

## Room for Design

# When in doubt, hire a professional



by  
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If you have decided that you can't go it alone, you will want to hire an interior designer. When you do, you will have to live with the decisions the designer makes. That's why so much depends on choosing the right person. You will want someone who has had extensive training in lighting, flooring, fabrics and furniture arrangement. And much more, ethics and establishing rapport

are fundamental.

THERE ARE MANY myths and misconceptions current about the services of an interior designer. Home-makers who really need the service may be hesitant to hire someone who is qualified to help. They associate this service with vast sums of money. Others consider a decorator someone who

can "get it for you wholesale." Wrong on both counts.

Often people are unaware of the education, experience, and high ethical standards that distinguish a qualified professional. One facet of the wide range of services an interior designer is prepared to offer his clients is access to exclusive showrooms and sources of home furnishings.

A designer is equipped to evaluate an individual's or a family's way of life and create an environment tailored for specific needs. He brings skill, technical knowledge and experience to interpret the needs and tastes of his client.

The designer is also an individual whose natural design talent has been sharpened by intensive training and education balanced by practical experience.

He functions in the areas of evaluation, planning, layout, furnishing, arrangement and specifications for interior spaces of all rooms and provides responsible supervision of the composition of the furniture, fabrics, wall and floor coverings, accessories, ornaments or other items to be used.

Furthermore, he sees it through to completion, handling problems and setbacks and organizing installations and labor.

The question of the cost of the services of a designer is a matter of great concern to many potential clients who need help but are afraid to ask.

A DESIGNER MAY offer design services to a client as a consultant, specifier or supplier based on a fee or a commission on the retail price of merchandise. There are many levels on which the client and designer may establish the fee or commission. However, I will note here, nine times out of 10, if you feel you need professional help and you are apprehensive regarding the fees, it will cost you more in the long run for the mistakes you will have to either live with or correct.

The business of designing your home becomes a somewhat intimate situation because the designer visits your home frequently for measuring certain areas, and displaying fabrics and wall coverings to the individual or family. The association becomes social as well as business. Appointments are made outside the home, at the studio or at stores where purchases will be made, which sometimes include a coffee break or lunch. Consequently, the client often loses sight of the fact that a designer, though friendly, is employed on a professional basis and is not a personal contact through whom to obtain discounts.

Similar to the services you gain from your physician, accountant or attorney, the education and assistance a designer offers is worth the reward of the agreed upon fee. Though it may appear to be such fun to be involved in a glamorous occupation, the responsibilities are numerous and exhausting.

A trained designer is able to work within any budget. If you have limited the money you wish to spend, you can retain a designer to help you based on that amount. However, you must be honest when you meet for the first time.

Don't hedge or be embarrassed about your budget. You will only prolong the agony if a designer is unaware of your limit and shows you lovely things at prices you can't afford. You will undoubtedly be tempted by these items and have to decline them.

Designers can solve many of the problems that confront you. As our public environment grows more stressful, knowledgeable aid to improve interior environment becomes a valuable service.

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## Historic cars shown

A tribute to Michigan's Automotive Heritage is the theme of a major exhibit now on display at the Detroit Historical Museum. Under the supervision of Robert Kothe, the museum's curator of industrial history, the exhibit features some fine historic automobiles.

Among the "pioneers" automobiles, four are on display — the 1896 King car (first "horseless" carriage on the streets of Detroit), a 1902 Oldsmobile, a 1905 Cadillac, and a 1909 Brush. Labeled "unique" are a 1914 Detroit Electric, 1915 Scripps-Booth, 1924 Hippobile, and a 1924 Rickenbacker.

In reference to the fact that at one time nearly 300 different types of automobiles were produced, the exhibit pays tribute to some of the survivors, a 1911 Ford Model T, two 1919 Dodges and a 1924 Cadillac Roadster. Three experimental cars displayed are a 1934

Chrysler "Airflow," a 1935 Stout Seabird and a 1964 Turbine car.

Included in the exhibit is a lengthy alphabetical listing of every automobile produced in Michigan including the place and years in which they were manufactured.

"Michigan's automobile genius is known worldwide," said Kothe, "and we hope that this exhibit will help visitors remember the contributions of the past to that legacy."

"Michigan's Automotive Heritage" will be at the historical museum until Jan. 13. Located at Woodward and Kirby in the Cultural Center, the museum is open from 9:30 a.m. to 5 p.m. Tuesday, Thursday, Friday, Saturday, 1-9 p.m. Wednesday, and 1-5 p.m. Sunday. Admission is free, although voluntary donations are welcome. For information phone 833-1005.

## Farmington Community Band

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but spent 18 years "only on the fringes of music as a housewife and mother."

"I took an entire summer of re-learning for me," said the clarinetist, "and it was frustrating but now I'm practicing on a regular basis with my son."

Fifteen-year-old Michael Hubbard, a trumpet player, and his mother are the only mother and son combination of the group.

Mrs. Hubbard enjoys the band because "of the variance of music we play geared to all kinds of different audiences."

BILL HARRISON, now in his fourth term as president of the band, switched from a career in music to one in real estate, but still calls music his hobby.

He was a performer for five years but felt he was falling short of the other performers because of a lack of practice time, and now devotes himself "to making sure everybody is doing their job well and everybody is happy." Harrison remembers that only five

years ago the band's budget was under \$1,000 and is now \$6,000. He helped get the band's major fund-raiser, "The All Sports and Variety Show" off the ground, an every-other-year event that raised \$7,000 for the band last year.

"We get some mini-grants for the summer concerts at Oakland Community College (OCC) and some money from Farmington Area Arts Commission in cooperation with Michigan Council for the Arts," he said, "and that is not easy with a shoddy group. That demands that you have a good calibre bunch going in, and that is not possible unless everyone (involved) is enjoying it and knows that it is worthwhile."

BRUCE POLKINGHORNE's trumpet lain in moth balls from the advent of World War II until 1964 when it was brought out to play for the Plymouth Community Band.

He switched to the Farmington band "when we had all of 12 members. The first concert I ever played with them was on a Sunday afternoon in front of Farmington High School and a strong

wind came up to blow our music all over the place.

"But we persevered. I came back for more, and more."

Mrs. Hughes now acts as vice president and historian for the band, and can count within that history three of her own daughters who came and left the band during the 11 year period.

She recalls the year that the board of directors voted to allow high school music students to audition for band slots, and the year the membership jumped from 20 to 65, and the year the Farmington Exchange Club bought the band its first uniform jackets.

But her sights are on the future and the new program initiated in 1978 when name guest artists began playing with the band.

The guest artist, generally known for his or her proficiency on one instrument, comes to not only play for a concert, but, in addition, head up a music clinic for music students of all ages.

"It's one more way to help our young musicians who in turn give back a better quality performance for everybody," she said.

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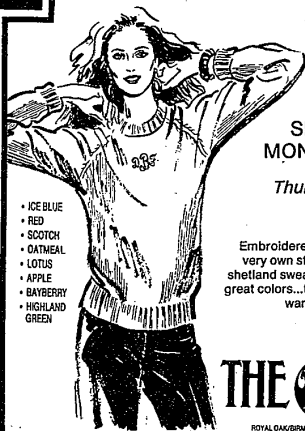
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