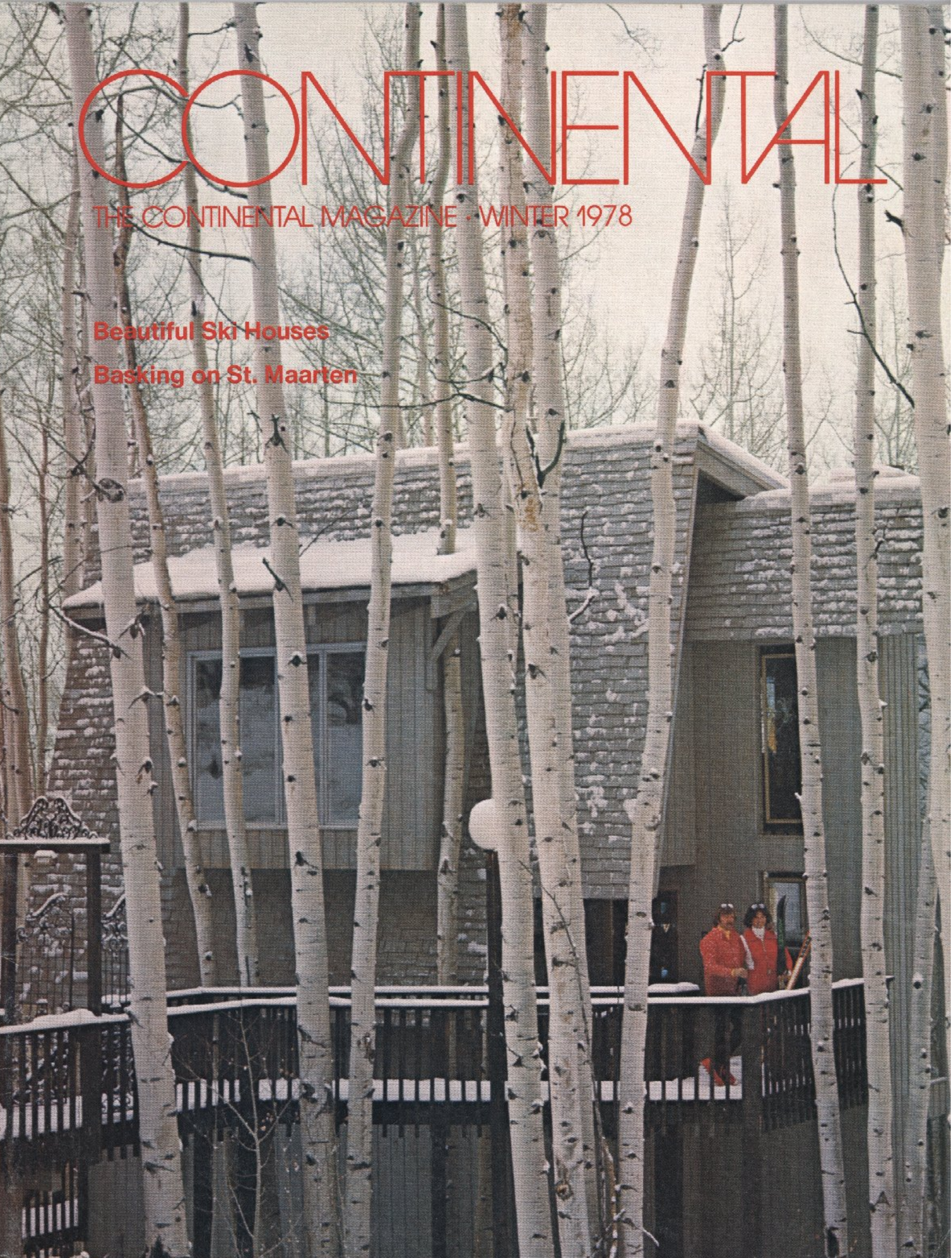


CONTINENTAL

THE CONTINENTAL MAGAZINE - WINTER 1978

Beautiful Ski Houses

Basking on St. Maarten



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COVER: Ski house photographed at Snow Mass-West Village, Colorado, by Wolfgang Herzog

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Editorial correspondence should be addressed to

The CONTINENTAL MAGAZINE,

Room 332, 3000 Schaefer Road

Dearborn, Michigan 48121



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"A Tribute to Duke"

One of northern California's most successful Lincoln-Mercury dealers has just made a record. It's not a car sales record—although he has plenty of these—it's a jazz recording entitled "A Tribute to Duke," which he produced in memory of the late Duke Ellington.

The dealer is Carl E. Jefferson, chairman of the board of Jefferson Motors, Inc., of Concord, who also is president of his own recording company, Concord Jazz, Inc.

Half of the proceeds from the sale of the album will benefit the Duke Ellington Cancer Center in New York City, established by the Ellington family and music industry figures after the Duke died of cancer in 1974. Once fully funded, the center will provide cancer treatment for indigent musicians throughout the United States.

Mr. Jefferson is rightfully proud of the new album, which was suggested by Jake Hanna, the drummer in the Concord Jazz group. The album is the 50th that Concord has released since its founding four years ago and features about a dozen top performers—Tony Bennett, Rosemary Clooney, Woody Herman and other great musicians—who recorded their favorites from Ellington's 5,000 musical works.

"A Tribute to Duke" also features Bing Crosby singing "Don't Get Around Much Anymore." This was the last recording the great crooner made in the United States before his death last fall.

Other Ellington compositions on the album are "Main Stem," "In a Sentimental Mood," "I'm Checking Out—Goom Bye," "Prelude to a Kiss," "It Don't Mean a Thing If It Ain't Got That Swing," "I'm Just a Lucky So and So," "What Am I Here For?" and "Sophisticated Lady."

Andrew Young, United States Ambassador to the United Nations, narrated "Tulip or Turnip," a moving introduction to the album, and Walter Cronkite, the newscaster, and Ed McMahon, announcer for the Tonight Show, wrote tributes on the record jacket.

Mr. McMahon wrote that "the Duke Ellington Cancer Center, as a lasting and living memorial, is the only way we can even slightly begin to repay this man for the pleasure he has given us, for the pleasure he continues to give us and for the pleasure he will continue to give for so long after we, ourselves, are much less than even memory."

To get a copy of "A Tribute to Duke," just send a check for \$8.48 postpaid to: Concord Jazz, P.O. Box 845, Concord, CA 94522.



ST. MAARTEN the All Purpose Island of the West Indies

This two-nation island probably has better beaches and more varied hotels than any other landfall in the Caribbean

by Joy Seligsohn

The island of St. Maarten in the Dutch West Indies resembles a triangular piece of lace floating in the Caribbean, with blue lagoons and salt ponds poking through the filigree of rolling hills and beach-rimmed coastline.

Only 37 square miles in area and eight miles across at its widest point, this tranquil island, 150 miles due east of Puerto Rico, is the smallest bit of land in the world to be shared—and happily shared—by two nations.

The French and Dutch divided St. Maarten (or St. Martin as the French spell it) in 1648, and today it is inhabited by a harmonious

potpourri of some 20,000 people of African, Dutch and French descent. Dutch citizens slightly outnumber their French neighbors across the border.

But border is a meaningless term on St. Maarten, because no guards or customs formalities hinder the completely free flow of travelers who want to walk, drive, swim or boat between the two sections.

Although the Dutch side is smaller than the French—16 square miles are an autonomous part of the Netherlands, while 21 square miles are governed by France—the Dutch have more than evened things out, for their side contains

the Juliana Airport, most of the hotels and the majority of the freeport island's fascinating shops.

On the northern side of the island, a knowledge of French comes in handy when a visitor asks directions from a *gendarme*. To the south, Dutch is the official language, but English is most commonly heard. The Dutch pride themselves on being multilingual, and travelers can practice their French or Spanish and even pick up the local patois, called *Papiamentu*.

Just as there is an unrestricted access to the island's Gallic flair and its tidy Dutch lifestyle, so too are there no barriers to St. Maarten's

most noted attraction—its 36 beaches. St. Maarten's has a long tradition of guaranteeing free access to its entire shoreline. The "Queen's Walk" is the term given to the right-of-way that keeps the beaches open to everyone, so visitors trespass on no one's property no matter which of the 36 beaches they enjoy.

The best known beach is Great Bay, on the south shore—a "metropolitan" beach whose golden sands, lapped by the blue Caribbean, are a stone's throw from the main street of the tiny capital of Philipsburg. Visitors strolling in and out of the freeport shops on Philipsburg's Front Street need only turn a few dozen yards to be cooling their feet or swimming in the clear waters of Great Bay. Knowledgeable tourists wear swimsuits beneath shopping togs.

By contrast, there are beaches like Cupecoy, with big caves on tiny coves, where the chances are that a winter-weary vacationer can beach alone and develop an all-over tan in complete privacy. Or there's Cay Bay where Peter Stuyvesant lost a leg defending the island against the Spaniards. Or the cove at Friar's Bay, nestling beneath a magnificent wooded cliff.

Some of the beaches are tiny enclaves of white sand nearly surrounded by steep cliffs, and are reachable only by sailboat or motorboat. Others are mile-long curves of sand like Guana Bay, with its view of the island of St. Barthelemy in the distance; or the two connected, sweeping beaches of Great Bay and Little Bay, where at the cocktail hour one can look out at the eerie shape of the 3,000-foot-high island of Saba against the tropical sunset.

Some people think that the prettiest St. Maarten beach is at Oyster Pond Yacht Club, where there is usually a celebrity or two at the height of the season.

Just as there are a variety of beaches to satisfy a range of discriminating tastes, so are there hotels that range from the luxurious Oyster Pond, with 20 individually decorated rooms, to quaint inns and guest houses.

But even smaller hotels have a presence literally fit for a Queen—such as the tiny Pasanggrahan, once the official Dutch Government guest house where Queen Juliana stayed. Her daughter, Princess Beatrix, honeymooned at the Caravanserai, a hacienda-styled hotel on a beautiful peninsula.

Mullet Bay Beach Hotel is the largest on the island, with a lovely half-mile-long crescent beach and St. Maarten's only golf course. The hotel is a favorite of many North Americans who own condominium suites that can be rented out when unoccupied by the owners.

On the French side of St. Maarten, the jet set stays and plays at La Samanna, while the body-beautiful people enjoy Le Galion with its "official" nude beach. Both serve good French food, as do the dining rooms at the Dutch Oyster Pond Yacht Club, Caravanserai and the Gourmet Room of Mullet Bay Beach Hotel.

More informal service can be found at the Pasanggrahan and Mary's Boon. Mary is a trusting soul and offers a self-serve bar where payment is on the honor system. The Pasanggrahan has a bottle of wine on each table and help-yourself brandy near the always-full coffee urn.

Many people prefer the European Plan in St. Maarten because there are so many fine restaurants. In Philipsburg alone you can eat your way around the world without leaving Front Street. From pizza and chili to haute cuisine snails, frog legs and bouillabaisse, you can't go wrong anywhere you dine.

St. Maarten lobster salad is a favorite lunch for serious freeport shoppers, and it's found at the West Indian Tavern on Front Street. The Tavern is supposed to have been the site of a 200-year-old synagogue, and eating local lobster in view of the ruins of a "mikvah" (ritual bath) is something not done anywhere else.

Front Street and Back Street (the latter is the only other avenue in Philipsburg) have even more shops than restaurants. There are good buys on table linens, porcelain figurines, china, clothes, perfume



and liquor. A rakish gentleman named Julio Meit has an establishment on Back Street called Julio's Smoke 'n Booze, where an open tasting bar awaits the curious.

West Indian enthusiasts value visits to St. Maarten for more than its dual personality, for one trip to the area can provide insights into a quadruple culture—the Dutch/French of St. Maarten, and the two captivating and mysterious smaller sister islands of St. Eustatius and Saba. They are each a 20-minute plane trip away, and many visitors to St. Maarten take at least a day trip to these polka dots in the Caribbean.

All eight square miles of St. Eustatius are a marvelous repository of 18th century lore and artifacts. The Statians call themselves "America's Childhood Friend," because it was from the island's Fort Oranje that the first official salute by a foreign power was given to a United States warship flying the Grand Union flag in 1776. The Statians re-enact the salute every year, in spite of the fact that the British sacked and looted the island because of its support of the rebellious Americans.

Today, more and more visitors to St. Eustatius are fascinated by ruins of 17th and 18th century churches and warehouses and an ancient synagogue and burying ground. They dive with scuba gear among wrecked ships and search the dark volcanic sands for the rare blue Africans beads that were taken there by Africa's Ashanti people during the slave trade more than 200 years ago.

If you can do without St. Maarten's gambling casinos (there are four) and discotheques, you may want to stay in Statia for an entire vacation. There are daily flights from St. Maarten and enchanting inns to stay at. The Old Gin House and Mooshay Bay, built on the ruins of an ancient cotton mill and tavern, are furnished beautifully with antiques or good reproductions of the period.

For those who want a change from beaches, battles and blue beads, there is Saba, the other sister island, whose five square

miles (mostly vertical) have been likened to Brigadoon and Bali Hai. Saba, a green gumdrop in a blue sea, is one of the smallest, highest, feyest and most dramatic-looking islands in the Caribbean.

Saba has no beaches, no hotels larger than 10 rooms, no pollution, no traffic, no industry and no noise except the sound of roosters crowing. Until a decade ago, Saba had no road, either. Engineers said that the island was too steep for a road to be built, so donkeys were the only transportation on its hand-hewn paths. Indeed, residents of the tiny villages of Windwardside and Hell's Gate may never have known their fellow Sabans who lived in The Bottom or Booby Hill until a stubborn genius of a man named Lambert Hassell got going.

Mr. Hassell sent away for a road-building course by mail, and slowly the serpentine road was built. The road winds up and around storybook villages. Tiny white, red-roofed cottages dot

the sides of the hills, looking as though Hansel and Gretel could walk out of one at any moment. Wild orchids, ferns and butterflies drive botanists and lepidopterists wild with joy.

Lambert Hassell now spends much of his time sitting by the side of his road, admiring his handiwork and eager to talk to passers-by about his prodigious accomplishment.

An auto tour of Saba—with a driver, of course—takes two hours and can be capped with a good lunch at Scout's Place or Captain's Quarters. The Quarters is a charming old hostelry with four-poster beds and a swimming pool that looks down, down, down to the sea over a thousand feet below.

St. Maarten, Saba and St. Eustatius—three sisters of eternal but contrasting beauty—can be hostesses for splendid vacations, and not because they make you feel at home, but because they make you feel you're visiting half the world at one time.



wonderful candy by mail

The great American sweet tooth is often best satisfied when there's an order blank handy

by Catherine Arcure



Rich and flavorful chocolate confections speak all languages: They dry the tears of little children; they wreath faces of the elderly in smiles; they provide the unspoken message from lover to sweetheart; they bring joy to a family; they are "the advance agent of happiness in every clime."

Nowhere does it seem that this is more true than in the U.S., where 310,000 tons of chocolate confections are sold each year. Many of these are ordinary. Many are incredibly sweet. Many mask the flavors of the chocolate with unnecessary tastes. But some are very, very good.

For the most part, these very

good chocolates are to be found in large cities. New York abounds in them. Happily, however, from some of these as well as from tiny confectionery shops throughout the U.S., great chocolates are available through the mail.

These top-of-the-line chocolate confections share certain qualities. They are not so sweet as most chocolates. They contain no additives to preserve the shelf-life of the candy. And . . . they are expensive.

In many respects these qualities reflect the European heritage of the candy makers. There, working with chocolate has been considered an art, and chocolate is treasured. Excessive sugar that might overpower the chocolate is never added. Neither is the delicate nature of the cocoa butter tampered with by introducing additives that benefit only the

commercialization of the candy.

Two of the most delectable of these chocolates that the postman can deliver are from New York. Kron Chocolatier is perhaps the most famous of them, offering all sorts of distinctive confections from a chocolate that is velvety smooth and rich; a chocolate "eating" card with any message up to 10 words decorated on solid milk or semisweet chocolate; solid alphabet letters; macadamia-nut-chocolate clusters; cherries in cognac or Grand Marnier. Prices from Kron's (catalogue available at 764 Madison Avenue, New York, NY 10021) range from \$16 per pound to \$57.50 for a chocolate lifesize leg plus garter.

Teuchers at the Plaza is the second renowned New York firm. Gloriously delectable Swiss chocolates are available there, a specialty being the chocolate

champagne truffle. European confectioners have long been known for imitating natural objects, and the Teucher truffle is one of these—round, unevenly shaped, rolled in cocoa and filled with a thick fudgelike center.

Although they are rich, there is a lightness to the Teucher confections (which also include a diabetic assortment) that makes these candies pure delight. Specialties include not only the champagne truffle but an amaretti pastry (a little cookie with almond paste surrounding a chocolate truffle) and a whole range of fruits and nuts covered with chocolate. Prices from Teuchers (catalogue available from Fifth Avenue at 59th Street, New York, NY 10019) begin at \$14 a pound.

Other cities also have notable chocolatiers who mail their confections. Bissinger's, of Cincinnati, is one of these. The specialty there, made by a family of French heritage that produced candies for Emperor Louis Napoleon, is an unbelievably rich nutball. Almonds are ground into a paste, packed between pecan halves and pieces of walnuts, dipped in fondant and

then in chocolate. Other selections and prices, which range from \$6.95 for 16 balls, are available at 205 West Fourth Street, Cincinnati, OH 45202.

Enstrom Candies, a Colorado firm, blends chocolate with a little sugar, butter and roasted almonds to create a toffee or brittle that is exceptional. Three generations of the Enstrom family have been involved in making this candy. Prices, which range from \$3.35 plus postage for a one-pound box, are available from the company, P. O. Box 1088, Grand Junction, CO 81501.

One can order a uniquely shaped chocolate morsel called a "Sweet Sloop" from a home kitchen in Marblehead, Massachusetts. This candy, looking like a miniature sailboat, is a base of almond butter crunch covered with a white chocolate mainsail and jib, and a deck of dark chocolate and pecans. It comes from Harbor Sweets, Box 150, Marblehead, MA 01945. Prices range from \$6 plus postage for 20 pieces.

Rebecca-Ruth provides mail-order customers with chocolate candies, many of which are butter

creams with robust bourbon, crème de menthe or rum flavors and covered with a rich dark chocolate. Specific prices, which go from \$5 plus postage for a 13-ounce box, are available from the Rebecca-Ruth shop at 112 East Second Street, Frankfort, KY 40601.

Two other wonderful candies obtainable by mail should be mentioned, even though they aren't chocolates. One is an assortment of sweet fruits produced by Liberty Orchards in Cashmere, Washington. These sweets were developed by two immigrants who devised a way to use the beautiful fruits they found in the Northwest in a candy of the kind they remembered from childhood—Turkish Delight and Rahat Locum. What they developed was a refreshingly sweet candy (Aplets from apples, Cotlets from apricots and Grapelets from grapes) of fresh fruit combined with bits of walnut, and then sprinkled with confectioners' sugar. Prices for these, which range from \$2.80 for a five-ounce box, are available from Liberty Orchards, Cashmere, WA 98815.

The other source of nonchocolate delights is Key Lime Fudge, unusual in its pale green hue and brimming with the sweet-tart flavor combination of the lime. This candy is sold at the Old Island Candy Shop in Key West, Florida; it costs \$3.50 plus postage and handling for 16 pieces.

The desire for something sweet to eat is as old as man's taste buds. Unlike the honey-dipped flower petal sweets of 40 centuries ago, chocolates are a relatively new phenomenon. Although the Aztecs and, later, much of Europe's aristocracy used chocolate in a drink and considered it an aphrodisiac and a strength-builder, it is only since the early 19th century that chocolate has been used as a confection. Many of the skills used by the early chocolatiers of the 1800s have been passed down from generation to generation so that fine candies are available to us today. The sweetest thing is, they're very easy to enjoy—thanks to the postman.



Ski house interior and exterior at Vail, Colorado. Courtesy of Canada's of Colorado

IMAGINE A SKI HOUSE OF YOUR OWN!



They're usually costly, but for the true devotee they're a foothold in heaven

by Sven Holmquist

Dedicated skiers who can afford them have ski houses. To have such a house within range of dependably snowy mountains is to raise the sport to its ultimate pleasure. After a day of pursuing this invigorating, robust, thrilling activity, the skiers return not to a bunkhouse or a room in a lodge but to a place of their own—their own living room, their own fireplace, their own kitchen—and to socializing that they do on their own terms rather than the management's. And with never an eye on the checkout hour. For the skier who has outgrown the hoopla and shenanigans of youth on the slopes this makes skiing sublime.

Top—Ski house at Steamboat Springs
 Middle left—House with copper roof at Steamboat Springs
 Center right—Après-ski recovery room with heated whirlpool swimming pool

Bottom—Ski home with open rafters and barnwood walls
 Opposite—Ski house at Vail



In order to perform its appointed job effectively, a ski house should follow certain architectural rules, and these rules are the same whether it's built on a tight budget or on its owner's unlimited resources. In the first place, because the house will be situated in or within sight of mountains, it should be placed so as to exploit the view to the fullest. The prospective builder ought to visit his lot during different hours of the day and even at night. A large part of the pleasure to be derived from a ski house is what can be seen from its windows and balconies. If the sunset is more striking than the sunrise, or vice versa, the house should be sited accordingly. If the house is up a slope from which a town can be seen, it might add to the pleasure if the town's lights can be seen easily after dark. All of this takes time, but it is time well spent because it is very brief when compared with years of regret.

The actual shape of a ski house is predetermined by the physical fact of snow—or rather, by tradition that had its inception in snow. Because a house with a steeply pitched roof was the sensible thing to build in the snowy parts of Europe, it has been traditional to do the same for ski houses in this country. As a matter of fact, it is no longer necessary to do this, since modern engineering techniques have made it possible to build a roof that can sustain enormous weights. Tradition carries



Photos courtesy of PREVIEWS Incorporated

considerable force, however, and most ski houses are built with steep roofs because the Tyrolean effect, the chalet, seems the most appropriate in a ski setting.

The steep roof, moreover, fits better with the kind of life skiers like to live. Of all the sports we indulge in, skiing is most closely associated with entertainment. Conviviality is a key element. Skiers are gregarious people; they like to have other skiers around. They like parties. The sport has even spawned a phrase of its own—*après-ski*, which expresses an idea applicable to no other sport, with the possible exception of hunt-club

A ski house differs from home in several important respects. It doesn't have all the luxuries of home, for example. One isn't likely to give formal, sit-down dinners in a ski house. A buffet is much more common. Therefore the dining area doesn't have to contain more than a plank table on legs and a variety of pull-up chairs. The kitchen might be like a ship's galley—small but efficient. The food prepared in it is necessarily simple. It can be good, but no one ought to expect three-star French cuisine in a ski house. No one in a skiing party wants to spend a lot of time in a kitchen—and there's no



hunting. The fun that goes on after the final downhill run of the day is almost as important as the runs themselves. A house with a steep roof results in high ceilings, and this shape enables the architect to plan interior balconies and rooms or lofts leading off them—all essential to the skiing mood.

The first thing about the high ceiling, however, is that it creates a large main room—perfect for large numbers of people. A room that might seem crowded if it had a low ceiling seems capacious when there's a lot of space overhead. This adds to the informality that is characteristic of ski life. Family and guests lounge around, or lie around, in front of a fireplace that must be as big as possible.

room for a cook.

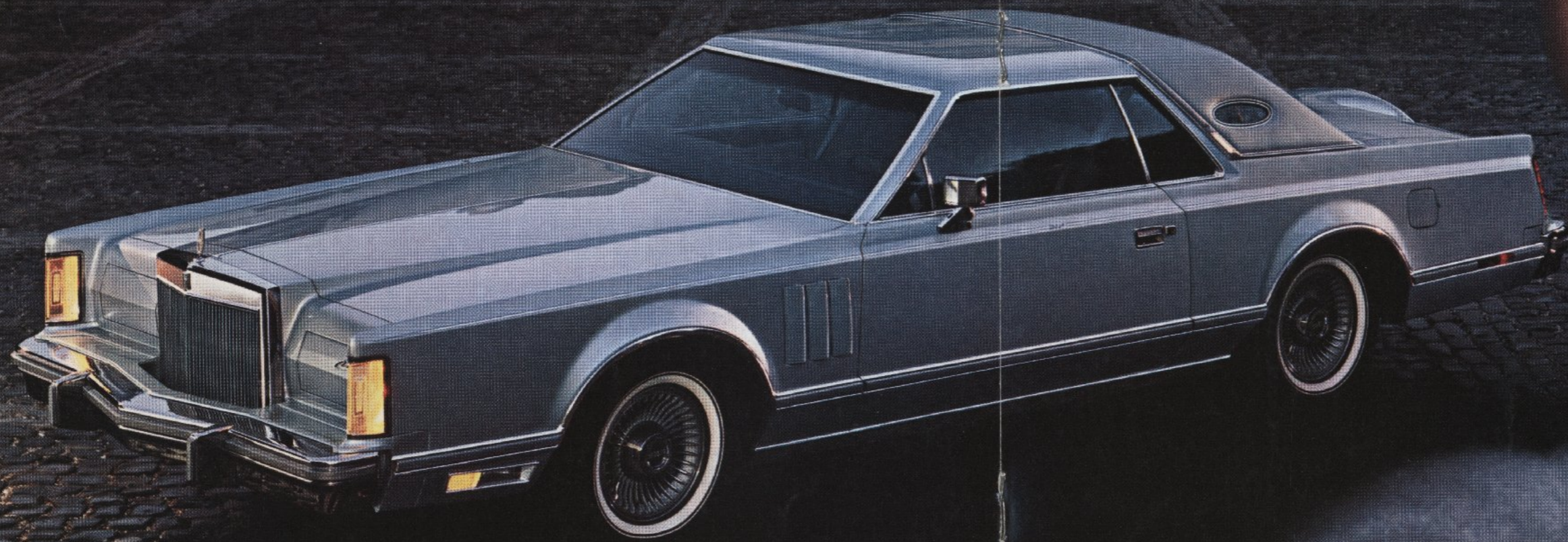
To fit the mood of skiing and ski parties, the house should avoid the spit and polish of a home in the suburbs or the city. There is no need for waxed wood. If the timbers show, they ought to have axe marks still on them. The whole idea is to be cozy, and in a ski house coziness and simplicity go hand in hand.

The bedrooms in the house needn't be large. They may not even exist, lofts often being more practical. Ski-house life isn't geared to the kind of privacy one gets at home. Skiers are always prepared to live a Spartan life. They are more likely to sleep six on the floor in sleeping bags than one to a bed between sheets. The

former is more conducive to ski life—a party.

If you are giving thought to building a ski house, remind the architect of the importance of a foyer, or entry way. The front door shouldn't open on the main room. Skiers need a place to stow their gear and change to informal clothes. You might call it a decompression chamber after a vigorous day on the slopes.

A ski house is not a necessity and often not even a possibility, but if a person can have one, and if he follows the common-sense rules involved in building one, he can add immeasurably to one of the greatest sports in the world.



The Diamond Jubilee Edition Mark V is the
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...and the most dazzling



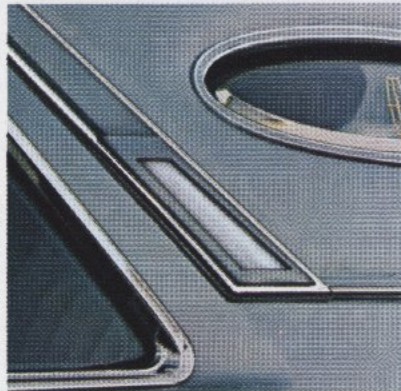
Feature Highlights of the Diamond Jubilee Edition Mark V

The Diamond Jubilee Edition Mark V is the most luxurious, fully equipped production automobile we have ever built. Specially created to commemorate the 75th Anniversary of Ford Motor Company, it is designed to meet the high demands of the most discriminating luxury car buyers. The plush interior of the Diamond Jubilee Edition Mark V has deeply-padded bucket seats with six-way power adjustment, passenger recliner and power lumbar support for the driver.

A padded center console has a storage area for an umbrella (standard) and other items such as tape cartridges. Other standard equipment includes a digital miles-to-empty fuel indicator, power vent windows, speed control, illuminated entry system, AM/FM Stereo with Quadrasonic 8-track tape, a garage door opener control, leather-bound owner's manual and much more.

Distinctive exterior appointments include a special Landau vinyl roof, coach lamps, padded vinyl contoured decklid, a unique hood ornament and beveled opera windows featuring the "Diamond Jubilee Edition" script with embedded simulated diamond chip.

This special edition Mark V is available in either Diamond Blue or Jubilee Gold Clearcoat metallic paint.



NOTICE TO COLLECTORS: WATCH ART NOUVEAU

by Ellen Bennett

There are strong signs that the decorative style known as Art Nouveau is on the verge of a major revival throughout the country. Last November, *The New York Times* carried an article describing Art Nouveau as a "rage," and while the description applied for the most part to New York City, it is inevitable that the effect of the new enthusiasm will shortly be felt in every major metropolitan center. The objects and furniture made in this style will be eagerly sought after by museums and galleries and will represent a genuine investment opportunity for collectors.

Art Nouveau (French phrase meaning "new art") originated in France in 1895. Like many new art forms it was looked at with great interest by experts in both the commercial and aesthetic sides of culture, but it was also viewed by many as hideous, even outrageous. It flourished until about 1910 and then faded away. Although only 70 or 80 years old, its objects are now being called the antiques of tomorrow.

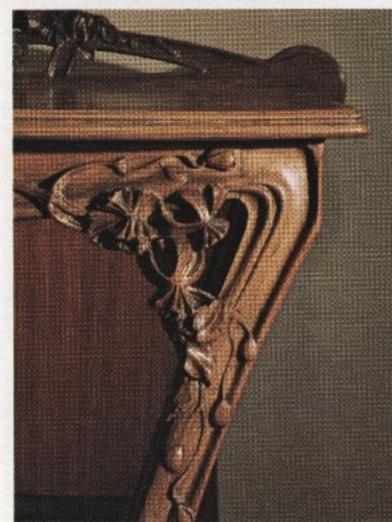


The distinguishing characteristic of Art Nouveau is an undulating asymmetrical line—the stylized interpretation of a flower, leaf, stalk, insect, peacock or willowy young woman—sometimes graceful and refined, other times ending with a powerful "whiplash" effect. The new art was brought about by a number of influences, among them Japanese art, which was in tremendous vogue in Paris in the late 19th century. It first appeared in posters and prints and then spread throughout the decorative arts. The term itself was first used in December, 1895, when Sigfried Bing, a dealer in Oriental art, opened a shop called *Salon de l'Art Nouveau* in Paris. He exhibited furniture, paintings, objets d'art and textiles in the new style.

Art Nouveau's most pronounced practitioners include the Englishmen Aubrey Beardsley, who is famous for posters and book illustrations, and William Morris, who made furniture and is best known for his Morris chair; the American Louis Tiffany who made

Once considered a curiosity, this decorative style shows signs of a national boom

Photos by Tom Geoly



furniture—chairs, tables, sofas, door handles, cabinets and decorative details. So far as the United States is concerned, architects and interior designers were first alerted when Cecil Beaton did Art Nouveau sets for two hit movies—"Gigi" in 1958 and "My Fair Lady" in 1964. These didn't exactly light a skyrocket but they did create enough interest to indicate that underneath the surface America was ready for a true acceptance of Art Nouveau.

The biggest dealers in Art Nouveau are of course in New York. As a matter of fact, there is said to be more Art Nouveau in New York than anywhere else in the world. Persons who wish to consider this style for their own homes or investment should visit the following shops:

Macklowe Gallery, 982 Madison Avenue, specializes in Art Nouveau objects at its striking all-grey showroom and subterranean salon. Among the current furniture offerings: side chairs by various makers from \$375 to \$2,500; a Gallé two-tier side table with marquetry top of 10 different woods, \$1,875; stands (about four feet high) used for lamps, plants and sculpture, starting at \$700; a rare Gruber fruitwood étagère with cameo glass inserts, \$27,500; and a walnut sideboard by Guimard, \$55,000.

Lillian Nassau, 220 East 57th Street, is a name virtually synonymous with Tiffany glass. Her Art

Nouveau furniture is largely in the \$1,000 to \$12,000 price range. A few choice samplings follow: a Majorelle lady's desk enriched with bronze pulls and mounts; a pair of barrel-shaped armchairs with swirling mahogany arms by the same maker; a settee and two matching armchairs by Colonna; a Charpentier fruitwood side table, the trilobate top inlaid with floral marquetry. The shop's pièce de résistance is an eight-foot oak clock by Guimard, \$85,000. (The mate is at the Musée des Arts Décoratifs in Paris.)

Newel Art Galleries, 425 East 53rd Street, has a gargantuan stock of quality antiques, including eye-catching Art Nouveau pieces priced from \$225 to \$36,000. Bruce Newman, the owner, recalls, "In the late 1950s our Art Nouveau furniture caused quite a stir when Cecil Beaton used some stage sets for the Broadway show 'Look Out for Lulu.'" Here are a few Newel offerings: a Majorelle eight-foot armoire with marquetry doors; a massive curved fireplace of walnut and bird's-eye maple; an adjustable chair with swirling, mahogany-and-walnut frame in the style of Guimard; a dramatic floor mirror in bentwood devoid of any straight lines.

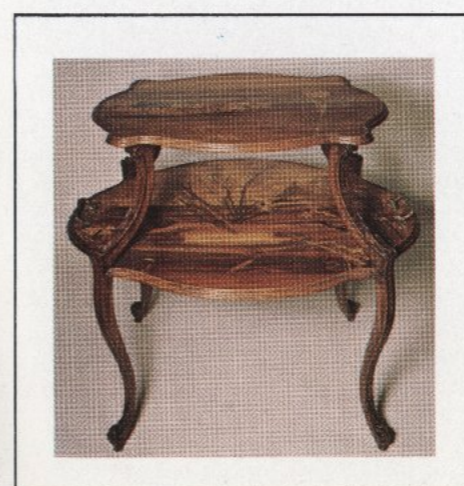
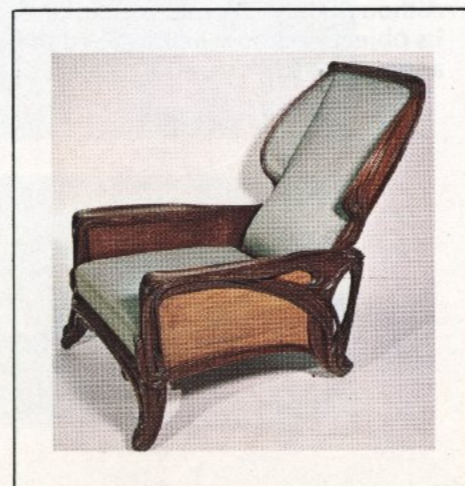
The collector who does not have easy access to New York should begin to poke around in places that deal in used furniture, either stores of the Salvation Army type or antique shops in medium-size



On previous page, armchair with carved daffodils and green fabric with floral design in original silk brocade is part of suite at Macklowe Galleries, New York. In photos on left and bottom right above, carved floral motif bedecks a three-tier Majorelle wall stand at Macklowe's. The oak clock in Lillian Nassau's gallery in New York is an eight-foot-tall Guimard and is priced at \$85,000. The graciously shaped adjustable chair at right, with flowing mahogany and walnut frame, is in the Newel Art Galleries, New York

art glass and whose Tiffany lamps, especially those he signed, can bring upwards of \$40,000 in the market today; and the great French artist Toulouse-Lautrec, whose posters and prints have long been tremendously valuable. (Visitors to Paris should look at the kiosks of the subway stops; they are superb examples of Art Nouveau.)

There is nothing new about the interest in these particular artists. They have enjoyed popularity for a long time and have always commanded high prices in the art market. What's happening now is a revival of interest in Art Nouveau



cities that deal in items that are not among the super-collectibles. If Art Nouveau is found at all, it may be priced ridiculously low—for now.

A novice may ask how to use Art Nouveau pieces. By experimentation he will soon discover their almost limitless versatility. Arthur Satz, director of the New York School of Interior Design, comments, "Art Nouveau furniture has already become a classic; it is at home in every type of sophisticated decor—from 18th century American, English or French to ultramodern chrome and glass."

Two-tier side table at left is signed by Gallé; its marquetry top is made of 10 different woods; detail of table is shown in center-left photo above (Macklowe Galleries). In top photo on left is a Majorelle lady's desk with bronze pulls and mounts (Lillian Nassau Galleries). Huge carved fireplace of walnut and bird's-eye maple is at lower left; fireplace detail at lower right shows delicately carved dragonfly (Newel Art Galleries). Armchair at above right is by Colonna and its fabric is the original (Lillian Nassau)

by Don Follmer

HOW TO OWN A RACEHORSE

Go in on it with friends. It's the safest way—
and it just might lead to a profit

Thoroughbred horse racing is not called the "Sport of Kings" for nothing. From the days when the British royal houses of Stuart and Hanover held sway on Newmarket Heath, racing has been an expensive pastime and a hazardous method of turning a profit.

This is as true today as it was when George I of England was on the British throne, but as long as a "Cinderella horse" like Seattle Slew, plucked out of a yearling sale for \$17,500, can win the Triple Crown, the lure of racing grows stronger.

Anyone who has ever watched a race on television or has been to the track undoubtedly spins a dream or two about buying a nice-looking young horse standing out in a field, and then watching the horse shortly thereafter win the Kentucky Derby. It has been a favorite theme of a number of Hollywood fantasies. But the odds are dead set against it. In racing, as in anything, it is better to play the percentages and, if possible, prevent an economic disaster.

What then, is the potential owner to do, after deciding that he wants to become a race horse owner? The choices are there.

Our dreamer can go to a safe,

alone and defenseless, pick out a likely-looking animal and bid on it. He may even get caught up enough in the excitement and the competition to buy it. Then what?

He has to find someone to keep the animal. Those "someones" are called trainers. The worst of them will automatically guarantee a winner, put the horse in training and begin sending bills to the new owner (who very probably has no idea what it costs to feed and maintain a Thoroughbred horse).

Obviously, this is not the most intelligent way to proceed.

Another alternative for a new owner is to make contact with a highly regarded trainer, and ask him to "middleman" the purchase of a horse already in training and to take it from there. Trouble with this is that a horse in training is often past its peak as a runner or has already reached its potential.

For the prospective owner who also possesses a bit of business sense, a third method of plunging into this hobby exists. He can form a limited partnership with some like-minded friends and share the risks, the costs and the profits.

Sounds reasonable, doesn't it? But wait. Who is going to call the shots? Who decides (from a

knowledgeable reading of the condition book) where the horse should run? How do the partners pick a trainer? How do they even qualify a horse to run?

Enter Ernest Oare of Warrenton, Virginia. Oare, president of EMO Stables, Inc., is one of several horse experts in the country who are offering their services to those would-be owners who know nothing about horse racing.

Other reputable firms of similar bent are South Lake Partnerships of Eatontown, New Jersey, and Dogwood Farms of Greenville, Georgia.

Let's suppose that four prospective owners hire Oare. He then picks a suitable animal—either a yearling who could be started the following spring as a two-year-old, or a two-year-old already in training with his first race in the near future. Oare prefers purchasing only young horses that have not raced.

"Any Thoroughbred horse is a potential stakes winner," he explains, "but a horse that is running in a \$5,000 claiming race has pretty much established himself as that type of horse."

With Oare guiding them, the partners will purchase a young

animal for, say, \$10,000. Oare adds a 20-to-40 percent markup, and \$12,000 becomes the syndicated price of the partnership.

To this price is added a \$10,000-a-year maintenance fee (the cost of keeping a race horse in training for a year). Included in this fee are the many incidentals connected with feeding, doctoring, shoeing,

exercising and grooming.

The syndicated price plus 25 percent of the maintenance fee is due when the contract is settled. The remainder of the maintenance fee is billed quarterly.

The partners, now owners, are not charged any additional amounts. Often, the entire \$10,000 for maintenance is not needed

and the unused balance remains in the partnership for future investment or distribution.

One thing Oare emphasizes is that "a Thoroughbred race horse, in the right hands, properly cared for and trained, can make money." Many race horses collect \$100,000 in purses during their careers. But the average race horse wins only



Photos by Leonard P. Johnson

\$5,000 a year in a five-year career.

But for a group of amateur partners, there are advantages in working with an outfit like EMO, whether the horse wins, loses or drops dead. If the horse wins, the group makes a profit. If it loses, the owner can deduct the losses on his or her tax returns—perfectly legally. If the horse dies or is injured beyond redemption, the insurance Oare will have bought on it will pay off.

Thus, owning a horse can, at the least, provide some fun for the owners and put a handy tax shelter above their heads. The owners already know the maximum they can lose and they can say at the outset: "We just might have us a stakes winner."

Fun. That is really what it is all

about. Horse racing is a serious business, but it is a sport, too. As a syndicate manager, Oare must insure that his owners have a good time.

In the ideal syndicate, Oare or one of his counterparts in the business makes all the arrangements, enters the horse, engages a jockey and pays the bills. All the partners have to do is show up in the clubhouse with their owner badges, perhaps enter the paddock to watch their property being saddled and—dreams of dreams—look directly (and smilingly) into the camera in the winner's circle.

Karen and Mickey Taylor of Washington State, with their smashing success with Seattle Slew, and the magic names of Secretariat and Forego—these big winners

keep the dreams alive.

But a word of caution: In horse racing there are no sure things. There are more than 30,000 Thoroughbred yearlings born each year. One, two or three of them will win the Kentucky Derby, and/or the Preakness and/or the Belmont Stakes as a three-year-old. Most will have to be satisfied with the great middle ground of claiming races and minor allowance races at the less prestigious tracks.

A person new to the sport may question the initial purchase price of a Thoroughbred yearling (average around \$12,000). This does sound like a great deal of money until one examines the results of the big sales and discovers that \$250,000 was paid at Saratoga in the summer of 1977 for a son of Secretariat and \$375,000 was dealt for a son of the less famous but proven sire of winners, Northern Dancer. And these colts were yearlings—unraced, even unbroken.

With all the investment choices available in this country, from securities to tax-free bonds, it seems that a prudent person might steer clear of an investment in a large, relatively stupid (albeit beautiful) creature that is basically self-destructive, prone to a textbook full of weird ailments, needs a new pair of shoes every month or so and whose feed alone may cost \$5,000 a year.

But people who are usually prudent—businessmen, government workers, policemen, cab drivers—are entering the world of race horse ownership every day. In the last 10 years ownership has risen from 10,000 to 40,000, and with \$300 million in prize money at stake this year, the number will keep climbing.

Keep in mind that racing horses is a gamble. Anyone who MUST make money should stay away. But the intelligent prospective owner can form a syndicate and compete without facing possible bankruptcy.

So long as there are race tracks and horses to run on them, common people will support the Sport of Kings. The dream of owning a Derby winner knows no rank and station.

Bromeliads: The Garden in the Sky

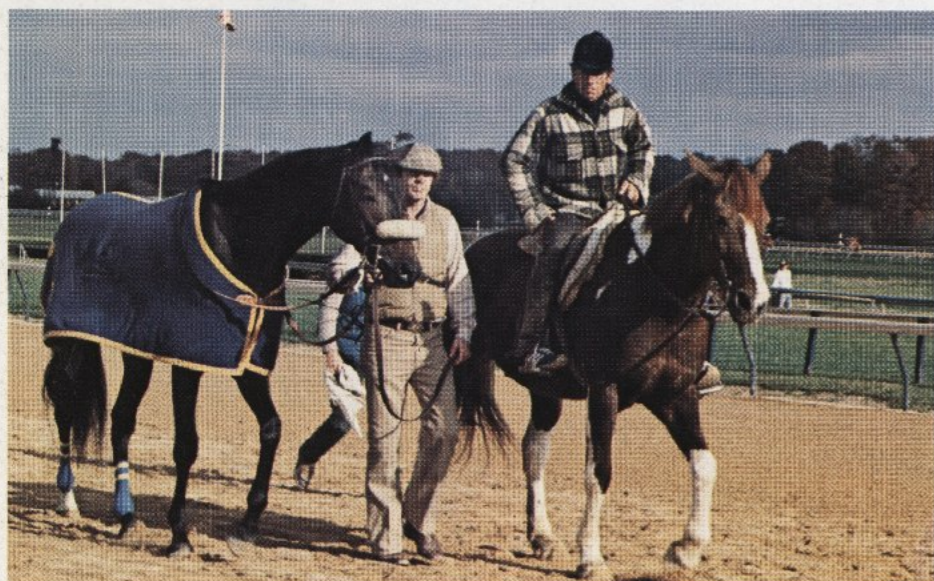
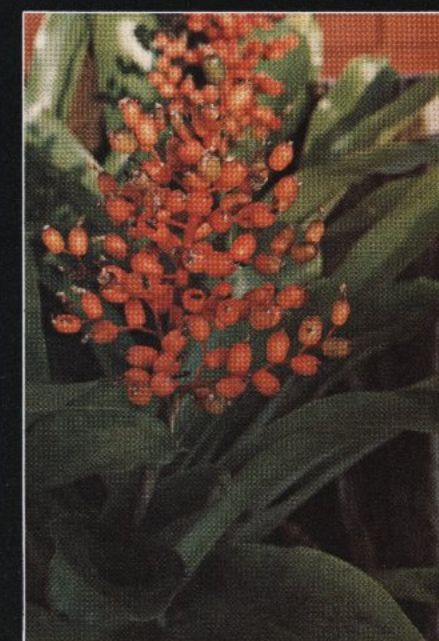
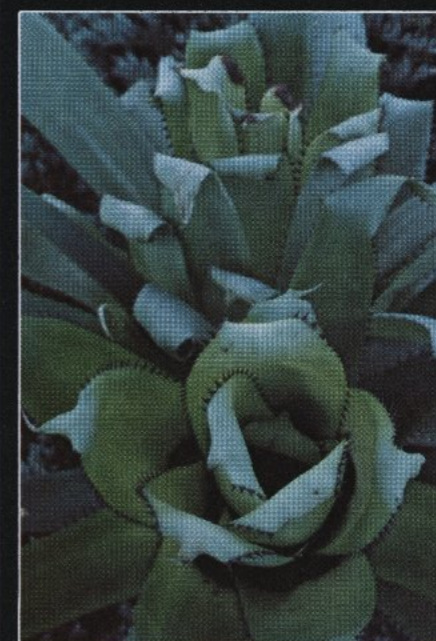
by Marge Alpern Photos by Leonard P. Johnson All bromeliads courtesy of Tropical Arts Nursery, Orlando, Florida

Bromeliads have moved up in the world! Originally, like all plants, they were terrestrial, that is they were rooted and grew in the soil.

However, thousands of years ago in the tropics, the trees and underbrush became very dense and little sunlight was able to penetrate to the carpet of plants beneath. Bromeliads, orchids, ferns, begonias and other plants began to compete for the diminished amount of available light. In the struggle for survival, some species, such as the begonias and the ferns, compromised and adapted to the reduced amount of light. Others, primarily the bromeliads (pronounced (bro-MEEL-ee-ads) and their companion plants, the orchids, fought it out, and during the course of evolution the lack of space and the poor light on the forest floor forced them to move to the uppermost branches of the trees in the jungle. (Spanish moss, that eerie denizen of forests in our Southern states, is a bromeliad.)

In this "garden in the sky" the bromeliads flourish. Seen in variety in the wilds of an Ecuadorian jungle, they present an extraordinary sight. They are showy, colorful and even bizarre, ranging in size from dainty miniatures to arm-span giants.

The flowers, lovely and unequalled as they are, generally take second place to the lance-like pointed leaves that range in color from green to yellow striped with dark red or green mottled with silver. Some of the flowers are as





exotic and complex as any orchid, and the color combinations of the bloom, such as rose and blue, cannot be matched by any other species. The Cryptanthus (Earth Star) species is quite popular and stunningly beautiful.

High in the sky these air plants, as they are commonly called, develop a special root system that allows them to cling to the bark of the tree and yet not become parasitic upon it. Once the plant becomes firmly established on the



bark, it will send off many new young plants—offsets or “pups.” Soon a large mound is formed, and the older outer leaves decay and become the nourishment for the new young growth.

The seeds of the bromeliad are spread by visiting birds that feed on the fleshy material around the plant where insects can be found. The birds may inadvertently pick up fallen seeds, move on to another tree top, wipe their beaks and just incidentally drop a seed in the process. Result: Another bromeliad moves up in the world!

Although most bromeliads are epiphytic (“epi” meaning upon and “phytic” meaning tree), and some are saxicolous (rock-clingers), the one with which we are most familiar is terrestrial. It is the pineapple, the only bromeliad grown for its edible fruit.

In 1493, Columbus learned of pineapples on his second voyage to the West Indies island of Guadeloupe. Excited by its piquant flavor, he returned to Spain with a cargo of this unknown delicacy from the New World.

Soon royal houses all over Europe were eager for this fruit from Queen Isabella’s court. It was 1753, however, before bromeliads were recognized as a family and imported to Europe for ornamental display. The family was named

after Olaf Bromel, a Swedish botanist, and has about 2,000 known species.

Despite the dazzling hybrids that European bromeliad enthusiasts were creating for two centuries, these highly adaptable plants did not gain honor in the northern part of their home hemisphere until the late 1950s.

The typical form of these “tree perchers” is a whorl or rosette of leathery, lance-like pointed leaves with a cup-like “vase” in the center from which the bloom emerges. The flowers may be hidden in the bottom of the “vase” or carried high on showy spikes.

Bromeliads have moved up in the social world!

They now are among the most expensive and the most popular of all house plants. Even in the warm and dry atmosphere of our homes, the transplanted bromeliads will do more than just survive; they will thrive! Because they are so undemanding they make the perfect plant for people who frequently have to be away from home. It isn’t that they enjoy neglect but, if necessary, they will tolerate it. Lack of water, even for a few weeks, doesn’t seem to bother them because they carry an emergency supply in their cups.

Visualize these plants’ natural state, in which they cling to the top

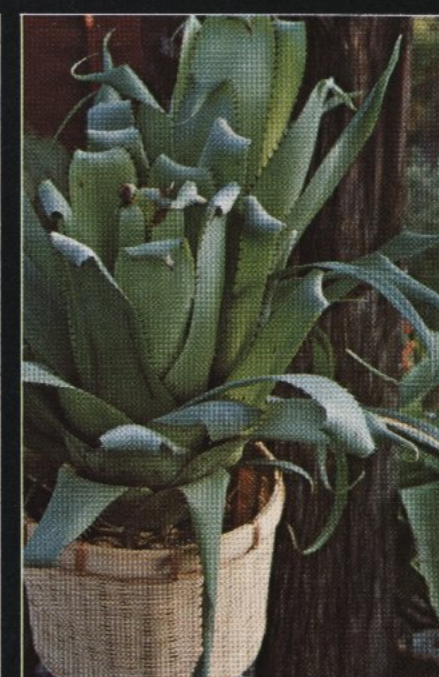


of the jungle trees, will help the indoor gardener give them the care they want. Warm heavy rains periodically fill the plants’ natural cups, and splash onto the small root system. So you should keep the cup full of water and occasionally water the soil.

During the spring and summer, when the plants grow rapidly—especially if they are “summerized” on a sunny terrace—they require more frequent watering and misting. The roots themselves need additional water at this time. Too much direct sunshine should be avoided for it will burn the foliage; but with insufficient light, the leaves can’t produce the rich coloration of many bromeliads.

Bromeliads, like all plants, benefit from regular feeding with a complete fertilizer during their growth period. Bring your plants back indoors before the early cool fall days so that they can adjust to the house before your furnace is turned on. As the rate of growth declines, cut way back on watering and completely stop fertilizing.

In nature, the water runs off the leaves of the “tree top” plants, and the sun quickly dries up the excessive moisture. Therefore, it is wise to put the “domesticated” bromeliads into small pots in a coarse, well-drained medium, such as osmunda fiber or else a mix of

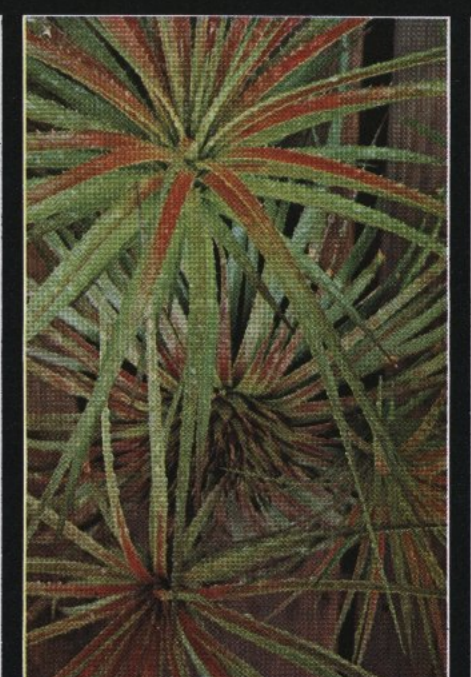


peat, coarse sand and moss—any medium that assures rapid and complete drainage.

It is also advisable to water bromeliads with rainwater, but if you have trouble collecting it, we suggest you allow the tap water to sit out uncovered overnight before using. This will allow the chlorine in the tap water to rise and escape as a gas. The accumulation of chlorinated and other salts in city water and hard water can damage all plants. Water that has passed through a softening system must never be used. An occasional rinsing out of the bromeliad’s vase or “water tank” will rid the plant of damaging salts.

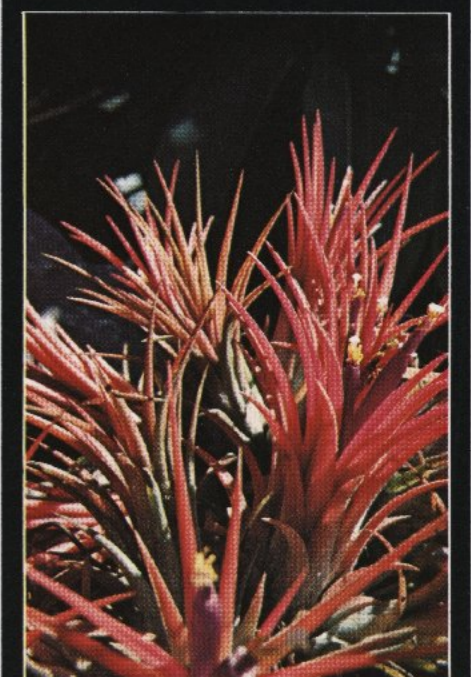
Bromeliads have a system of vegetative multiplication that makes them easy for the amateur grower to propagate. The plant forms low branches or rhizomes as it matures. In time each of these new growths develops its own rosette, which can be started as a new plant. These offsets should not be cut from the mother plant and potted up until they are several inches long and have a strong and slightly woody stem.

If the plant is mature but has failed to bloom, try the “apple-plastic bag” treatment. Fill the cup with water, place the plant in a plastic bag with a ripe apple in the bottom. Close the bag and keep



it in bright light, not sun, for one week. Remove the plant from the bag and treat it normally. The apple releases ethylene gas, which promotes blooming. Of course, the plant must be mature before this treatment is effective.

Excellent sources of data on bromeliads are “Bromeliads for Modern Living,” Merchants Publishing Co., Kalamazoo, MI 49001, \$2.95, and The Bromeliad Society, Inc., P.O. Box 3279, Santa Monica CA 90403.



THE LINCOLN



THE STANDARD LIMOUSINE

It wears the beauty of high craftsmanship

THE CLEAR beauty of a perfect mechanism gives to the Lincoln its first distinction. Added to that, and enhancing it, is a beauty of motor car design so free and clean that the very appearance of the Lincoln stands symbol for its strength and fleetness.

For here is an automobile which affords its owners as exhilarating a command over space and time as a motor car can give. And as they drive it, they discover for themselves how well and to what exacting standards it is made—with unhurried accuracy, from materials of proven excellence, in one of the famous precision plants of the world.

The beauty of the Lincoln goes as deep as the innermost parts of the motor . . . it is part of the steel of the chassis . . . it is in the sleek contours of bodies designed by the country's foremost custom coachmakers. This is the open secret of the Lincoln's unmistakable style. . . Its rightness of line is directly expressive of the inner rightness of a mechanism able to meet every demand that can be put upon a motor car on country roads or in city traffic.

Lincoln motor cars can be purchased for as little as \$4200, f. o. b. Detroit. This price includes full equipment.

This ad appeared in *The Saturday Evening Post* on November 15, 1930.

The qualities of precision craftsmanship and distinctive styling which distinguished the Lincolns of almost 50 years ago are still inherent in the Lincoln of today.

Last year, owners of Lincoln Continentals were significantly happier with the roominess and comfort of their cars than Cadillac owners. For this year, the comfort and room of the new Lincoln Continental remain virtually unchanged.



"Luxury car owners have their standards."



Continental Magazine

P.O. Box 1999
Dearborn, Michigan 48121

The Convertible Look Returns



The Carriage Roof, Continental Mark V's newest option, brings back the sporty look of the convertible. The top is white vinyl embossed with a canvas-like texture. This,

plus simulated cross bows and seam lines, gives the top and rear window area the distinctive look of a convertible. With this option, opera windows are replaced by personal mirrors inside.

Shown with optional remote control right hand mirror and turbine-style cast aluminum wheels.