

# CONTINENTAL

THE CONTINENTAL MAGAZINE WINTER 1979



- Ixtapa—Mexico's Planned Resort
- Antique Jewelry For Men
- Special Inns for Cross-Country Skiers

# CONTINENTAL

COVER: Resort at Ixtapa, Mexico's new Pacific Coast complex.  
The story begins on page 14. Photograph by Gary Dykstra


Vol. 19 No. 2 Winter 1979-80



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CONTINENTAL MARK VI

LINCOLN-MERCURY DIVISION 



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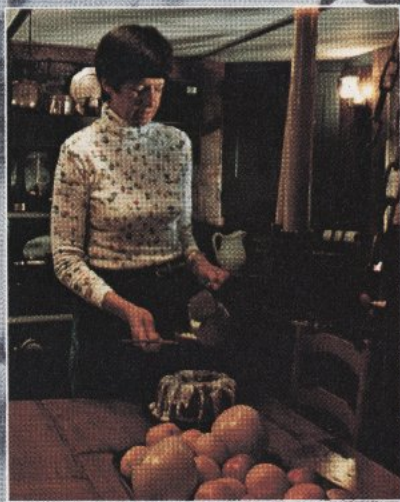
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Martha Clark in her kitchen  
at Blueberry Hill Farm

## New England's Special Inns for X-Country Skiers

Adherents of ski-touring seek out places where hominess  
and decorum are ingredients of the pleasure

by Douglas M. Worden    Photographs by Leonard P. Johnson



Barrows House, Dorset, Vermont

When old country inns began their resurgence ten or 15 years ago, there were a number of skeptics who, while applauding the development, saw it as a fad that would disappear after the initial enthusiasm. For a while the skeptics seemed to be right. Young couples, sick of big-city life, bought the inns—mainly in New England—and lasted a year or two. Some were naive. They started bravely but lacked the business skills to stay afloat. Uncertain of how an inn works, they had to give up.

A new generation of innkeepers has come along since those early

days. They are more realistic, less romantic. They've mastered the mysteries of budgets. They've learned to combine hospitality with good management. Some of them have had their inns for a decade or more. The inns are gaining in strength. They have become a solid part of the travel scene.

A few of the inns have found that their true character is expressed in catering to cross-country skiing, and cross-country skiers respond to old inns. People who practice the sport don't need the kind of social commotion implied by the term après-ski. After their miles on the

trails, they are content with some after-dinner chitchat and early bed. They favor decorum and a low sound level.

Let's start with Blueberry Hill, which fits every pleasant notion of what a country inn should be. It is far off the beaten path. The town it's in—Goshen (pop. around 200)—isn't even shown on the Rand McNally Road Atlas map of Vermont. To find it one should drive to Brandon and ask, and then drive the five miles along remote and beautiful roads to the inn.

The building itself, built in 1813, is a good example of country archi-



Ski tourers starting off at Edson Hill Manor, Stowe



At Blueberry Hill Farm (main house in background)

skiers end up at this barn, more than anxious for a bowl of Martha's hearty, meaty soup, which has been simmering for hours. It's one of the things that makes Blueberry Hill and memories of it so pleasant.

Barrows House is an inn of a different order. Its situation, right in the middle of one of Vermont's most beautiful towns—Dorset—makes it so. The main building, some 200 years old, is architecture in the noblest New England tradition, and to some degree this suggests a bit of formality. It seems appropriate, for example, for men to wear jackets at dinner here, but don't for a minute assume it's starchy. The mood is as friendly and as easygoing as that of any inn in New England.

Here again is a place reflecting the personality of its owner-hosts, in this case Charles and Marilyn Schubert. Charlie was in advertising in New York. Marilyn spent some years as a stewardess with American Airlines, where she learned a lot about crisp management and attentive service. The Schuberts have their heart and soul in Barrows House—and it shows. There isn't a minute of the day when they aren't doing something for a guest, and there isn't a guest's wish that goes unanswered.

Barrows House has five miles of trails and of course all the equipment a skier could need. When someone calls for a reservation, Charlie gets the boot size over the phone and has everything ready on arrival. This even includes—if the skier wants it—a lunch and a bottle of wine in a rucksack. Then when the skiers are back from the trail, they can revive themselves at the fireplace with a special Barrows House concoction called a Chucky Bear, which is resuscitating mixture of peppermint schnapps, hot cocoa and whipped cream.

Compared to Blueberry Hill, Barrows House is "big city"—in a relative way. Besides the wonderful old main building, there are several other buildings for guests, so dinner isn't "en famille," as the French say, but rather like a restaurant. The dining room is handsome—

attractiveness of Tony and Martha Clark, who have run it for a decade. Tony is a Welshman who grew up in France and Martha is from Connecticut. Both were teachers. They love the inn and their roles in it. Tony's domain is the skiing end of the business. Martha is sovereign of the kitchen, where she turns out extraordinary meals of which any restaurant would be proud.

The skiing facts are these: Across the road from the inn, the Clarks have a barn which is the ski touring center. It contains the waxes, the skis, all the gear, all the information about conditions, all the maps, and it is the beginning of some 45 miles of groomed trails of particular beauty. This is the serene Green Mountains. One shares the loveliness with deer and with silence. At the end of a workout, whatever the number of miles,

ture—nothing fancy. It isn't very big. It was once a farmhouse. There are eight rooms, which can accommodate 18 guests at most. Informality is the way of life here. Everyone takes meals together at a wonderful tavern table in a dining room which is made perpetually festive by dozens of bouquets of dried straw flowers hanging from the old beams. The guests become family—all cozied up.

One aspect of the ground floor that would surprise the departed Yankees who built the place—just as it delights the present-day guests—is the greenhouse situated off the kitchen. It's a real greenhouse, filled with growing plants and with the invigorating fragrances of a greenhouse. It is used for breakfast and for occasional snacks.

Blueberry Hill is dominated by the charm, appeal, enthusiasm and

Right: guests in a living room at Barrows House; center and bottom pictures at The Inn on the Common

squarish, large, with the characteristic low ceiling that adds intimacy to spaciousness.

Dorset itself figures strongly in the appeal of Barrows House. It is the kind of New England town on which a thousand miles of film have been spent. It's in what connoisseurs call "Biblical Vermont." The beauty is ravishing.

Edson Hill Manor is in Stowe, which is renowned as an alpine ski region, but also as a cross-country area with a hundred miles of interconnecting trails. The possibilities and variations are endless, as a trail map shows, since all the old logging roads, animal tracks and people's paths have been hooked up into a huge spider web of skiing routes.

The tone of the Manor is established when one enters its grand main living room and sees (after admiring the fine oriental rugs) a copy of the *London Daily Telegraph* on a table. That's because the person largely responsible for the way things are run at Edson Hill is an Englishwoman named Liz Turner. Obviously she remembers England fondly. The inn has an international flavor, with guests from England, France and South Africa—and last year some American Indians came.

Liz Turner loves the Manor (manor is the right word, for Edson Hill is more than an inn), its steeply pitched roofs, its elegance, its many fireplaces, and she loves cross-country skiers. She says, "They are low-key, leisurely, less demanding. Cross-country skiers have learned to slow down and to think." The downhill swoopers may not agree, but Liz has a point.

The old inn at Craftsbury Common in northern Vermont, presided over by a pair of reformed New Yorkers named Michael and Penny Schmitt, mixes its ski touring with fine cuisine and with guests of intellectual bent. Table conversation there is likely to turn into a very good seminar before the skiers hang it up for early bedtime.

It's hard to see how a person could take a ski touring vacation at a New England inn for granted. The charms are widespread and unforgettable.



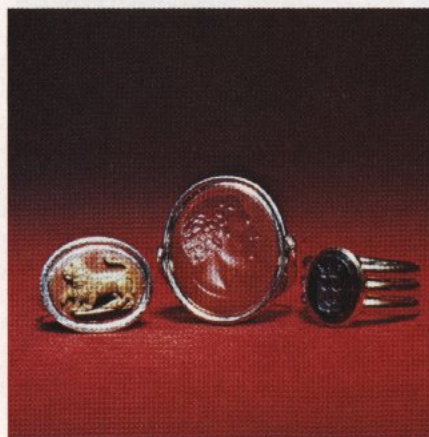
# A Pinnacle of Elegance

## Antique Jewelry for Men

In the annals of fashion, surely the 20th century has given men their dreariest chapter. Women in every country have countless prerogatives in dress and ornamentation—playful or serious, subdued or dazzling, flashing back and forth in time limited only by flexible social strictures and their own where-withal and imagination.

Western man, most unjustly, has been assigned by the faceless arbiters of "taste" a dreary uniform—the gray suit. Modest variations in color and cut are grudgingly permitted; flamboyant deviations are viewed askance. The acceptably garbed male has been a peacock without feathers, correct but for

Three English rings, gold. Left: gold lion cameo, ca. 1810; center: gold-and-carnelian signet (shown) swivels to coat of arms on reverse, ca. 1790; right: triple ring with bloodstone seal, ca. 1855-65



the most part colorless.

His ornaments have also been dictated by irrational concepts of masculinity. The nicely styled watch has been, in effect, the only sure indication of any personal wealth or taste. Other items, for decades, have included plain cufflinks, perhaps; a tie clasp, probably; a stick pin, rarely; a cigarette case and a lighter, maybe. He—recent twentieth century man—could only wander through museums, gaze ruefully at the ornamentations of kings and warriors, aborigines and emperors, and wonder what went wrong.

This situation has, happily, been changing rapidly in recent years. Individuality in dress is no longer the hallmark of the youthful rebel, the disaffected, or the misfit, but a new form of "men's liberation." The change in dress codes, the change in lifestyles, has also brought about a renewed interest in the special mystique of masculine jewelry and objects.

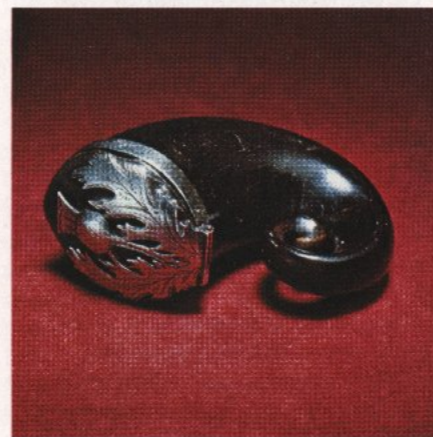
No return to collars of beaten

Magnifying glass, 12 inches long, 18-karat gold duck head, ca. 1860



gold or jeweled headdresses is immediately forecast, but jewelers and antique dealers have noticed an unprecedented interest in the masculine adornments of yesteryear—the beautifully crafted stick pins, jeweled cufflinks, dazzling *fibulae* (cape brooches,) cane heads, watch fobs, chains, snuff boxes, cigarette cases, signet rings, personal implements—all the marvelous accoutrements once so significantly the hallmarks of the serious gentleman. Only a few years ago, a man would signify his "liberation" by a simple gold chain, wistful token of defiance around his neck; now a man's ornaments are symbols of personal identity, of respect for value and craftsmanship. For wearing, for collecting, for gifts, for

Ram's horn snuffbox, four inches long, silver band with hinged silver lid in form of thistle, Scottish, ca. 1820



gloating, modern man can now choose his ornaments with impunity and delight.

"Flash is out, jewelry is in," notes the elegant New York designer Vincent Van Berg, co-owner of the marvellous Madison Avenue boutique Unicorn D'Or, Ltd. "A man's jewelry makes a much more serious statement about himself than a woman's does." With his design partner, Harmik, Van Berg has collected from auctions and estate sales a selective collection of intriguing antiques—cuff links, cigar cases, pocket knives of intricately carved ivory, burnished silver and gold implements. "They're for collectors, for connoisseurs, and even for fun," he notes, "but they are certainly to be taken seriously."

The amateur collector will find, alas, that the most splendid examples from antiquity are safely and irretrievably housed in the world's museums. But browsing through any well-stocked antique emporium, or more serious attendance at auctions and estate

Folding spoon and pick, three inches high, in ivory and tortoise, English, 1835-40



Photographs by Armen Kachaturian

The cuff links, watch fobs, buttons, canes of years ago add immeasurably to men's style today

by Bodil W. Nielsen

sales, are bound to turn up jewels of distinctly personal taste. "Start slowly," advises the discerning collector George Calloy. "A lot of second rate merchandise is available, precisely because the less affluent were forced to sell in hard times; the very rich kept the best in the family." Reputable dealers, however, will certainly furnish documentation and dates, gold and jewel content, and in certain cases, the name or even mark of the jeweler.

Until the 13th century, jewelers and goldsmiths were craftsmen and were inseparably linked. In the 14th century, for the powerful courts of France and England, jewelers became recognized in their own right as major contributors to the

English stickpins. Left: dog's head painted on crystal, 1870; right: animal head carved in coral, late 18th century

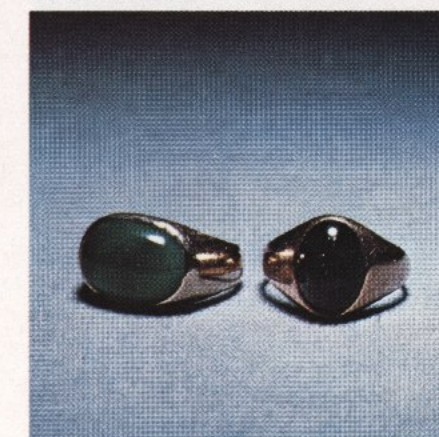


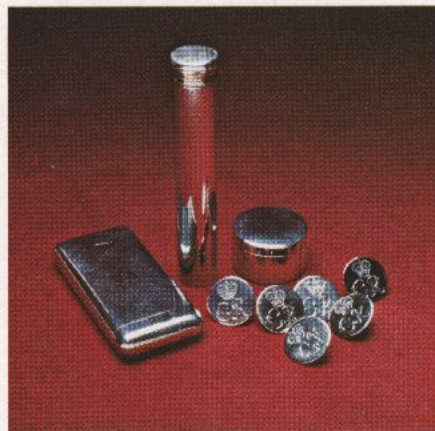
Objects photographed at James Robinson, Inc., Unicorn D'Or, Ltd., and James II Galleries, Ltd., all in New York

artifacts of Burgundian splendor. Contributions for the German, Scandinavian and Dutch have been occasionally significant, but French and English jewelry set the European standards through the 19th century in Europe.

One of the largest, and best, collections of antique men's jewels can be found at the venerable New York store, James Robinson, Inc. Now owned by Robinson's descendants, the Munves family, this store displays one of the most dazzling selections of European jewelry and artifacts, of various vintages, to be found anywhere. Jeweled cufflinks, often made of buttons, range in price from hundreds to thousands of dollars; stick pins, blazer buttons, brooches, implements all reflect the most intricate and personalized skills of the master craftsmen. Robinson's offspring boutique, James II Galleries, Ltd., shows merchandise on the lighter side in both intent and in price, but all unique and highly personalized specimens—watch fobs, pen knives, cigar

Early 20th century gold rings, jade on left, garnet on right





Turn-of-the-century silver objects (left to right) cigar case, toothbrush holder, stamp dispenser. Georgian silver buttons, 1735-40

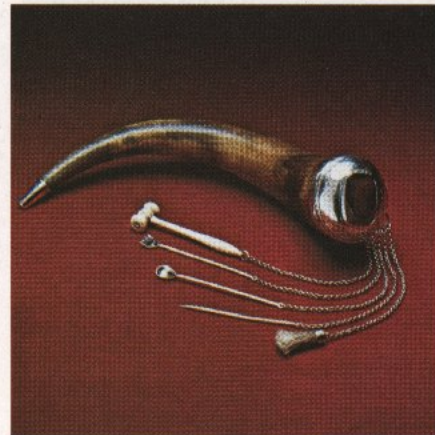
cases, snuff boxes, cane heads—charming and impressive.

A La Vieille Russie, on Fifth Avenue, and James Robinson, of course, come most notably to mind when shopping or browsing for antiques, but all smaller stores, of varying prices, can offer serendipitous “finds” for the aspiring collector. The Treasures of Samarkand, for example, unearthed a small 18th-century Russian coin holder, of enameled gold, priced at \$8,000 and guaranteed to astonish the most jaded of toll collectors. Other delights in their small store included a Napoleonic silver-and-enamel cigar case, an ivory 18th-century French billiard ball with interesting engravings, and a 19th-century



Ceremonial snuffbox, 12 inches long, silver with onyx top and silver instruments, Scottish, 1817

Lidded writing case, 6½ x 5 inches, gold inlaid with emeralds, diamonds, pearls and turquoise. French 1810-20



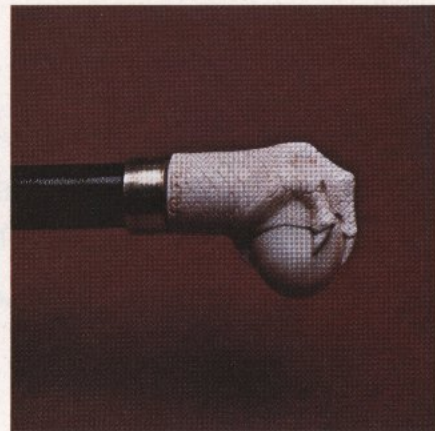
English silver letter opener with a perfectly sculpted woman as the handle.

Other small stores and auctions throughout the country unearth similar treasures: signet rings, gold watch chains, pocket watches of every style and price, cane heads to inspire a new rage for walking sticks, the medallions of knightly orders, even the religious artifacts of affluent monasteries. Shoe buckles and belt buckles of the 18th century vie with the dazzling enamels of Art Deco for attention. Collecting, and wearing, is a question of taste rather than fashion.

Van Berg, of the Unicorn D’Or, however, does make one stipulation for elegance—the jewels or objects should be real gold and real stones, no matter how small; costume objects are simply that—costume.



English brass pipe tampers, dated (left to right) 1780, 1830, 1820



Head of ebonized wood stick, ball and claw carved in ivory, English, 1840

“Clothes may make the man, but his accessories define him.”

Historically, jewelry was restricted to men of wealth and power; in medieval times it symbolized status as warrior or aristocrat, prince or pauper. In the 19th century, it denoted degrees of foppishness, of dandyism. In this century, it can finally do something else for the male so rudely neglected by fashion for too many years: it can give him a new self-image, an intrigue, a fantasy to play out. With a jade pendant on a thick gold chain, of mysterious import, or a snuff box dashingly sported for tobacco or pills, he can finally go back to the museums and look his arrogant forebears right in their jewelled eyes.



Cufflinks. left: amethyst in gold; right: gold enameled with blue. Both French, 1900



by Douglas Robinson

## The Five Best Tents in the World

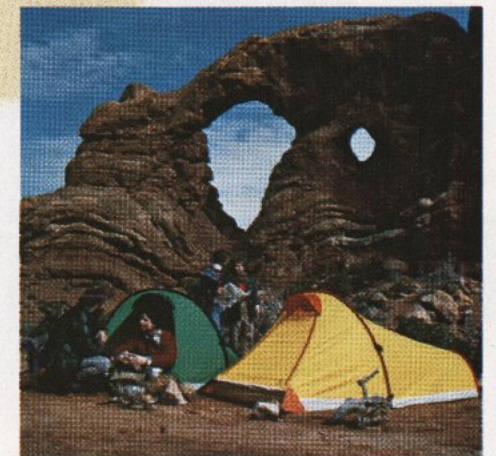
A camper with world experience names the finest shelters for different outdoor situations

In spite of the sheer luxury of motor homes and pickup palaces, there are still those of us who cherish a night on the ground and a day in the open. In short, we love to camp. With the greater mobility of packing a tent into the corner of the car trunk comes a freedom of choice: stay in campgrounds, move just out of the road as I do every time I visit Yosemite, or backpack far into the wilderness to cruise for golden trout or just a taste of solitude.

Those who relish their nights under canvas will be interested to see that the shape of portable shelter has changed completely in the last ten years. Buckminster

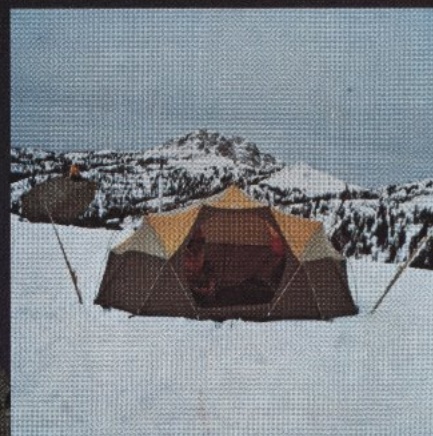
Fuller is behind part of this revolution. His geodesic dome ideas have been cast in aluminum and nylon into a generation of beautiful dome tents. Equally important but less well-known are the contributions of the Maine designer Bill Moss who fifteen years ago turned to a flexible fiberglass arch, giving his tents grace, space and style that have been widely copied. These tents, built with curves instead of angles, are sturdier in the wind, drier under rain and easier to set up.

Here are my nominations for the five best tents in the world. It is remarkable that all of them are American made. The tent revolution is truly an American revolution.

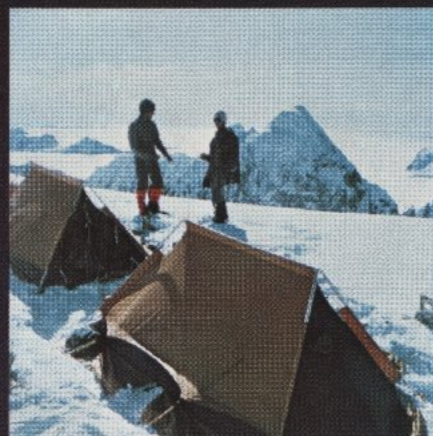


Light Dimension tents by Early Winters, Ltd

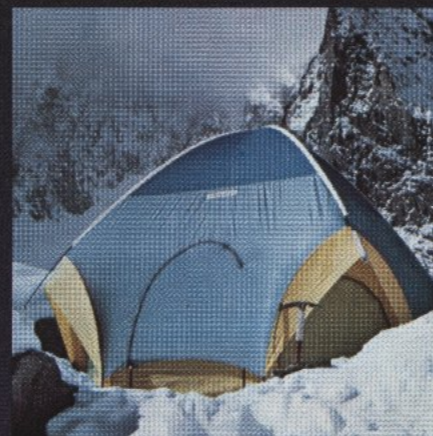
Illustration by Werner Clausen



Above and below: *Oval Intention*,  
from *The North Face*



*Rivendell Bombshelter*



*Octadome*, from *Sierra Designs*

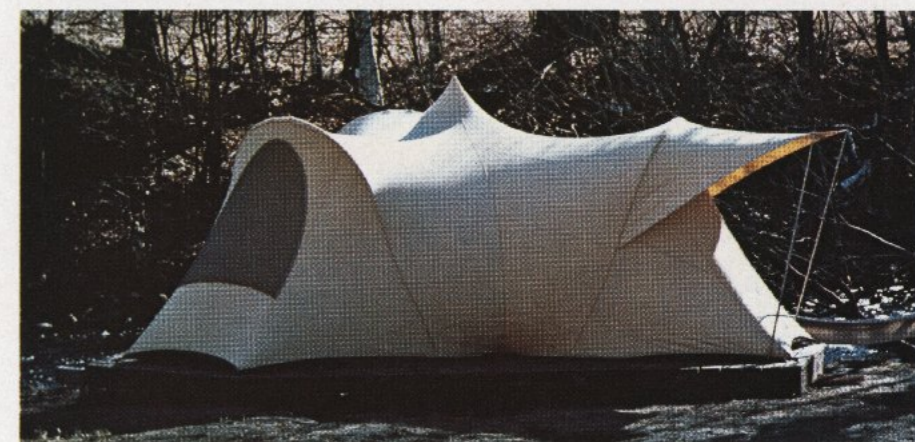


Backpackers are fanatics about weight. The old story about cutting toothbrushes in half is right in character. They want the lightest possible and are willing to be, well, let's say cozy at night to cut pounds off the daily burden. Their traditional shelter was nylon stretched between A-frame poles at either end, tied down and guyed out in all directions against buffeting winds. My first one weighed over seven pounds.

This traditional rig, says Early Winters Ltd. of Seattle, "looks (after 20 minutes of pitching effort and a dozen stakes) not unlike the original pup tent." They can afford to be smug, for they definitely have a better idea. Packed in a tiny carrying sack their Light Dimension weighs only 3-3/4 pounds. With a flick of the wrist the aluminum alloy pole sections snap automatically together, pulled by internal shock cords into two poles which then run into sleeves to bow out the tent. Three stakes secure the self-guying fabric, and one minute has seen it completely set up. The tunnel shape, looking like a covered wagon without wheels, not only spills wind well but also gives 60 per cent more room inside than would be found in an A-frame the same height and width. The slanted front and rear vestibules guy the tent to remarkable stability and provide generous storage space for all your gear and even your pack.

Complementing its efficient shape, the Light Dimension is made from an interesting new material. Gore-Tex is a miracle fabric that is said to be waterproof yet breathable, thus eliminating the need for a waterproof rainfly traditionally pitched over the breathable canopy fabric. This makes a tent both easier to pitch and less flappable, but for anyone who packs his tent the biggest advantage of a Gore-Tex tent is saving weight. From Early Winters, 110 Prefontaine Place, Seattle, WN 98104.

For an outright mountaineering shelter of ultimate stability in the worst weather I would choose the Rivendell Bombshelter. This tent is a



*Optimum 200*, from *Moss Tent Works*

throwback to the A-frame tradition, with a ridgepole for added stiffness. The entire side of the tent is sculpted into bat-wing pull-outs and the canopy stretches so tightly on its frame that hundred-mile-an-hour winds only make it hum. In fact, some early design work on the Bombshelter was done in a wind tunnel at Harvard. The bombshelter is available in nylon or Gore-Tex from Rivendell Mountain Works, P.O. Box 199, Victor, ID 83455.

Winter camping poses its own peculiar problems of cold and snow which I find nicely solved in the most esthetic of the dome tents, the North Face *Oval Intention*. Imagine an egg laid on its side and sliced in half. That's the shape. The multi-colored canopy is supported by a geodesic latticework of aluminum alloy poles—72 feet in all. When wind blows the whole structure gives to absorb the shock. Snow eddies around the egg shape in ways that keep it from piling up. Inside this nominally three-person shelter there is plenty of room to spread out and cook. I have seen it sleep five. On a winter morning the sun comes through a cheerful patchwork of colored nylon. From *The North Face*, 1234 Fifth Street, Berkeley, CA 94710.

For family camping there are many choices, but I see two ways to go. On the light end is *Sierra Design's* new *Octadome*. It sleeps four comfortably and has standing headroom inside unobstructed by a center pole. Double wall construc-

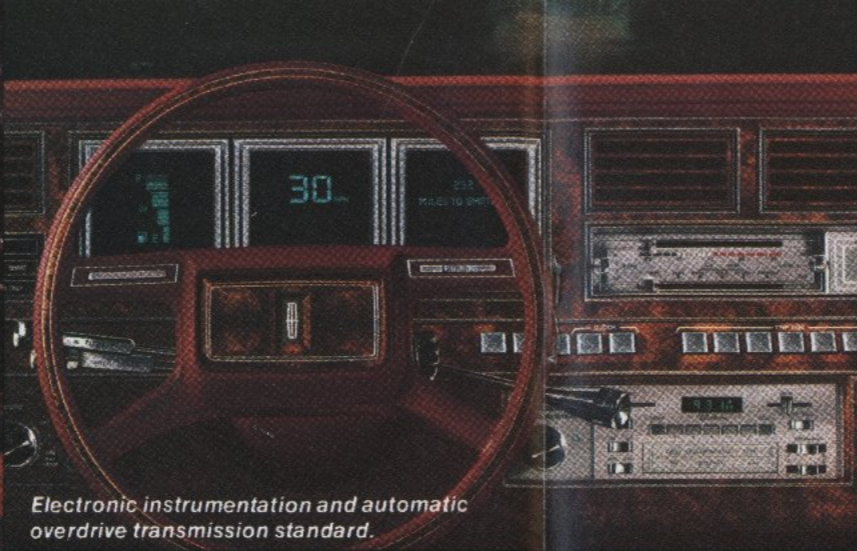
tion makes it a year-round tent that's warmer in winter, cooler in summer. Yet it weighs only ten pounds, which means the *Octadome* can be picked up from the roadside camp to go backpacking with the family. From *Sierra Designs*, 247 Fourth Street, Oakland, CA 94607.

For the ultimate luxury in family camping I would choose the *Moss Optimum 200*. It has 200 square feet of floor area under one graceful canopy, and standing headroom throughout with a floorplan arranged like a three-pointed star. The *Optimum 200* is so roomy that it brings to mind more permanent installations. Like European-style camping, for instance: set it up in a choice location for a month or a summer. Or pitch it in the back garden for a summer guest room or study. Bill Moss suggests pitching it on a platform for these applications. A worker in his *Tent Works* lived in one during an entire winter in Maine, and I have mine pitched at 11,000 feet in the *Sierra* with a wood stove inside for a portable alpine hut. Moss is designing variations with 400, 600 and 2000 square feet. Write to *Moss Tent Works*, Box 309, Camden, ME 04843.

Editor's note: Mr. Robinson, a native Californian, has spent much of the past 20 years in tents. Author of many articles on aspects of the outdoors, he has climbed and tented in the mountains of Nepal, New Zealand, Europe, Mexico and western United States.



The new Mark VI has even more interior room than last year.



Electronic instrumentation and automatic overdrive transmission standard.



The 1980 Continental Mark VI Signature Series 4-Door

Since the very first Continental Mark, expressiveness has been one of its most dominant qualities. You'll find this even more apparent in the Mark of the eighties. For now, in the new Continental Mark VI, expressiveness goes beyond esthetics. Now there is expressiveness in a new sense, a literal sense.

Standard on Mark VI is an extraordinary electronic instrument panel with a message center that actually communicates with you. By pressing the appropriate buttons on the keyboard, you can ask the system a variety of questions. You may want to know, for instance, how many miles you can travel on your remaining fuel, or the estimated time of arrival at your destination, your average speed, or even your average distance per gallon. The answer is electronically computed and displayed on the message center.

The message center also informs you of the status of eleven different vehicle functions, such as oil pressure, engine temperature, windshield washer fluid level and many more. In all, the system has the capability of supplying 20 separate items of information. In addition, distance figures are given in either miles or kilometers.

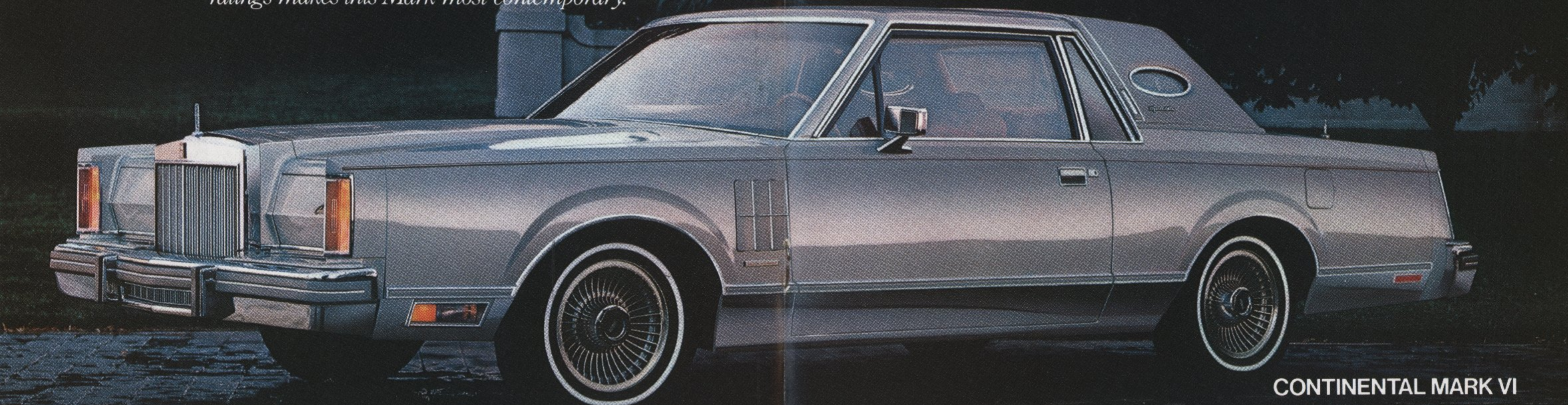
*Introducing Continental Mark VI for 1980.  
The look is legendary, yet a remarkable improvement in fuel efficiency ratings makes this Mark most contemporary.*

Electronics are at work to increase the operating efficiency of the new Continental Mark VI, as well. Standard are electronic fuel injection and an electronic engine control system. These, along with a new automatic overdrive transmission, help contribute to a remarkable improvement in fuel efficiency ratings over last year. And with all this, Continental Mark VI has even more interior room than last year† and greatly increased trunk space, too.

This year, there is still another new Mark—the Continental Mark VI four-door, a most accommodating Mark. Continental Mark VI for 1980. Design originality, instrumentation that actually articulates and remarkable new efficiency. Together they become an automobile that is unmistakably Mark.

41%\* improvement in fuel efficiency ratings over 1979. 17\*\* EPA EST. MPG. 24 EST. HWY. MPG.

\*Based on comparison of standard engines. \*\*Compare this estimate to the estimated MPG of other cars. You may get different mileage depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the estimated highway fuel economy. California estimates and percentages are different. †Based on EPA interior volume index.



The 1980 Continental Mark VI Signature Series 2-Door

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# IXTAPA- New Jewel of Mexico's West Coast

by David Reed

Barely a fledgling among winter resorts, Ixtapa is a secret you won't be able to keep

Don't let anyone tell you that from the tourist point of view the world is spoiled. It isn't. Some places may be said to be spoiled, but there are countless miles of coast on the edges of Africa, Central America, South America and among the myriad islands of the Pacific and Indian oceans where man has hardly made a footprint and where someday he may be taking his ease in the sun and the surf.

Years ago, the Mexican government, mindful that the recreational dollar is important, looked at its po-

tential vacation areas and started to make plans. There was a determination not to let things get out of hand, so Mexico's new developments are going forward cautiously. One of its Pacific coast places is a good example.

I almost hate to tell you about Ixtapa. You're going to hear about it anyway though. Everybody's going to.

Ixtapa sits 125 miles up the Pacific coast of Mexico from Acapulco, but it operates light years away. This five-year-old "resort of the future,"

as the Mexicans call it, has been planned into the 21st century with a determination not to duplicate the Acapulco past. Low-rise, high-class hotels will dot its lush, long Playa Palmar. Six other beach coves bordering its 16-mile-long turquoise bay shoreline will be left for lovers to stroll. And Ixtapa Island, a tropic jungle of color a mile offshore, has been reserved for exotic animals which reside there; tourists can only visit.

Yet growth and development are coming, and you may be glad a few



Photographs by Gary Dykstra



years from now if you came before it did. As of now only five hotels, with a total of 1,200 rooms, ring Playa Palmar. By the end of 1980 the number will double. By 1990, ten thousand rooms will be ready to welcome a million vacationers a year. A convention center for 2,500 will open. And a new town for resort workers will rise around the hotel zone. Farther along the coast will be condominiums to be bought, I suspect, by people falling in love with Ixtapa now.

Why Ixtapa? Mexico's tourism development agency, Fonatur, had to ask a computer. With data describing sites along the country's 6,000 miles of coast crossed with data detailing the ingredients of a successful resort, the computer found two sure prospects for development: Cancun, a Yucatan beach convenient to the eastern United States, and Ixtapa, correspondingly convenient to the west. Cancun's first hotels took off with tourists in 1976. Now it is Ixtapa's turn.

The most charming asset of Ixtapa which makes it more than just another pretty beach is its neighbor five miles down the new coast highway, the fishing village of Zihuatanejo. A week in Ixtapa could become dull with nothing but swimming, sailing, snorkeling, golf, tennis, nightclubs, tasty meals and margaritas. But what guarantees fond memories beyond a sun tan is Zihuatanejo.

Ixtapa (eesh-TAH-pa) and Zihuatanejo (zee-whah-tah-NAY-ho) are day and night. Spend the sunny days—there are 200 of them a year—exploring Ixtapa's verdant beaches, the starlit nights dining and shopping along Zihuatanejo's cobblestone streets.

Cozy shops and cafes surround Zihuatanejo's Plaza Municipal and waterfront Paseo del Pescador (Fisherman's Walk). La Mesa del Capitan (The Captain's Table) serves the tastiest seafood in town in its romantic garden patio; La Tortuga (The Turtle) cooks terrific Italian; and Emiliano's is the authentic

cantina-style stop for Mexican dishes. All are fun and informal. After dinner comes disco on the terrace of the cliffside Posada Caracol and then a \$2.50 taxi ride back to Ixtapa.

If the unpretentious leather, silver and ceramic shops of Zihuatanejo do not pry away all of your pesos, the stylish shopping center across the road from Ixtapa's hotels probably will. It's adjacent to the 18-hole Robert Trent Jones golf course at the Palma Real Golf Club (greens fees \$10). But save another ten dollars for para-sailing, the one item of Acapulco action that Ixtapa adopted early on. Tie on to a motorboat in front and a parachute behind and soar high above the bay for ten magic minutes.

Ixtapa's hotels feature a number of leisurely diversions for the ambitious. Bayona Tours in El Presidente Hotel and Caleta Tours in both the shopping center and the Viva Hotel sell everything from fishing and scuba diving trips to a red snapper cookout party on Ixtapa Island. It's

Hotel Riviera del Sol

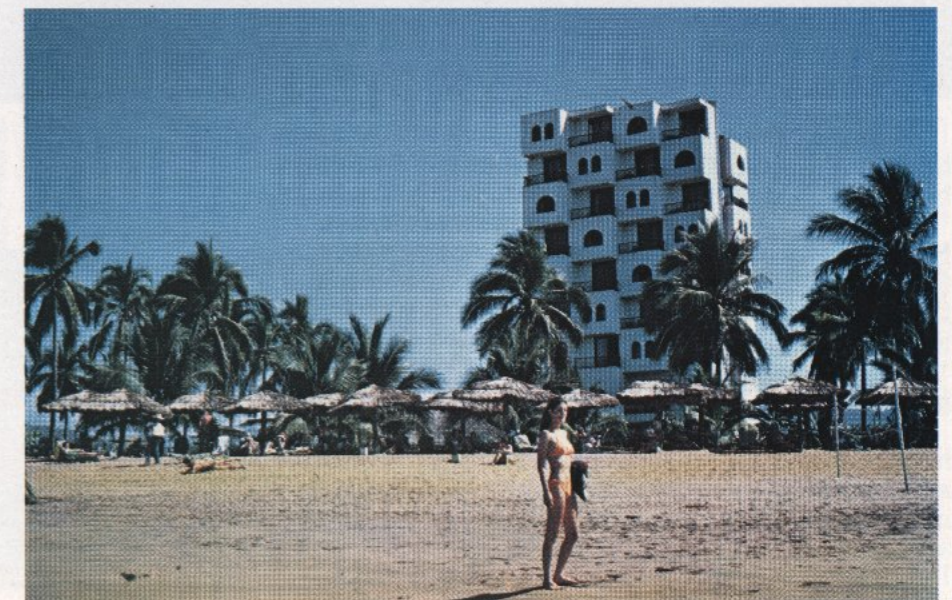
even possible to fly 35 minutes from Ixtapa's new \$10-million jetport to Mexico City, tour the capital and be home for dinner.

Home in Ixtapa could be one of five hotels. The Mediterranean-style Aristos, which opened in 1975 before all the others, has a beach full of palapa palm-thatched sun shades. The Viva Ixtapa at \$30 double is the budget beauty of the bunch. The rambling El Presidente Las Palmas surrounds a lagoon-shaped pool with white stucco luxury rooms. The sleek, chic Riviera del Sol highlights 40 penthouse suites. Only the 12-story Holiday Inn, the newest of the quintet, has broken the low-slung style of the beach skyline; the aesthetic controversy over it makes for lively beach talk.

But all the money that makes Ixtapa gleam white in the sun cannot buy the quaint intimacy of the smaller, family-run inns of Zihuatanejo. Though it is now a town of 17,000 people (there were 4,000 in 1970), Zihuatanejo has not spoiled its simple charm or its lovely beaches. Hotel Irma looks down on the ever-calm bay with a beautiful bluff-top dining room and pool. Down the stairs on the sands of La Ropa beach are the unidentical twins, the 44-room Hotel Sotavento and the 26-room Hotel Catalina. The 76-room Hotel Calpulli nearby offers the most barefoot basics in the area. And for real privacy, rustic bungalows on Zihuatanejo's beaches cost as little as \$24 double per day.

The question, however, is not price but style. *Your* style. Ixtapa is like a new shoe—shiny and slick; Zihuatanejo is like an old one—broken in but comfortable.

It is 20 minutes from the airport to either Ixtapa or Zihuatanejo. Flip a coin. Devalued pesos make both a bargain. Temperature average between 78 and 83 degrees year-round in both places. Both have some of Mexico's most beautiful beaches. And no matter in which one you stay, you'll undoubtedly want to discover the other. Then you'll want to tell your friends about them both.



Hotel Aristos



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	17	24
	**EPA EST. MPG	EST. HWY. MPG
<small>*Based on comparison of standard engines. **Compare this estimate to the estimated MPG of other cars. You may get different mileage depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the estimated highway fuel economy. California estimates and percentages are different.</small>		

†Based on EPA interior volume index.

## LINCOLN CONTINENTAL

LINCOLN-MERCURY DIVISION

# Kitchen Tools That Make a Difference

For professional results, use the equipment professionals use *by Annette Churchill*

Most serious and sensitive cooks tend to be conservative when it comes to equipping their kitchens. Some pine for a professional stove because it includes a broiler that can develop the searing high temperatures that good broiling requires and that few home-style ranges are capable of. But it is the broiler they are after and they would take it alone if it were available that way. They value their food processors and blenders, not so much for their slicing and grinding capabilities, but more for the ease with which they reduce ingredients to smooth purées, thus opening up

areas of experimentation with patés, mousses, and quenelles. They rely on good pots and pans, chosen for how they perform rather than for how they look. While they appreciate convenience and speed of preparation, they judge new kitchen gadgetry with a cold eye. They understand that cooking is an ancient art and that the basic elements of a good *batterie de cuisine*, the wonderfully descriptive French expression for kitchen utensils, go back centuries.

Take the cleaver. A first-century A. D. Roman bas-relief shows a butcher at work in his shop. He is

standing at a butcher block, just like the ones we know today, about to divide a rack of ribs into two sections with one blow of a cleaver. The tool he is using is indistinguishable from those we know. Because it does its job of chopping and splitting superbly, there has been no need to change it in 1800 years.

With a heavy meat cleaver a cook can change plans—split that chicken which was bought with roasting in mind into two halves for broiling instead, divide a loin into two roasts and freeze one, and transform a slab of spareribs into finger-length ribs for hors d'oeuvres. Moreover, the wide side of a cleaver is the best instrument for flattening veal for scallopini.

Or consider the mandoline. This wonderful cutting and slicing instrument consists of a flat surface into which infinitely adjustable fixed blades are set. For precision and uniformity of cut the mandoline does a better job by far than the cutting-slicing attachments of food

processors. Food is stroked over the blades in a motion something like that of a mandolin player strumming his instrument. One can choose the size of potato strips for frying or for potatoes Anna and be confident all pieces will be exactly alike.

Three more pieces of equipment that open up possibilities for home cooks and help to expand their skills are a good scale, a professional-quality rolling pin, and a marble slab. All are particularly useful in pastry-making and confectionery, those branches of the culinary art that are most sensitive to accurate measurement, surrounding temperatures, and handling techniques.

The scale should provide readings in ounces and in metric measures, and it should be easily returnable to zero so that one can weigh each ingredient as it is added to the mixing container without figuring in fractions of units. Such a scale opens up thousands of European and professional recipes to a cook who can then proceed with confidence,



On marble slab: Cuisinart scales in ounces and metric, heavy 18-inch Thorpe rolling pin and a Napoleon

knowing that nothing has been lost in the numerical gymnastics of translation to cups and teaspoons.

The distinguishing characteristic of a marble slab is its ability to remain cool. It is on a cool, oiled marble slab that one "works" fondant to creamy perfection. Chilled pastry dough rolled on a marble slab stays chilled. Not only must pastry dough be kept cold while it is rolled, folded, and shaped between chilling periods, but it must always be deftly and quickly handled with extreme economy of motion. Profes-

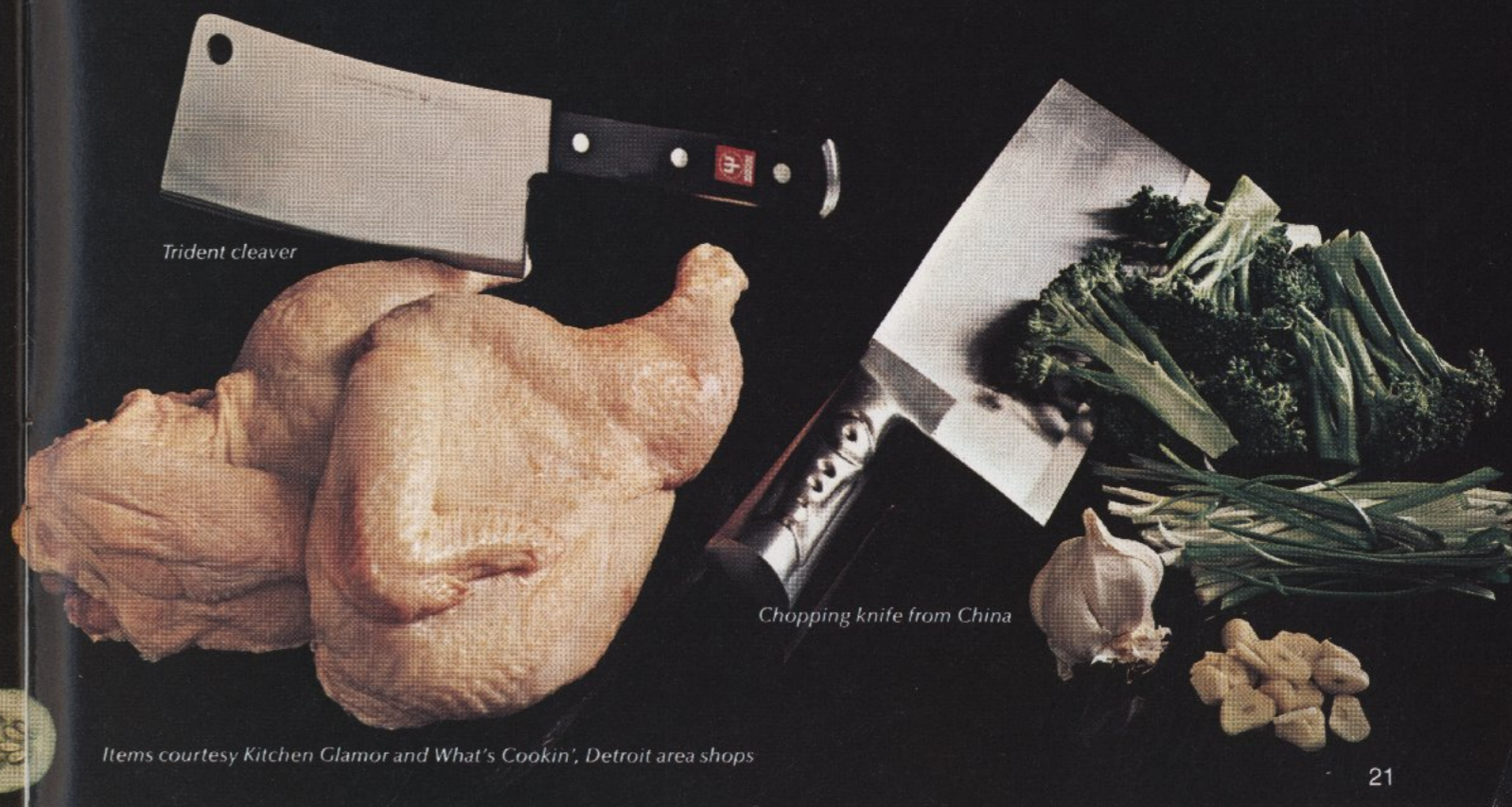
sional bakers' rolling pins are big and heavy. With them one has greater control in transferring the power exerted in bearing down on them to a smooth, steady, and strong rolling motion. There is no need to make dozens of rolling swipes at the dough in order to stretch it out.

All these tools are standard professional equipment which has stood the test of time. Home cooks find that they expand their techniques as dramatically as blenders and food processors do.



Bron mandoline from France

Photographs by Joseph V. Skierski



Trident cleaver

Chopping knife from China

Items courtesy Kitchen Glamor and What's Cookin', Detroit area shops



Redbud

## The Beauty of Flowering Trees

Start planning now for trees that will dramatize the garden by enhancing its floral architecture

by Branley Allan Branson

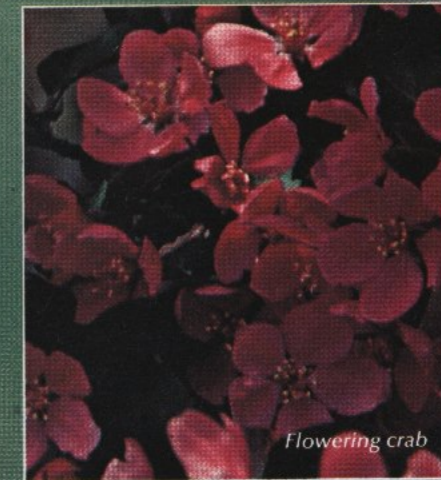
At first glance, buying trees for the old homestead appears to be an easy job, without any particular complications or soul-searching decisions. And that may be a more or less accurate appraisal up to a point. When you start looking, however, the first thing you discover is the really bewildering array of species.

One way to ease the decision-making process is to sketch your property to scale, marking the points where the introduction of trees would be desirable, including at each point notes on shapes, heights and breadth of crown that might fulfill your expectations. With that accomplished, you are now armed with a partial checklist, a list that can be further narrowed by restricting it to species which not only possess the listed characteristics but ones which also produce attractive flowers. After all, trees should, like home owners, accomplish multiple tasks around the house at all seasons of the year.

Despite their flowers, many species also produce aesthetically pleasing foliage, too. In many cases, flowering trees also reach large enough size to double as shade trees. Some of the smaller varieties serve very well in formal or informal gardens, or as accents of architectural features, such as liners for walls, walks or street borders. Some, like the hardy rose of Sharon, grow luxuriantly enough when crowded a bit to produce attractive living fences, especially when underplanted with low-growing flowering shrubs like hybrid azaleas. Whatever the landscaping problem, there are one or more flowering trees available to solve it.

Another good point is that many of the flowering trees produce edible fruits from which delicious jams and jellies can be made. Among these can be listed all of the crab apples, serviceberry ("shadblow"), flowering plums and peaches and, of course, all of the regular fruit trees.

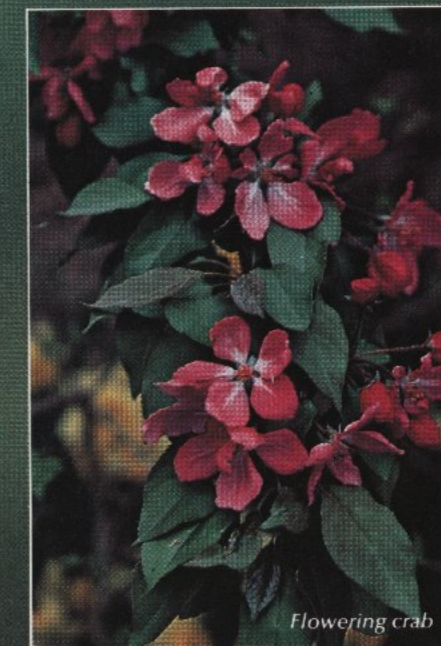
One group of flowering trees is par excellence with regard to many landscaping situations: the crab apples (*Malus* species). Nearly all of them are both winter hardy and



Flowering crab



Kwansan cherry



Flowering crab

strongly drought resistant. Because of these characteristics, crab apples are excellent for specimen lawn plants, particularly when planted in threesomes of varying shades of red, pink and white, or for lining street margins. Some excellent varieties are Hopa, with nearly purple leaves, pink flowers and broad growth habits; White Cloud, with dark green leaves, pyramidal growth and dazzling white flowers; Radiant, with medium-broad crown, green leaves and dark-red flowers; and Strathmore, with pyramidal shape and dense pink flowers.

In the specimen-tree or small-grouping category, the Kwansan cherry has few competitors. Its double pink blossoms often completely cover the twigs and limbs before the foliage appears. It accompanies crab apples very nicely, as does flowering almond and flowering peach.

Many long-established homes have problems in the form of extensive areas shaded by large trees. Many otherwise acceptable lawn trees will not grow well in such situations. Dogwoods, however, in nature are understory species, hence are perfect choices for shady spots. White, red and pink varieties may be planted together for accent, or singly.

Another highly adaptable tree, the redbud, grows quite happily in practically any soil, although it prefers ones rich in humus. Since it is a legume, this species requires very little nitrogen fertilizer. Redbuds are very useful in beautifying hillsides and rocky areas, being most effective when planted in small groupings. The whole effect can be vastly heightened by adding a few specimens of the albino dogwood.

And what to include in a living fence causes many home landscapers considerable consternation. The first impulse is to plant whatever will grow without any semblance of planning. A proven plan is to start with a row of several larger trees—the silk tree (*Albizia julibrissin*), wild magnolia, wild black cherry are all excellent—then disperse smaller trees such as

sassafras, wild and tame pussy-willow and rose-acacia, and under-plant the whole thing to flowering shrubs such as privet and spirea.

One of the undesirable features of brand-new housing developments is the desert-like lack of large trees, and they usually stay that way for a decade or more. There are some trees which may be pressed

into service to alleviate this condition, even though their names do not appear on most lists of ornamental flowering species. One of these is the common catalpa and another is the princess (also known as empress) tree, a native of Asia. Both are fast-growing species which reach large size, and both cover themselves with large, showy bell-

shaped flowers, white-and-purple in the catalpa, dark purple in the princess tree. Additional, although slower growing, shade trees can be introduced, both flowering and non-flowering varieties. Probably the best shade tree in the entire eastern half of North America, the tulip poplar not only has a splendid shape and arrow-straight bole, but the large yellow, red-throated flowers are very eye-catching as well. Some natural acoutrements for tulip trees are lindens, willow oak and the American holly.

Many American streets, particularly those in residential areas, are starting to take on a rather boring degree of similarity from one region to the next. This is, of course, because of a lack of concerted effort to add variety. Most nurseries do not help matters much, for they tend to stock the same trees from locality to locality unless special orders are placed. A group of trees which can be used to alleviate this boredom, ones which make nearly regal street plantings, are the buckeyes, particularly the common Ohio buckeye, and the spectacular particolored buckeye.



Wild plum



Rhododendron and azalea



Azalea

Not only do they produce upright stalks of highly attractive flowers, but the clumps of fruits which appear later are also interesting. They grow rapidly, creating dense, green canopies.

These are only a few of the often overlooked flowering trees which may be pressed into service to relieve the monotony of our altered landscape. There are countless others, and their usefulness is at least as multiple as the imagination in attempting to bring harmony to our homes.

## Versailles 1980



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