pound patties are fresh ground, not frozen, and their homemade chili is delicious, made from scratch every day. If you just want to nibble, there are plenty of finger foods to enjoy with generous and reasonably priced cocktails. This is a favourite neighborhood haunt. Hours are Monday-Saturday 11 a.m.-2 a.m. Perfect for after the theatre. No credit cards accepted.

**MACHUS RED FOX**

6676 Telegraph Road, Birmingham (313) 626-4200. A huntsman's mural sets the scene for tableside service at Machus Red Fox. The decor is elegant, with red booths, white linen and fresh flowers. The menu features Chef Leopold's Rack of Lamb for Two and the famous Machus Salad. Hours are Monday-Thursday 11:30 a.m.-10 p.m.; Friday and Saturday 11:30 a.m.-11 p.m.; and Sunday 4-9 p.m. Reservations required. Very Expensive; AE, D, DC, MC, V.

**THE MALLARD PUB**

18000 East Warren, Detroit (313) 884-9100. If you are game for exciting and different palate pleasers then you love this spot. It features sauteed pheasant, duck and venison and the old standby prime rib, filet mignon and seafood. Hours are Tuesday-Thursday 11 a.m.-10:30 p.m.; Friday 11 a.m.-midnight; Saturday 3 p.m.-midnight; Sunday brunch 11 a.m.-3 p.m. and dinner 3:30-9 p.m. Reservations preferred. Moderate; AE, DC, MC.

## The Little Bar

*The Gourmet's Rendezvous*

Monday-Saturday 11:30 a.m.-11:00 p.m.

*This cozy spot features a mahogany bar boasting a large selection of fine imported beers & liquors.*

8 Miles S. of St. Clair—321 Chartier Marine City, Michigan

**MAMA PASTA**

20930 Mack, Grosse Pointe Woods (313) 886-1190. A real, family style restaurant featuring 18 varieties of homemade pasta, veal, chicken, beef and seafood all prepared Italian-style. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-2 a.m.; Sunday 3-9 p.m. Inexpensive. AE, M, V.

**MAXWELL'S**

480 Riverside Drive West, Windsor, Ontario (519) 253-4411. Enjoy a selected menu of Maxwell's pepper steak, filet of salmon or the steak-and-lobster dinner while looking out over the Detroit River. Hours are Monday-Saturday 6:30 a.m.-10 p.m. Reservations accepted. Moderate-expensive; AE, CB, D, ER, MC, V.

**METZGER'S BLACK FOREST INN**

203 East Washington Street, Ann Arbor (313) 668-8987. The oldest restaurant in Ann Arbor serves German cuisine with a full American menu in a Bavarian setting. Third-generation owners keep the Metzger tradition of sauerbraten, gypsy steak and schnitzel. Hours are Tuesday-Saturday 11 a.m.-10 p.m.; and Sunday 11 a.m.-8 p.m. Reservations not required. Inexpensive-moderate; AE, D, MC, V.

**MIDTOWN CAFE**

139 North Woodward, Birmingham (313) 642-1133. Delight in dishes such as steamed shrimp in raspberry vinegar with velouté sauce or the artichoke heart with a watercress salad. Decor includes a central bar and marble-top tables. Hours are 11:30 a.m.-1:30 a.m. daily. Reservations suggested. Moderate; AE, MC, V.

**THE MONEY TREE**

333 W. Fort, Detroit. (313) 961-2445. This contemporary eatery has candles and peach linen on every table. "Casually elegant" can describe this busy downtown restaurant which features chicken strudel for lunch and a changing wild game menu for dinner. Monday-Friday 11:15 a.m.-2:30 p.m. (lunch); Tuesday, Wednesday 6-9 p.m., Thursday, 5:30-9 p.m. Friday and Saturday 5:30-10 p.m. (no luncheon served). Reservations accepted. Moderate-expensive; AE, DC, MC, V.

**MORE ELBOW ROOM**

25100 Kelly, Roseville (313) 775-1540. A perfect setting for warm, family dining or business entertaining. You can enjoy everything from a wide variety of sandwiches to complete dinners of steaks, chops and seafood. Hours are Monday-Saturday 11 a.m.-1 a.m.; Sunday 9 a.m.-9 p.m. Moderate; AE, MC.

**MYKONOS SUPPER CLUB**

454 E. Lafayette, Detroit (313) 965-3737. The Greek Islands inspire this restaurant's decor and menu. Serving both Greek and American entrées, Mykonos features Moussaka (baked eggplant), Scallops Athenian Style and broiled quails. Appetizers include octopus, artichoke hearts and kasseri, a Greek cheese. Open daily from 5:30 p.m.-2 a.m. Reservations accepted, suggested on weekends. Moderate-expensive; AE, CB, DC, MC, V.

**NIKI'S TAVERNA**

735 Beaubien, Greektown, Detroit (313) 961-2500. Upstairs from the original Niki's, the taverna offers a soft, fine dining atmosphere. It is decorated in mauves with brass accents,

but the menu is the same—Greek cuisine with baked lamb as the specialty. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday 11 a.m.-2:30 a.m., Saturday, Sunday 4 p.m.-2:30 a.m. Dancing Thursday, Friday and Saturday. Reservations not required. Inexpensive-Moderate; AE, DC, MC, V.

**NIPPON KAI**

551 W. 14 Mile between Crooks and Livernois, Clawson (313) 288-3210. Here the Japanese cuisine begins at the sushi bar and includes salmon-skinned handrolls, giant clam salads and soups of fishcakes and vegetables. This simple Japanese-style restaurant offers tatamis—small sitting rooms for intimate dining. The menu offers *Tempura*, *Sukiyaki* and *Sashimi*. Hours are Monday-Friday 11:30 a.m.-2 p.m.; Monday-Thursday 5:30-10:30 p.m.; Friday and Saturday 5:30-11 p.m.; Sunday 3-9 p.m. Reservations suggested; required on weekend evenings. Moderate-expensive; AE, DC, MC, V.

**NORMAN'S ETON STREET STATION**

245 S. Eton, Birmingham (313) 647-7774. This remodelled Grand Trunk railroad station is a Michigan historical site. High ceilings, windows and ferns are the setting for a menu of American cuisine which features fresh seafood, steak and stir fry. Hours are Monday-Thursday 11 a.m.-midnight; Friday 11:00 a.m.-2 a.m.; Saturday noon-2 a.m.; Sunday 10:30 a.m.-10 p.m. Reservations taken for parties of six or more. Moderate; AE, DC, MC, V.

**NORM'S OYSTER BAR AND GRILL**

29110 Franklin Road, Southfield (313) 357-4442. The menu here is continental, specializing in seafood and offering pasta and sandwiches. Downstairs, a grill adds finger foods, such as ribs, to your choices. At the same address, *Salvatore Scallopini at Norm's* offers Italian dishes and an Italian atmosphere. Both restaurants are open Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday noon-11 p.m.; Sunday 4-9 p.m. Reservations suggested. Moderate; AE, DC, MC, V.

**One 23**

123 Kercheval Grosse Pointe Farms (313) 881-5700. Gracious dining in this sophisticated New York club-like atmosphere featuring contemporary Michigan artists, Pewabic tiles, cherry wood in an airy, comfortable dining room. The menu features warm duck salad, wild mushroom salad, grilled beef tenderloin, steamed fresh vegetable platter, plank roasted Norwegian salmon. All salad dressings, breads, pastries and desserts are house-made daily. Hours are luncheon 11:30-3 p.m., dinner 5 p.m.-11 p.m. Monday-Thursday and 5 p.m.-12 p.m. Friday and Saturday. A light menu is featured between 3 p.m. and 5 p.m. featuring gourmet pizzas, sandwiches and desserts. Reservations are accepted. Moderate; AE, D, MC, V.

**OPUS ONE**

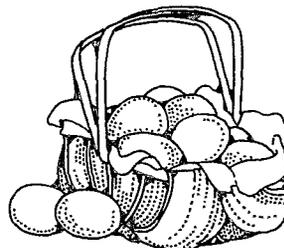
565 E. Larned, Detroit (313) 961-7766. Bevelled mirrors, etched glass, marble floors, and brass and oak accents comprise the decor of Opus One. Enjoy American cuisine with a French flair or delight in the contemporary presentation of classical French and European dishes. Hours are Monday-Friday 11:30 a.m.-2:30 p.m.; Monday-Thursday 5:30-10 p.m.; Friday and Saturday 5:30-11 p.m. Dancing in the evening. Reservations preferred. Expensive; AE, DC, MC, V.

**PAINT CREEK CIDER MILL AND RESTAURANT**

4480 Orion Road, Rochester (313) 651-8361. The large, rustic building is situated on an historic country site. Order dishes baked, broiled or sautéed to your own tastes. Open Tuesday-Friday 11:30 a.m.-2:30 p.m.; Tuesday-Saturday 5-10 p.m.; Sunday 9 a.m.-2 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V.

**PANACHE**

555 S. Woodward, Birmingham (313) 642-9400. In the heart of downtown Birmingham, Old World dining here features big, comfortable chairs and Black Angus beef. The menu offers a large selection of fresh fish entrées. Open Monday-Friday 11 a.m.-4 p.m. and Monday-Saturday 5 p.m.-midnight. Reservations suggested. Expensive; AE, CB, DC, MC, V.

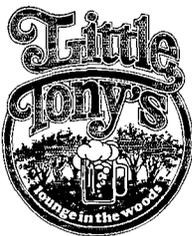


**PAPA LUIGI'S**

"Ristorante Italiano" 131 Riverside Drive West Windsor, Ontario (519) 258-7272. Enjoy fine Roman dining in this lovely and intimate two level restaurant which looks out at Detroit's skyline. Hours are 11 a.m.-1 a.m., Monday-Sunday. Moderate; AE, DC, MC, V.

**PARK PLACE CAFE**

15402 Mack at Nottingham, Grosse Pointe Park (313) 881-0550. A piano bar gives pizzaz to this elegant restaurant enhanced by a decor of soft grays, charcoals and a hint of burgundy. The menu includes a wide variety of fish selections. Some of the usual entrées include filet mignon, veal, quiche and stuffed shrimp. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday 11 a.m.-midnight; Saturday 5 p.m.-midnight; Sunday 11 a.m.-2:30 p.m. and 3-10 p.m. Reservations recommended. Moderate; AE, MC, V.



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**THE PHOENICIA**

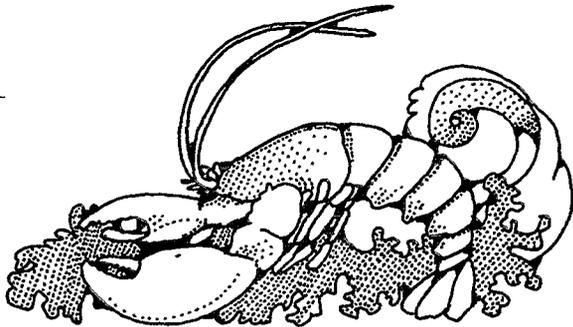
163 Janette Avenue, Windsor (519) 977-9027. An Eastern menu has been prepared with a home-style touch and adapted to suit the Western lifestyles and tastes. Choose from several Lebanese dishes. Hours are Monday-Thursday noon-9 p.m.; Friday noon-11 p.m.; Saturday 5 p.m.-11 p.m. Reservations suggested. Moderate; AE, DC, MC, V.

**PICKLE BARREL INN**

10256 Willis Road, Willis (313) 461-2391. The warm atmosphere of this old village inn stems from the restoration of its 120-year-old structure. Pickle Chips, sliced pickles battered and deep-fried, are a house specialty. The menu offers all-you-can-eat spaghetti, frog legs and beer-battered haddock as daily specials. Hours are Tuesday-Saturday 11 a.m.-10 p.m. and Sunday 9 a.m.-8 p.m. Reservations suggested for groups of six or more. Inexpensive; AE, DC, MC, V.

**PIKE STREET COMPANY**

18 W. Pike St., Pontiac (313) 334-7878. Not many restaurants these days take time to butcher their own meat, cure their own prosciutto and make their own vinegars, stocks and soups. But this company does, and that's part of what makes it so unique. The menu offers a selection ranging from Michigan brook trout stuffed with Shiitake mushrooms and chives, sautéed shrimp with chorizo sausage, to a sautéed veal chop with wild Oregon mushrooms and onion compote. Hours are Monday-Friday 11 a.m.-3 p.m.; Tuesday-Thursday 5-10 p.m.; Friday and Saturday 5 p.m.-11 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V.

**PINKEY'S BOULEVARD CLUB**

110 E. Grand Boulevard, Detroit (313) 824-2820. A 100-year-old, two-story building houses some of the finest cuisine on the east side. The menu consists of appetizers including escargot, steak bites and Caesar salad and entrée selections of seafood, steaks and frog legs—a specialty. The decor suits this club's age—deep blue with old-fashioned print curtains and tablecloths. Hours are Monday-Friday 11 a.m.-2 a.m.; Saturday 6 p.m.-2 a.m. Piano bar Tuesday-Saturday. No reservations needed. Moderate; AE, DC, MC, V.

**POLONIA CENTRE RESTAURANTS**

7515 Forest Glade Drive, Corner of Lauzon Parkway, Windsor (519) 948-8788. Enjoy Canadian, American and European cuisine in the Windsor Centre Club, a walnut-paneled executive dining room and lounge; in La Polonaise, a three-level, elegant dining room reminiscent of an ocean liner; or the 7515 Lounge, a perfect English pub atmosphere. Hours are 11 a.m. to 2 p.m. and 5:30 to 9:30 p.m. Reservations suggested. Moderate. AE, MC, V.

**PONTCHARTRAIN WINE CELLARS**

234 West Larned, Detroit (313) 963-1785. Famous for its fine wines, this eatery features romantic candlelit wine cellar decor complete with wine racks, barrels and fresh flowers. The menu offers fresh fish, veal, chicken, beef and dessert. A specialty is the veal cordon bleu and the best escargot in town. Hours are Monday-Friday 11:30 a.m.-2:30 p.m. and 5-9 p.m.; Saturday 5:30-11 p.m. Reservations preferred. Expensive; AE, CB, DC, MC, V.

**THE PORTSIDE INN**

3455 Biddle, Wyandotte (313) 281-6700. The Detroit skyline and the Ambassador Bridge can be seen from the window-wrapped riverside dining room. The menu offers a wide variety of seafood selections, including live Maine lobster. Hours are Monday-Saturday 11 a.m.-10 p.m.; Sunday noon-9 p.m. Reservations recommended for parties of eight or more. Moderate; AE, MC, V.

**PUNCHINELLO'S**

184 Pierce at Martin Street, Birmingham (313) 644-5277. The decor in this Birmingham eatery is elegant and uncluttered. The food is simple, and of the highest quality. Floor-to-ceiling windows set the scene for the continental menu featuring chicken strudel and shrimp curry. Everything here is made on the premises. Hours are Monday-Saturday 11 a.m.-11 p.m. Reservations accepted. Moderate to expensive; AE, DC, CB, MC, V.

**RACHELLE'S ON THE RIVER**

119 Clinton, St. Clair (313) 329-7159. This upbeat eatery features global cuisine. Try an appetizer such as the Southern spinach salad with peanuts, bacon, oranges and balsamic vinaigrette. Then select from various seafood dishes including housemade fettuccine with clams and pancetta. A piece of chocolate Amaretto-glazed pound cake with raspberry sauce and whipped cream is one dessert sure to polish off your hunger. Hours are Monday-Thursday 11:30 a.m.-9 p.m.; Friday and Saturday 11:30 a.m.-10 p.m.; Sunday noon-8 p.m. Reservations suggested on weekend evenings and for parties of more than four. Moderate; AE, MC, V.

**REFLECTIONS**

Waterfront Inn, 2061 U.S. 31 North, Traverse City (616) 938-2321. Rooftop dining offers commanding views of East Grand Traverse Bay and Old Mission Peninsula. This award-winning restaurant specializes in seafood, including fresh fish and a raw bar. Brandy Garlic Shrimp is a favourite. Hours are Monday-Thursday 7 a.m.-3 p.m. and 5-9 p.m.; Friday 7 a.m.-3 p.m. and 5-10 p.m.; Saturday 8 a.m.-2 p.m. and 5-10 p.m.; Sunday 8 a.m.-2 p.m. and 5-9 p.m. Reservations recommended. Moderate; AE, D, DC, MC, V.

**RICHARD AND REISS**

273 Pierce, Birmingham (313) 645-9122. This popular Birmingham eatery features croissant sandwiches; or choose from a variety of salad entrées. The restaurant turns on its charm in the evening when a wine list and a menu including seafood fettuccini, Chinese stir-fried chicken breasts and Beef Wellington is presented to you by servers in formal attire. Beer and wine. Open Monday 7:30 a.m.-7 p.m.; Tuesday, Wednesday 7:30 a.m.-9 p.m.; Thursday-Saturday 7:30 a.m.-10 p.m. Reservations accepted. Moderate; no credit cards.

**RICHTER'S CHALET**

23920 Michigan, Dearborn (313) 565-0484. A perfect German chalet complete with flower boxes is the setting for such German favourites as weinerschnitzel, sauerbraten and potato pancakes. Try the homemade German pastry baked fresh daily. Hours are Tuesday-Thursday 11 a.m.-9 p.m.; Friday 11 a.m.-10 p.m.; Saturday 3 p.m.-10 p.m.; Sunday 12:30-7 p.m. Reservations accepted for parties of 5 or more. Inexpensive; no credit cards accepted.

**RISTORANTE DA LUCIANO**

1317 Hall Avenue, off Ottawa Street, Windsor (519) 977-5677. Dark wood accents the cream-coloured walls and high ceiling in this Italian setting. Choices of house-made ravioli and fettucine are on the menu of Italian favourites, but the fare also includes seafood, poultry and beef. A carefully chosen list of Italian wines accompanies the menu. Hours are Monday-Thursday 11:30 a.m.-10 p.m.; Friday 11:30 a.m.-11 p.m.; and Saturday 4-11 p.m. Reservations recommended, required on weekend evenings. Moderate; MC, V.

**THE RIVER CRAB**

1337 North River Road, St. Clair (313) 329-2261. Bouillabaisse, paella and salmon en papillote are just three offerings from the extensive menu. Hours are Monday-Thursday 11:30 a.m.-9 p.m.; Friday and Saturday 11:30 a.m.-10 p.m.; Sunday 10 a.m.-2 p.m. and 3:30-8:30 p.m. Reservations recommended. Moderate; AE, CB, D, DC, MC, V.

**ROWE INN**

Country Road C-48, Ellsworth (616) 588-7351. The trees of Northern Michigan can be seen through the windows of the Rowe Inn. Featuring regional cuisine, the Inn's menu includes rack of lamb and fresh rainbow trout. One of the largest wine lists in the state is also offered; 1955 Mouton Rothschild is one of more than 400 selections available. Hours are Monday-Sunday 6-9:30 p.m. Reservations preferred. Expensive; MC, V.

**THE RUGBY GRILL AT THE TOWNSEND HOTEL**

100 Townsend, Birmingham (313) 642-5999. A touch of Merry Old England right in Birmingham. Its specialty is "The Rugby Sandwich Buffet" which features carved fresh turkey, beef tenderloin and corned beef served on a 10-foot mahogany table resplendent in silver platters and chafing dishes. Buffet hours are Monday-Friday 11 a.m.-4 p.m.; Saturday noon-4 p.m. Dinner hours are Monday-Thursday 4 p.m.-1 a.m.; Friday-Saturday 4 p.m.-1 a.m.; Sunday 2 p.m.-midnight. Reservations recommended especially during the theater rush. Moderate; AE, MC, V.

**SAHARA**

16415 East Warren, Detroit (313) 885-5503. If your family loves Lebanese cooking, this is the perfect spot, featuring

kibbee, grape leaves, cabbage roll, stuffed squash, and lamb as a specialty of the house. Hours are Tuesday-Saturday 10 a.m.-7:30 p.m. Reservations not accepted. Inexpensive; no credit cards accepted.

**ST. CLAIR INN RESTAURANT**

500 N. Riverside, St. Clair (313) 329-2222. The linen and china-set tables add to the elegance of this traditional English dining room. Gaze over the St. Clair River while savouring the entrées on the American menu which includes fresh seafood and steaks. Hours are Monday-Thursday 7-10 a.m., 11:30 a.m.-4 p.m. and 5-10 p.m.; Friday and Saturday 7-10:30 a.m., 11:30 a.m.-4 p.m. and 5 p.m.-midnight; Sunday 8 a.m.-noon and 1-9 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V.

**SALT DOCKS**

7493 South River Road, Marine City (313) 765-4321. A collection of watercolour paintings of freighters by artist Dick Larson enhances the nautical decor of this riverside restaurant. The menu features fresh perch and pickerel—pan fried the old-fashioned way. A complete selection of seafood and steaks is also available. Hours are Monday, Wednesday and Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight. Reservations accepted. Moderate; MC, V.

**71 RIVERSIDE WEST**

71 Riverside Drive West, Windsor, Ontario (519) 971-0828., Rich Honduras Mahogany and imported arm chairs provide the setting in which to enjoy exciting international cuisine specialty desserts are featured. Hours are Sunday-Thursday 11:30-9 p.m., Friday and Saturday 11:30-11 p.m. Moderate; AE, MC, V.

**SHANNON'S STEAK HOUSE**

29370 S. River Road, Mt. Clemens (313) 469-7111. Located near the Clinton River. Features a variety of menu items to please all palates including Prime Aged Beef and the freshest seafoods. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-1 a.m., Sunday 3-10 p.m. Moderate; AE, DC, MC, V.

**SPARKY HERBERTS**

15117 Kercheval, Grosse Pointe Park (313) 822-0266. A common meeting place, Sparky Herberts gives everyone a chance to relax and socialize while choosing from the variety of daily changing specials on the menu. Fresh fish, salads, pasta, pheasant and rack of lamb are only a few of the star entrées available. Hours are Monday-Saturday 11:30 a.m.-midnight; Sunday brunch is noon-3 p.m. and dinner is 5-11 p.m. Reservations accepted, but not required. Moderate; AE, DC, MC, V.



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5166 Helena, Alden (616) 331-6147. This restored frame-house offers a warm, intimate atmosphere; the three dining areas have only four tables each. The menu of fresh fish includes whitefish, rainbow trout and lake trout. Lamb and veal dishes are also offered. Hours are Tuesday-Saturday 5:30 p.m.-9 p.m. Reservations required. Expensive; MC, V.

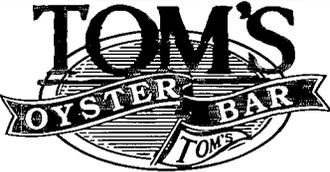
**STAFFORD'S ONE WATER STREET**

One Water Street, Boyne City (616) 582-3434. An inviting atmosphere is established by the warmth of the lounge's fireplace and carries on into the dining room, where patrons can choose their whitefish oven-broiled, blackened, sautéed or grilled over black cherrywood. The menu also includes

appetizers of smoked breast of duck and escargot. Entrées include venison and Michigan boneless Heartland pheasants. Flaming desserts are also featured. Hours are Monday-Saturday 11:30 a.m.-11 p.m. and Sunday 11 a.m.-10 p.m. Moderate-expensive; AE, MC, V.

**SUGAR BOWL**

216 W. Main Street, Gaylord (517) 732-5524. A pictorial history of Gaylord is displayed in this friendly Alpine restaurant. The menu is American with Greek accents and includes country-fried spring chicken, baked Virginia ham, grilled knackwurst and souvlaki. Hours are Monday-Sunday 7 a.m.-11 p.m. Reservations preferred on weekends. Moderate; AE, MC, V.



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**THE SULTAN**

7295 Orchard Lake, W. Bloomfield in the Robbin's Nest Shopping Center (313) 737-0160. Decorated in white marble and charcoal-coloured accents, this attractive eatery offers a selection of traditional chicken dishes, lamb, quail, stuffed salmon, vegetarian entrées and sweetbreads. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday 3-10 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V.

**SYLVAN RESORT DINING ROOM AND ALE HAUS LOUNGE**

3962 Wilkinson Road, Gaylord (517) 732-6711. Casually elegant can describe the atmosphere of the dining areas which overlook the scenic Pigeon River Valley. Sunday brunch is a popular affair at the resort, and features prime rib and seafood as well as other breakfast and lunch choices. Hours are Monday-Sunday 8 a.m.-2:30 a.m. Reservations suggested for dinner. Moderate; AE, MC, V.

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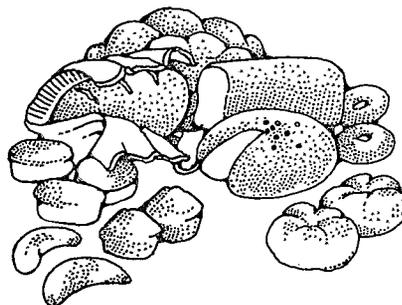
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**TAPAWINGO**

9502 Lake Street, Ellsworth (616) 588-7971. This modern American restaurant is set in a renovated home. Tapawingo has received national coverage as one of the Midwest's top restaurants. The menu features American cooking with local ingredients such as venison, whitefish and pheasant. Hours are Thursday-Sunday 6 p.m.-close. Reservations recommended. Expensive; MC, V.

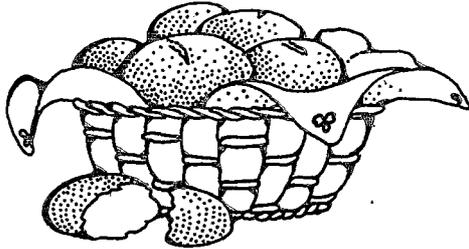


**TBQ's OTHER PLACE**

3067 Dougall Avenue, Windsor (313) 963-8944. The warmth of this hospitable eatery can be found in each of its four rooms. The menu features Provimi veal, stuffed Emilliano, seafoods such as fresh Canadian salmon, chicken Kiev and a wide selection of steaks. The dessert menu is also extensive. Hours are Monday-Saturday 11 a.m.-1 a.m.; Sunday 11 a.m.-10 p.m. Reservations recommended. Moderate-expensive; AE, MC, V.

**333 EAST**

333 E. Jefferson in the Omni Hotel, Detroit (313) 222-7404. Try the fettuccini in cream sauce with smoked chicken and morels, champagne breast of chicken, duet of chicken and shrimp with red and yellow pepper sauce. Hours are Sunday-Thursday 6:45 a.m.-2:30 p.m. and 5:30-10 p.m.; Friday and Saturday 6:45 a.m.-2:30 p.m. and 5-11 p.m. Reservations suggested. Very expensive; AE, DC, MC, V.



**TIDEWATER GRILL**

18000 Vernier in Eastland Mall, Harper Woods (313) 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. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday noon-9 p.m. Reservations not required. Moderate; AE, D, MC, V.

**TOM'S OYSTER BAR**

15016 Mack, Grosse Pointe Park (313) 822-8664. They've opened a full kitchen in this casual restaurant which resembles a New England saloon. In addition to fresh shellfish, oysters and crabcakes, you can order from a selection of 10-12 fresh fish entrées daily. Kitchen hours are Sunday-Tuesday 5-10:30 p.m.; Wednesday and Thursday 5-11 p.m.; Friday and Saturday 5 p.m.-midnight. No reservations accepted. Moderate; AE, MC, V.

**TUGBOAT RESTAURANT**

Foot of Ouellette on Riverside, Windsor (313) 964-2743 or (517) 258-9607. The good ship Queen City is a floating restaurant with a nautical atmosphere. Seafood is the specialty. Hours are Sunday-Thursday 11:30 a.m.-10:30 p.m.; Friday and Saturday 11:30 a.m.-midnight. Reservations preferred. Moderate; AE, DC, MC, V.

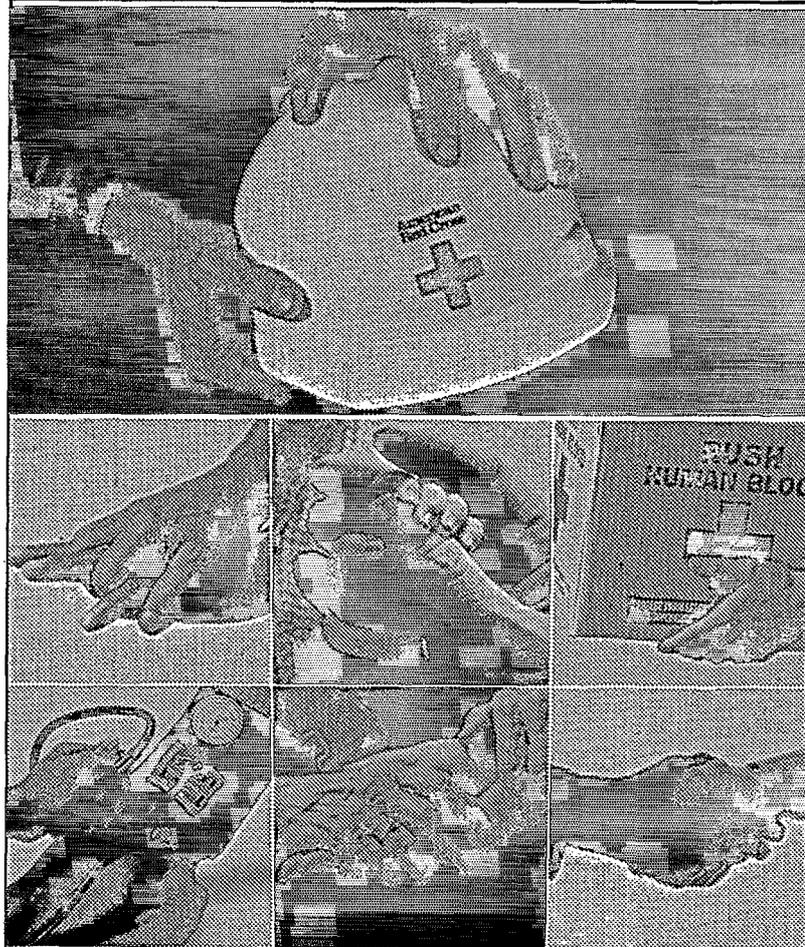
**U & I LOUNGE**

214 E. Front Street, Traverse City (616) 946-8932. Friendliness prevails in the name and philosophy of this family lounge. A 57-foot mahogany back bar, designed in the late 1940s by the Detroit Cabinet Company, is the cornerstone of the restaurant's oak and Tiffany decor. *Retsina* and *Kokineli Rose* are just two of the Greek wines found on the menu, which includes gyros sandwiches. Hours are Monday-Saturday 10 a.m.-2 a.m. and Sunday 6 p.m.-2 a.m. Reservations not required. Inexpensive; MC, V.

**VAN DYKE PLACE**

49 Van Dyke, Detroit (313) 821-2620. This elegant restaurant serves French cuisine in a way that says "every item is a specialty." The seasonally-changing menu features live Maine lobster, roasted half duckling and daily changing seafood and veal fare. Hours are Monday-Friday 6-9:30 p.m. and Saturday 5:30-10 p.m. Reservations required for dinner. Dessert walk-ins are welcome. Expensive; AE, MC, V.

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**VIVIO'S**

2460 Market, in the heart of the Eastern Market, Detroit (313) 393-1711. The atmosphere here is like an Eastern Market gathering. The eccentric decor features an antique-filled bar with a contemporary dining room. Special menu items include 20-ounce Porterhouse steaks and Alaskan King Crab legs. Hours are Monday-Friday 7 a.m.-9 p.m.; Saturday 7 a.m.-3 p.m. Reservations not accepted. Moderate; AE, DC, MC, V.

Its specialties include roast veal duckling tenderloin, baked salmon, beef Wellington and rack-of-lamb. And if you still have room, try one of the heavenly French pastries. Hours are Monday-Thursday 11 a.m.-2 p.m.; and 6-9:30 p.m.; Friday 11 a.m.-2 p.m.; 6-9:30 p.m. and Saturday 5-10 p.m.; and Sunday 11 a.m.-3 p.m. Reservations recommended. Very expensive. AE, MC, V.

**THE WHITNEY**

4421 Woodward, Detroit (313) 832-5700. Stained glass, oak panelling and Delft pottery fireplaces make this former Victorian mansion one of the most elegant restaurants in town.



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**WIMPY'S**

16543 Warren Avenue at Outer Drive, Detroit (313) 881-5857. Experience casual dining with an old-fashioned flair at Wimpy's. Pictures of timeless movie stars and antiques decorate the walls while the menu features hamburgers as the specialty. Steaks, sandwiches and appetizers are also available. Open daily from 11 a.m.-midnight. No reservations accepted on Fridays. Inexpensive; MC, V.

**WINDOWS RESTAURANT**

The Ann Arbor Inn, 100 S. Fourth Avenue, Ann Arbor (313) 769-9500. Ann Arbor's only rooftop restaurant serves up a view of the city as well as a menu of veal, steak, chicken, duck and seafood. Rack of lamb is the chef's specialty. Hours are Monday-Thursday 5-10 p.m.; Friday and Saturday 5-11 p.m.; and Sunday 10:30 a.m.-2:30 p.m. Reservations recommended, especially for large parties. Moderate; AE, CB, DC, MC, V.

**ZA PAUL'S**

18450 Mack, Grosse Pointe Farms (313) 881-3062. Generous portions of fresh pasta are standouts in this contemporary two-story building. Fresh fish, ribs, chicken and beef are served up in a setting conducive to table-hopping. Piano bar Tuesday-Saturday. Monday-Thursday, 4 p.m.-11 p.m.; Friday and Saturday, 4 p.m.-12 p.m. Closed Sunday. Moderate; AE, MC, V.

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