



THE  
CONTINENTAL  
MAGAZINE

FALL 1976

Luxurious Game Lodges in Kenya

Great Vacations on the Ocean

Introducing the Continental Mark V  
and the 1977 Lincoln Continentals

Only one car can add to the rich tradition of engineering excellence and classic design established by these famed Continentals...

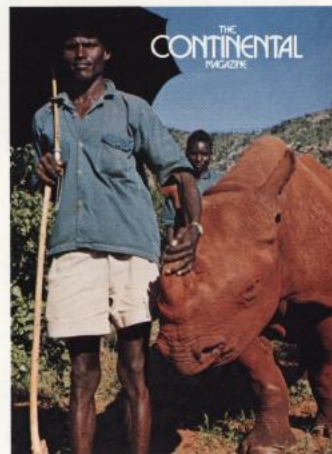


*The Mark IV (1972)*

*The Mark III (1969)*

*The Mark II (1956)*

*The Original Lincoln Continental (1940)*



Vol. 16 No. 2

Fall 1976

The guide is at ease with the rhino near Voi Safari Lodge in Tsavo Game Park, Kenya. A story on the fine game lodges of Kenya starts on page 2. Photograph by Loomis Dean.

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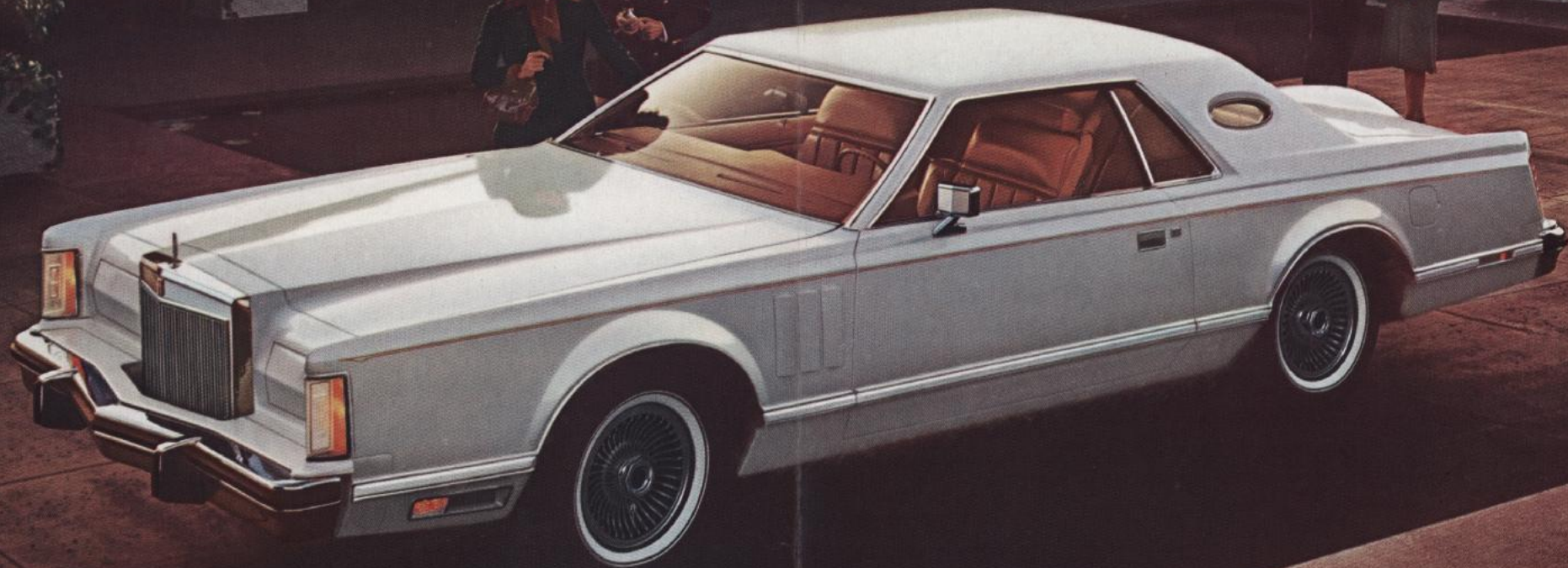
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Introducing the Continental Mark V.  
In the tradition of excellence  
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**CONTINENTAL MARK V**

LINCOLN-MERCURY DIVISION 

# The Splendid Game Lodges of Kenya

by Eric Robins

What's new and remarkable about watching the magnificent animals of Africa is the places you watch them from

There was a time when the privilege of seeing Africa's wild animals in their native habitat accrued only to those who could stand the rigors of a safari into the bush. No longer. In Kenya, the viewing is easy, even luxurious. In fact, if travelers go to the right places, the animals come to them.

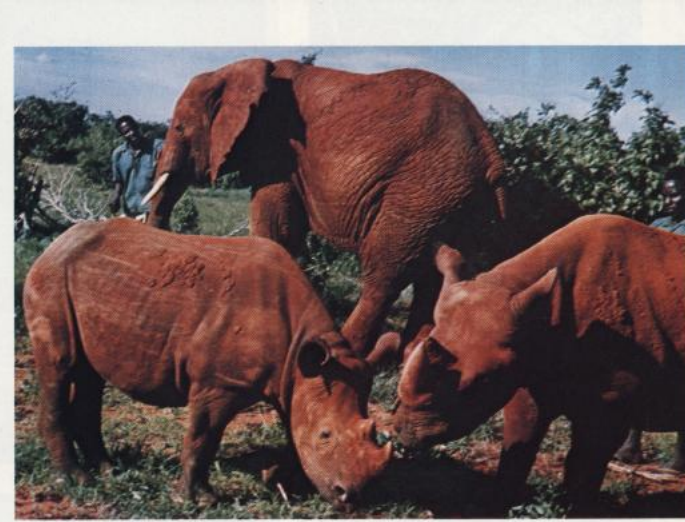
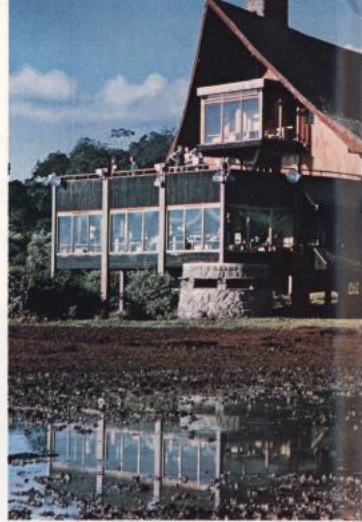
Kenya is a compact little nation tucked under the bulge of the east coast of Africa on the Indian Ocean. Though it straddles the equator its high altitudes assure year-round daytime temperatures in the high 80s, except on the coast, which is tropical.

Photographs by Loomis Dean



It's a beautiful country. While the plains of the coast are dotted with grotesque baobab trees with their root-like branches (the Africans say God planted them upside down), the gentle highlands are heavily forested. Flowers are everywhere, all year: the English honeysuckle, scarlet carnations, violets, orchids and lilies.

And Kenya is the world's last and largest natural zoo. Its official count of elephant alone is 100,000 (in Kenya, no s on the plurals), besides which there are lion, rhino, leopard, cheetah, hippo, buffalo, giraffe and zebra, among others.



Clockwise from top left: the Ark, in Aberdare Park; chef at the Norfolk, Nairobi; in Tsavo Game Park; golf at the Mount Kenya Safari Club; tribal dancers at the Safari Club

There are vast herds of wildebeest (gnu) and countless millions of gazelle. One lake alone, Nakuru, is the home of over a million bright pink flamingo, plus about 399 other species of birds.

There's no "wrong" time to visit Kenya. Even in the rainy season there's often sunshine. The grass is green instead of brown, and the flowers are more brilliant than ever. But for animal-viewing the dry months (July to early October, and December to early March) are better, because the animals and birds are then more apt to congregate at water holes convenient for the tourists.

On arrival in Nairobi visitors have a choice of modern hotels like the InterContinental or the Ambassador. But sentimentalists may prefer the Norfolk, which is a victorian hostelry built at the turn of the century when Nairobi was little more than an encampment and lions prowled in the papyrus swamps in front of it.

The Norfolk is part of Kenya's history; readers of Ernest Hemingway and Robert Ruark will already know it. The rickshaw which belonged to Kenya's founder, Lord Delamere, still stands on the hotel verandah, and on the lawn are a pioneer ox-wagon and a 1929



Model A Ford which was the preferred means of getting around for wealthy settlers of its day. The Norfolk is today, as always, very elegant and very British.

Fanning out from Nairobi are the hotels that cater to foreigners. They have elegant furnishings and excellent—if overly British—cuisines. (One suddenly remembers that Kenya achieved its independence only 13 years ago.) Here are five examples of Kenya's luxury hotels—all different, in different settings, and having in common their expert hospitality and their multinational guest lists.

The Mount Kenya Safari Club, 135 miles northwest of the capital, is set in a magnificent wilderness on the lower slopes of jagged, snow-capped Mount Kenya.

Hunting and photographic safaris are efficiently arranged here. For other activities there is a nine-hole golf course, bowling green, tennis courts, trout fishing and a heated swimming pool. Light planes can be chartered for game-spotting. Peacocks and crested cranes strut across the well-manicured lawns and around the English-style gardens.

"It's one of the most luxurious spots on earth," declared a Chicago businessman decked out in safari jacket and khaki pants as he enjoyed his *samaki wa siwa imekaangwe na sosi*—which is Swahili for filets of sea bream Orly with tartar sauce—while outside the windows Chuka drummers wearing war paint, ankle rattles



and headdresses of black and white colobus monkey skin pranced under the spotlights to the wild beat of tribal drums.

Far to the south of Mount Kenya, in the opposite direction from Nairobi, is the Voi Safari Lodge, in the heart of 8,000-square-mile Tsavo National Park, a rugged preserve for 20,000 elephant.

Voi Safari is built into an overhang of rock. Its entrance hall is a giant version of the typical African hut: circular-walled and grass-thatched. Its walls are rough-hewn stone with huge open windows, without glass or screen. The swimming pool resembles a miniature mountain lake.

Voi Safari's open-walled dining

room, its bar and its coffee lounge opening out onto the terrace offer fascinating views of "raw" Africa. At night floodlights simulate moonlight at a nearby water hole so that guests can watch the elephant, lion, rhino, giraffe and other animals that come to drink.

For the guests' own refreshment the while, Voi Safari has excellent meals and its own brand of "sundowners" (cocktails—because on the equator sundown is always at seven p.m.). A "frog's croak" consists of iced crème de cacao, crème de menthe and fresh cream, while a "Tsavo sunset" is made of rum, curacao, grenadine and a dash of lemon juice.

Third of the five sample hotels



is the 50-bed Serena Lodge in Amboseli Game Reserve. It lies in an area occupied by the stately Masai tribesmen. Passing through the well-appointed lounge, guests can see, like a mirage in the clear blue sky, the towering snow-dome of Mount Kilimanjaro, at 19,341 feet Africa's highest mountain, which is just over the border in Uganda. Masai warriors, who have exchanged their long battle spears and lion-maned headdresses for trays and waiters' suits, are among the semi-nude dancers who, leaping and chanting, perform every night in the main hall of the lodge.

Down on the shores of the turquoise Indian Ocean, yet still

within reach of the vast Tsavo National Park, is the Mnarani Club at Kilifi, a base for both big-game viewing and big-game fishing. There is international-class deep-sea fishing from the club's stylized motor cruisers fitted with outriggers and fighting chairs. In the "20-mile-rip" off Kilifi lurk monster black, striped and blue marlin.

Mnarani, whose name means "lighthouse" in Swahili, is set on a cliff among beds of dazzling tropical flowers. Duplex thatched guest cottages overlook a tranquil lagoon in which, at dawn every day, native fishermen in dugout canoes net prawns that are a gourmet's delight. Mnarani has its own waterskiing beach, coral

Clockwise from far left: Serena Lodge, designed like a Masai village; Voi Safari Lodge, Tsavo Game Park; buffet at the Mnarani Club, Mombasa; in Tsavo Park; Mnarani Club

gardens with dozens of kinds of tropical fish, and an air strip that can handle twin-engined planes.

Of the several other resorts on Kenya's shore, one of the most original in design is the 120-room Serena Beach at Mombasa. It is built like a small Arab town of centuries ago, but its narrow winding streets lead to an Olympic-sized swimming pool, and its tall minaret contains a ladies' hair-dressing salon. The main bar is designed like a *dhow*, the counter being the hull, with an authentic



triangular canvas sail rising above it. Capstans serve as bar stools and the sepia-skinned barman mixes a mean Martini. Behind great oaken doors studded with brass spikes there is a dining area built around a leafy courtyard with a fountain straight out of "Arabian Nights."

These hotels are only a few of the many that flourish out on Kenya's sun-scorched savannah, in the tangled forests and beside its unpolluted sea—all offering standards of living comparable to the highest in America. For more information write to the Kenya Tourist Office, 15 East 51st Street, New York, New York 10022.



## Beautiful Furniture from Kits

Here are home-assembled items copied exactly from pieces the best museums are proud of by Dena Kaye

No one could count the thousands of persons who have seen classical colonial American furniture in museums or antique shops, admired it, yearned for it—and realized that its rarity and price put it beyond reach. There are instances of authentic Chippendale wing chairs being auctioned for

\$60,000 and more, and Sheraton dining tables bringing equally fantastic prices.

Happily for those with taste for early American furniture, there are ways to acquire exact replicas of it. Several companies sell kits from which one can easily assemble a Shaker chair, a Queen Anne low-

boy or any of dozens of furniture items based on the finest designs ever created in this country.

One need not be a cabinet maker to put these kits together. The pieces are all ready for assembly. No sawing or planing is needed. In fact, the president of one company says many dentists and

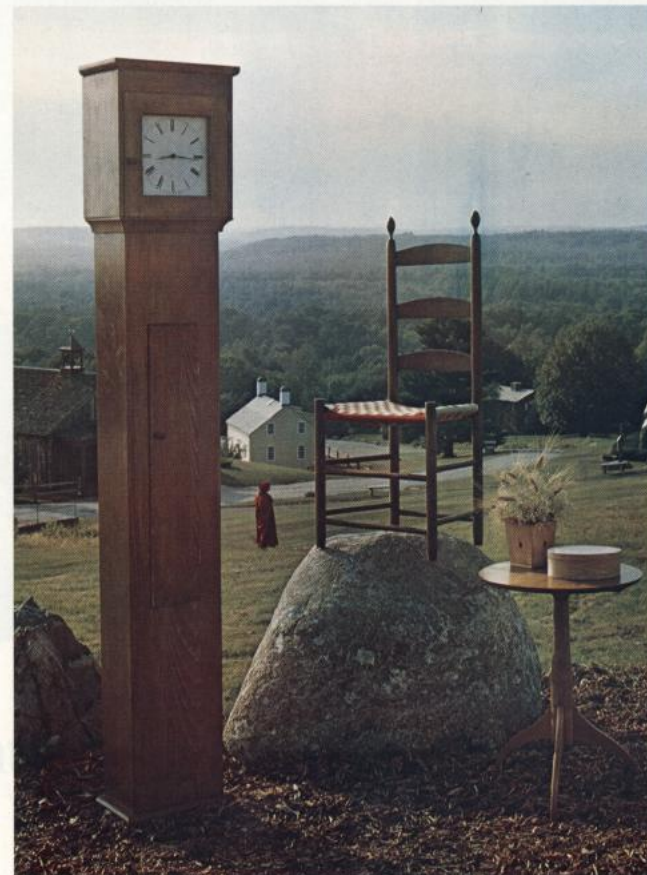
surgeons are eager customers because there's no risk of injuring their hands with carpentry work.

Cohasset Colonials is the oldest company in the business, started in 1950 by Francis and Mary Hagerty. Mr. Hagerty was originally a naval architect and used to sell kits for eight-foot-long rowboats. The combination of wanting a year-round business and the frustration of not being able to find antiques within financial reach persuaded him to start a furniture kit business.

The idea of amateurs putting the pieces together, for diversion or necessity, is an old one, as Hagerty points out. The families from 18th century Salem, Massachusetts, who moved to the West Indies to go into the sugar cane and rum business used to take the frames from New England homes along and reassemble them in their new lands. And in the colonies, itinerant peddlers would travel around with parts of chairs, and people would gather, as if for a quilting bee, and assemble the parts.

Cohasset has a line of 54 different pieces, handcrafted from pumpkin pine and New England hardwoods. The designs are based on furniture in such leading museums as the Metropolitan in New York and the Museum of Fine Arts in Boston. Cohasset kits have been sent all over the world.

A Sunday carpenter can make a candle stand, the most popular item, or a hutch cabinet, indispensable in the 18th century home for displaying pewter (Cohasset also has pewter accessories), or many styles of chairs, including Ben Franklin's invention, the rocking chair. In addition to the kits, which include the handcrafted and sanded parts ready for assembly, the necessary glue, screws, hardware, sandpaper and stain (standard in all companies), Cohasset can provide a selection of paints, taken from the colors of the milk paints of the early New England homes. Decorator packs of over 30 fabric samples of cottons and linens, typical of the colonial American period, are also available.



The Shakers were the first group to produce furniture in parts to be sent around to the colonies, although today's dispensers of Shaker Workshops Inc., in Concord, Massachusetts, and Ross, California, didn't get started until 1971. The original Shakers gathered in religious communities in the 19th century to pursue a life of rigorous discipline and integrity. They were pioneers in nutrition and the use of organic foods; they were famous for medicinal herbs, roots and extracts; and they early espoused pacifism and belief in the equality of the sexes and the races. The

*Opposite page. Examples of Cohasset Colonial furniture; above: Shaker Workshops items, photographed at Fruitlands Museum, Harvard, Mass.; photographs by Ron Helstrom*

Shaker craftsman looked at the building of a chest, table or chair as a divinely inspired affair, tempered by functional need, which would contribute to the good of his entire community.

Shaker furniture is claimed to be the only truly original American style of furniture, and its appeal



Top: Queen Anne lowboy from the Bartley Collection, photographed at the Henry Ford Museum by Hans Rockel; above: Shaker Workshops rocking chair (Helstrom photo)

today rests on its clean-cut lines and simplicity. Many kits are sold in the Scandinavian countries, as

well as in Japan.

Shaker Workshop kits are based on specific Shaker prototypes. The kits are ready to assemble—no cutting or sawing. Pieces can be bought in kit form, or already assembled (at about twice the price). A Shaker tall clock with works

included ready for installation is about \$245; a drop leaf table, depending on the size, ranges from \$170-\$200; and there is a variety of chairs. Seats woven of tape are among the most distinctive features of Shaker chairs, and a seat of cloth tape for an average size chair may be woven by a beginner in an hour and a half. Shaker Workshops also offers a selection of Shaker stains and finishes.

The Bartley Collection, Ltd., is the newest (1974) company to get into the furniture kit business. The founder, Kenneth B. Boudrie, was a banker looking to start his own business. In the process of redecorating his house, he discovered that first-rate antiques were rare, prices astronomical and reproductions often not authentic. He decided the only way to acquire museum-quality furniture on a budget was to make kits of museum-caliber pieces.

He approached the Henry Ford Museum, which has a large collection of Americana, and because of his own personal interest he began with 18th century American furniture—Chippendale and Queen Anne styles. Before a kit is produced, sketches, photographs and measured drawings of the original are made and a prototype is submitted to the Museum's Reproduction Committee for approval. About half the designs are from the museum.

A Chippendale block front chest of drawers is the newest reproduction (assembled \$1300, kit \$475). As Mr. Boudrie says, "People are of course interested in the cost savings but it turns out that what really pleases them is the idea that they themselves can make some thing that will last 200 years."

Taken together, these three companies fill a need in contemporary American life. The interest in colonial furniture is growing, not only because of the rediscovery of our past but because the furniture came from an era of impeccable taste and integrity of design.

Each of the kit makers has a catalog. The addresses and prices are: *The Bartley Collection*, 747 Oakwood Avenue, Lake Forest, Il 60045, \$1; *Shaker Workshops, Inc.*, Box F, Concord, Ma 01742, \$1; *Cohasset Colonials*, 38 Parker Street, Cohasset, Ma 02025, 50¢.



Illustrations by Mike Mikos

## The Country Wines of the U.S.A.

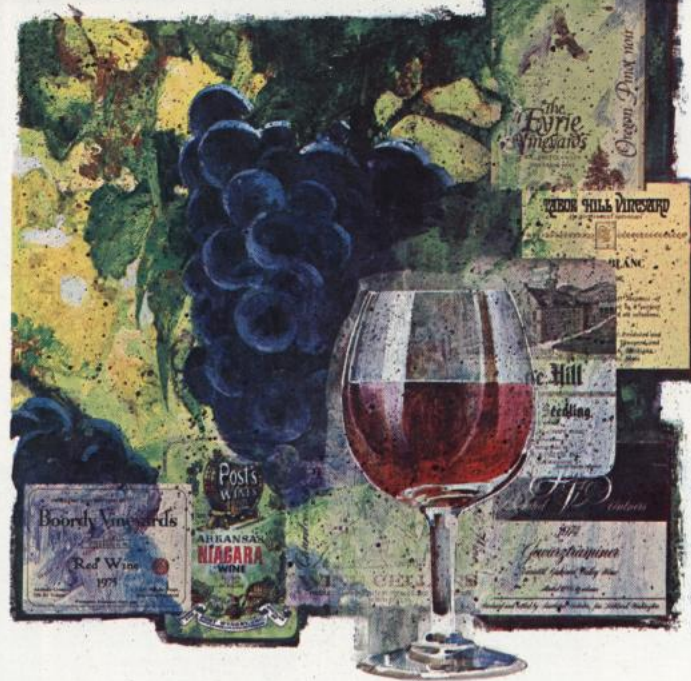
by Alexis Bespaloff

Americans traveling through Europe often make a point of ignoring the famous wines they can buy at home and drinking unfamiliar regional wines instead. In the same way, anyone who travels across the United States can find a variety of locally produced wines to enjoy, many of which sell for \$2 or less. California dominates the American wine business, of course, along with a few major wineries in New York State, but there are wineries to be found in Arkansas, Pennsylvania, Indiana, Illinois, Maryland, New Hampshire, Michigan, Texas, Ohio, Missouri, Washington, and Oregon, and new vineyards have recently been planted in Virginia, Rhode Island, Kansas and Kentucky.

Some of the wineries were begun as hobbies by people in other professions, others were commercial enterprises from the start. Most of the wineries are rather small, producing 1,000 to 5,000 cases a year, and distribution is therefore limited. Sometimes a few stores and restaurants within the state sell a particular wine; often the winery sells most of its production right on the premises. In most states wineries can sell directly to the public, and therefore encourage visitors, who are welcome to tour the winery and sample the wines. Since most state laws prohibit the sale of wine on Sunday, however, wineries are usually closed on that day, although the Stone Hill Winery in Hermann,

Missouri, stays open anyway and offers visitors grape juice instead.

Not many of these American country wines can compete in quality with the best of Europe and California, and a number of them are semisweet, but there is an undeniable fascination in drinking wine produced in unlikely parts of the country. I spoke to a number of winemakers throughout the United States and asked them to talk about their wines. I was intrigued by some particularly unusual wines. San Felipe Dry Red Wine, for example, is produced by the Val Verde Winery in Del Rio, Texas, from the Black Spanish grape. The Post Winery in Altus, Arkansas, sells a sweet red wine called Cinthiana after the native



Arkansas grape from which it's made. Norton's Seedling, a dry red wine, is made by the Stone Hill Winery in Hermann, Missouri—the proprietor, James Held, recommends it with sauerbruten. If you want to try the Blue Eye, a pungent dry red wine, you'll have to stop by the Valley Vineyards in Morrow, Ohio, on the road from Cincinnati to Wilmington.

The Olive Winery, near Bloomington, Indiana, produces Camelot Mead as well as an Indiana White. If you're looking for a rare wine, call David Lett at Eyrie Vineyards in McMinnville, Oregon—he makes only 50 cases each of his white Pinot Gris and red Pinot Meunier. And if you're dining in Seattle, see if you can find a locally produced Gewürztraminer from Associated Vintners: Dr. Lloyd Woodburne recommends it with cracked crab or baked salmon. Commercial wine growing in this country began 200 years ago in Pennsylvania, and today a visitor to North East, along Lake Erie, will find such different wines as Presque Isle Chardonnay and Penn Shore Ruby Cascade.

The most unlikely place one

would expect to find wines is New England, but John and Lucille Canepa have been producing wines for several years at the White Mountain Vineyards near Laconia, New Hampshire. They sell a Foch red wine, a Lakes Region white and rosé, and have just introduced an aperitif wine called Berry Blue, made primarily from wild blueberries.

One of the oldest of this country's small wineries is situated in Riderwood, Maryland, just outside Baltimore. Philip and Jocelyn Wagner first started selling their wines more than 30 years ago, and continue to produce Boordy Red and Boordy White in small quantities today. In recent years, Wagner has supervised the production of wines also labeled Boordy from new vineyards planted in New York and in Washington, and these are in wider distribution. The original Riderwood wines, however, are available almost exclusively in stores and restaurants in Baltimore and Washington, D.C., and are perhaps the most famous of the country wines produced in the United States.

Tabor Hill, along the eastern shore of Lake Michigan, is a new Michigan winery owned by Leonard Olson. He began the vineyard 10 years ago as a hobby but has since left the steel business to devote all his time to wine making. The wines now available at the winery, which is about 90 miles from Chicago on U.S. 12, include a Cuvée Rouge and Cuvée Blanc at \$3 each, and, from European grape varieties, a Johannisberg Riesling and Chardonnay at \$4.50 each.

Some of the finest country wines are coming from Washington and Oregon from small vineyards recently planted with such traditional European grape varieties as Chardonnay, Cabernet Sauvignon, Pinot Noir, and Riesling. Richard Sommer started the Hillcrest Vineyard, just outside Roseburg, Oregon, in 1961, when he bought a turkey ranch and planted five acres of vines. There are now 20 acres, but production is still limited, and he makes less than 500 bottles a year of some wines. There's a lot more than that of his White Riesling, however, at \$3 a bottle.

In Washington, the biggest winery sells its wines as Ste. Michelle, which are also available in other states. Although the vineyards are in the Yakima Valley, a new tasting room will open this fall in Woodinville, a few miles from Seattle, where such wines as Johannisberg Riesling, Grenache Rosé and Semillon will be available.

Residents of New York City have available to them wines from every part of the world, but they can also enjoy local wines from vineyards not far from the city itself. Benmarl, an hour-and-a-half drive up the Hudson River, and High Tor, less than 30 miles from the city in Rockland County, both produce inexpensive red and white wines that are available in New York stores. The Benmarl wines include a Baco Noir and a Seyval Blanc, the High Tor wines are sold as Rockland Red and Rockland White.

The fascination of wine is that it offers such an abundant variety of tastes. When you want a change from Beaujolais, Chianti or California Zinfandel, why not try an Arkansas red, and Indiana white, or a New Hampshire rosé?



## Introducing the 1977 Lincoln Continental

This year it could be the only luxury car that fully meets your standards of what a luxury car should be.

Traditionally, luxury car owners have listed riding comfort, roadability, quietness, roominess, distinction and prestige among the most desirable benefits of owning a luxury car. These qualities have generally been associated with large cars.

Those who place great importance on these luxury car benefits will be pleased to learn that the Lincoln Continental retains its traditional luxury car size for 1977—continuing the satisfying riding comfort, roadability, quietness, roominess and prestige which helped make the 1976 model the most popular Lincoln Continental in history.

These benefits, combined with the distinction of a new Continental grille design and fresh new styling accents, make the 1977 Lincoln Continental a wise choice for luxury car buyers who do not wish to compromise their traditional standards. The 1977 Lincoln Continental. A standard by which luxury cars are judged.



# The 1977 Lincoln Continental

Judge any luxury car by this standard.



The Williamsburg Town Car  
Blending two shades of silver in a unique  
tone-on-tone color scheme.

# The 1977 Lincoln Continental Coupé

The luxury of spacious comfort and distinguished styling.



The newly styled Continental grille adds an elegant accent to the distinguished lines of this 1977 Lincoln Continental Coupé. Here is a car whose impressive appearance signifies fine quality, spacious comfort and pleasurable motoring. Truly, a standard by which luxury cars are judged.

photographs by Hans Rockel and Don Rockhey

# America Is Growing—

You'd be  
amazed  
at the beauty  
and variety  
of today's  
greenhouses

by Marge Alpern

In the 1950s Americans built swimming pools, in the '60s they bought boats, and now in the '70s they have discovered the home greenhouse. The modern family-size garden room is not to be confused with the old estate conservatory of the 1920s. Nor is it to be categorized with the cold frame behind the gardener's house which is used in the springtime to start seedlings. The new attached greenhouse is an integrated, accessible and gracious extension of the home, a place where plants and people live together harmoniously.

Some owners may choose to devote most of their greenhouse space to people, not plants, with just a few stunning specimen plants and dramatic hanging baskets to create the garden atmosphere they want. For those who want to become more involved in their new hobby, the greenhouse can be designed with working and growing sections complete with benches and potting area. However, within any size glass structure there is a way of combining beauty and botany, allowing adequate space for growing and displaying plants and still having enough room for people to relax.

The new gardeners (an amazing proportion of them are men, with executives and doctors leading the list) manage to find a way of fitting their gardening into a busy schedule. Some devote as little as 15 minutes on alternate days while others enjoy hours of creative gardening every day—or every

## Under Glass



Aluminex custom greenhouse off second-floor bedroom

Lord and Burnham greenhouse with garden room



Lord and Burnham greenhouse off deck and dining room

night, since there is special magic in the greenhouse after dark.

It's little wonder that so many men get involved in the new greenhouse. The automatic equipment appeals to their mechanical spirit, and when they find how easily plants can be heated, cooled, shaded, misted, ventilated, humidified and even watered, they are impressed. Another great appeal of greenhouse gardening is that most of it is done in benches that are waist high, so the familiar complaint, "Oh, my aching back," is never heard.

A greenhouse is defined as a specialized structure designed to provide a totally controlled environment for the well-being of plant life. With the equipment now available, an environment can be created that closely duplicates the conditions in which plants grow in nature, with the most favorable temperature, optimum sunlight, fresh moving air, and correct amount of water and added nutrients. It is no wonder that everything grows so well, whether end-of-summer begonias or orchid seedlings.

Owning a greenhouse does not mean that vacations are no longer possible. The greenhouse is meant to enrich one's life and not be a burden or a bore. During the winter months the majority of plants become very quiet, almost dormant, and consequently the watering and fertilizing program is reduced. The automatic equipment can operate the greenhouse quite well during vacation periods and a gardening friend can drop in once a week to check things over. When it's blowing and snowing outside, the greenhouse become one's own tropical island, and one is less inclined to run away in search of the sun. A holiday cocktail party in the greenhouse and Christmas gifts of home-grown plants are other new and happy experiences that the greenhouse can provide.

Although the greenhouse is built to enhance the joy of one's home life, it also enhances property value. Just as the swimming pool

often makes the home more desirable for resale, the greenhouse become a definite asset. With the growing number of gardeners, many prospective purchasers are favorably impressed once they see the greenhouse.

Greenhouses come in one size only—too small. "Why didn't I build it bigger?" is the only complaint that is heard from greenhouse owners. Even a small greenhouse looks tremendous when it is new and empty, but as the collection grows, space becomes very precious. The major costs of construction—the masonry, heating, plumbing, and electricity—remain about the same regardless of the size of the structure. The greenhouse should be built as large as possible, with adequate space to work and relax, and for plants to flourish. The general rule on the cost of construction is that a greenhouse costs as much as building a room of comparable size. The local agents of the leading greenhouse companies can give many suggestions and also a realistic estimate of costs.

A number of new small companies have entered the market in response to the increased public interest. These companies should be checked carefully before making a purchase. A greenhouse is subject to unusual atmospheric conditions and if not well engineered, it will deteriorate after a very brief time. The following established companies have catalogs available on request and also have local agents in some areas who will be able to help you in your selection:

Aluminex Incorporated  
2408 Forney Street  
Los Angeles, California 90031

Janco Greenhouses  
Dept. OS-6, 10788 Tucker Street  
Beltsville, Maryland 20705

National Greenhouse Company  
Dept. P  
P.O. Box 100  
Pana, Illinois 62557

Texas Greenhouse Co., Inc.  
Dept. P  
P.O. Box 11219  
Ft. Worth, Texas 76110

Lord & Burnham  
Dept. 0111  
2 Main Street  
Irvington, New York 10533

Far left: greenhouse as an entertainment room; left: custom greenhouse with multi-sided planting and work room



Cameras courtesy of World Camera and Sound, Birmingham, Michigan



Photographs by Don Rockhey

# The World of Mini Cameras

by J. L. Kornbluth

Though tiny, they take great pictures

The pocket camera is the big news in photography now. With models that average five or six inches in length and two inches across, these one-pound wonders are especially attractive to vacationers, who appreciate the most basic need of modern travel: things that take no room and weigh practically nothing.

The nice surprise is that pocket cameras are not only easy to use—for those that take 110 film, loading is as simple as slipping in a film cartridge—but that they now rival more sophisticated cameras which

are invariably far more expensive. The miniature cameras have not only arrived as a phenomenon; they represent nothing less than Camera Liberation, giving professionals and novices alike highly evolved, sophisticated equipment.

There are two general breeds of pocket cameras. The 110 camera, first popularized by Kodak, accepts black-and-white film in 12-exposure cartridges, color-print film in 12 or 20 exposures, and color-slide film in 20-shot cartridges. Even the more complex models are still simpler to use

than a 35mm camera. There is, however, one price you must be prepared to pay: the lens of a pocket camera cannot duplicate the grain and depth-of-field of a good 35mm. And if you'll want to enlarge your pictures beyond 3½ x 4½ inches, you might do better to consider a pocket-sized 35mm camera. To help you choose the one best for your needs, the following will guide you through the maze of technical information.

## 110 Cameras

The Kodak Trimlite Instamatic 48, which retails at \$145 (with electronic flash attachment for an additional \$48), is the top of the Kodak line. Its lens is adjustable from f/2.7 to f/19.5; its shutter speed goes from 1/30 to 1/250 second. A programmed light meter controls both lens exposure and shutter speed, and a low-light signal tells you when a flash unit is needed. The weight is 10.6 ounces.

The Minolta Pocket Autopak 70 is a 5½ x 2¼ x 1-inch bargain at \$90. Its f/3.5 lens can bring you as close as 1.6 feet to your subject, and the shutter can even be set for time exposures. The programmed brain obligingly makes all lens and light adjustments, and a warning light signals when a flash unit needs to be attached. On the Minolta, that's no costly proposition; the camera uses Magicubes, which rotate automatically and are self-powered. When all four flashes have been used, a used bulb flag appears in the viewfinder. Another thoughtful feature: Close the built-in lens cover and the shutter release locks.

The Canonet 110ED, at \$189, features a very fast 26mm f/2 lens and a self-contained device which prints the date on the lower right-hand corner of your picture (or omits it, if you like). A carrying case and Canonlite flash attachment are included with the 10-

ounce camera, as is a single-stroke film advance and a lens cover.

## 35mm Cameras

Minox practically originated the tiny camera, and the Minox 35EL is the smallest of the pocket 35s. It weighs only 6¾ ounces with battery and measures 4 inches in length, 2½ inches in height, and is a mere 1¼ inches thick. The secret of this \$183 beauty is the lens, which collapses into the camera when not in use. Flip open the cover and out pops the 35mm lens, which adjusts from f/2.8 to f/16. The battery-powered electronic shutter is 1/500 second fast. There's a built-in light meter to tell you which aperture to select; once you do, the camera selects the appropriate shutter speed.

The Canonet G-III 17 features a 40mm f/1.7 lens that lets you get within 2.6 feet of your subject and a nine-speed shutter; \$187 buys both automatic exposure control and a manual override. Powered by a tiny mercury battery is a full component of regulators and warning signals—including one that alerts you when the battery needs replacing. "A simple camera with sophisticated performance," the ads promise. They don't lie.

The Minolta Hi-Matic E weighs 19 ounces and costs \$220 with case and flash (\$165 stripped). The 40mm lens opens from f/11 to f/1.7; the shutter speed can be set as fast as 1/1000 second. The Minolta has fully automatic exposure control, and even though the flash unit may be attached, it won't fire unless needed.

For \$139, the Olympus 35 ED offers a 38mm f/2 lens, a shutter that adjusts to 1/800 second, automatic exposure control and a very visible battery monitor. Attach the flash unit and program some vital information, and this camera's brain will adjust the flash exposure to match the lens focus and shutter speed. Weight: 14 ounces.

The Rollei 35S is an elegantly simple camera whose good looks belie a \$210 price tag. Its 40mm f/2.8 lens is well matched to a shutter that flashes as fast as 1/650 second. The light meter gives an easy-to-fathom read-out of aperture-shutter speed combinations, and there is a red warning

of over-or-underexposure.

The battery check light is green on the \$145 Yashica 35 MC, but in every other way, this compact camera's features are the equal of other small viewfinder 35s: a 40mm f/2.8 lens, shutter speeds to 1/500 second, parallax correction marks, and a flash system that automatically sets the aperture once you've provided it with some basic information. The film loading process is especially smooth and the film-advance requires only a single stroke.

## Specialty Cameras

These aren't quite pocket sized, but compared to the bulk and weight of earlier underwater and Polaroid cameras, they are positively tiny. The Polaroid especially is widely discounted, and would-be buyers are advised to shop around; as even the most satisfied Polaroid owners will tell them, those packs of film can be costly.

The Polaroid SX-70, finished in leather and brushed steel, is the company's version of the Continental; it retails for \$194.95. The SX-70 takes only color film packs and delivers a 3½-inch-square picture that develops itself before your eyes in five minutes. Although detractors of the Polaroid zero in on its lens system, the 117mm lens can get within 10.2 inches of its subject; beyond 10 feet though, there is considerable loss of detail. A 10-shot flashbar provides additional light, and every operation but the focusing is automatic.

The Nikonos II, the underwater camera from Nikon, is the skin-diver's accessory. The hermetically sealed, salt- and mildew-resistant body costs \$186; with a 28mm f/3.5 lens, the package comes to \$287. This camera can be used underwater without a protective housing, and you can take pictures as close as 2½ feet from your prey. Shutter speeds reach 1/500 second, and like all other adjustments, the shutter spacings and markings are easy to read. An underwater flash-gun completes the outfit. It's \$135.

What's left? Only to try and buy . . . and enjoy cameras so small that your pockets and suitcases will seem to have invisibly grown while you weren't looking. Note: All prices are approximate.

# Life on the Ocean Waves

The passenger liner as transportation may be nearly over, but never has it been more popular for pleasure cruising by Albert Nicolson

Photographs courtesy  
M. S. Kungsholm (Flagship Cruises),  
Royal Viking, Carras Line

Whatever cries of despair may be heard in the modern world about the decline of comforts, of quality, of civility, they don't apply to cruise ships. While it is perfectly true that the ocean-going liner as a means of getting from one place to another has gone the way of the long-distance passenger train—probably never to return—it is equally true that the ship as a means of vacationing has never enjoyed greater popularity. More than ever, the ship is the most pleasurable, civilized and luxurious form of travel.

Not all cruise ships are alike. Let's for now leave out those whose major purpose is to pack the maximum number of persons on board and carry them on a short voyage in what amounts to a floating house party. Those travelers undoubtedly have a very good time, but what we are concerned with here are the elegant ships, the splendid ships, those with the single goal of providing superb attention, superb quarters and superb food to those lucky

enough to be aboard. These aren't mere ships as much as they are floating country clubs.

Among them are the Kungsholm, the three sister ships of the Viking line, the Paquet ships that carry the French flag, the Daphne and the Danae of the Carras line, and the Lindblad Explorer. Even within this select group there are differences, but what they all have in common are exclusivity and seclusion. For the passenger this means supreme relaxation and the marvelous feeling that comes from knowing there isn't a single thing he has to do or a single obligation beyond self-indulgence, that every day is part of a weekend. It is worth noting that on the Kungsholm, the passengers are not called passengers but cruise members.

Weeks before sailing, the mail brings literature about the ship—its size, the position of the cabins, the various amenities, the clothes best suited for the voyage, perhaps a sample menu, some paragraphs about the various ports to be visited. However much this stirs

excitement and anticipation, it is nothing compared to the actual sailing. When the passengers and the guests seeing them off have gathered on board it looks and sounds like the greatest party ever. For those who are sailing it is a thrill when the guests are told it is time to go ashore. It is an even deeper thrill when the ship sounds its bass horn. And for those sailing it is almost unbearable when the ship pulls slowly away from the dock

and the tugs nose her into the harbor. Then one notices for the first time the distant rumble of the engines. Somerset Maugham once said that he was happy only when he felt the deck of a ship tremble under his feet.

Once land begins to sink below the horizon, the party subsides and the basic mood of the voyage takes over. Calmness settles in. People drift away from the rails and go to their cabins. On the luxurious cruises of the ships noted here, there will shortly be a knock on the door and a steward or

stewardess will be there to offer help in unpacking. Later a paper will be slipped under the door with information on the day's activities, when and where lunch and dinner will be served, suggestions on how to dress (most men take dinner jackets on the finer cruises, or at least black ties) and notes on the location of the cocktail lounges and that evening's entertainment.

Thus a luxurious cruise gets under way. It is the start of days of supreme indolence, punctuated by meals, by dances, by cocktail parties, by walks on the deck, by naps, by reading, by lying in the sun on deck chairs—and, if one chooses, by none of these. You have only to imagine the finest hotel or resort you ever visited; here it is, on a ship. The telephone won't ring, unless someone is issuing an invitation. There are no letters, no boss, no urgencies of any sort.

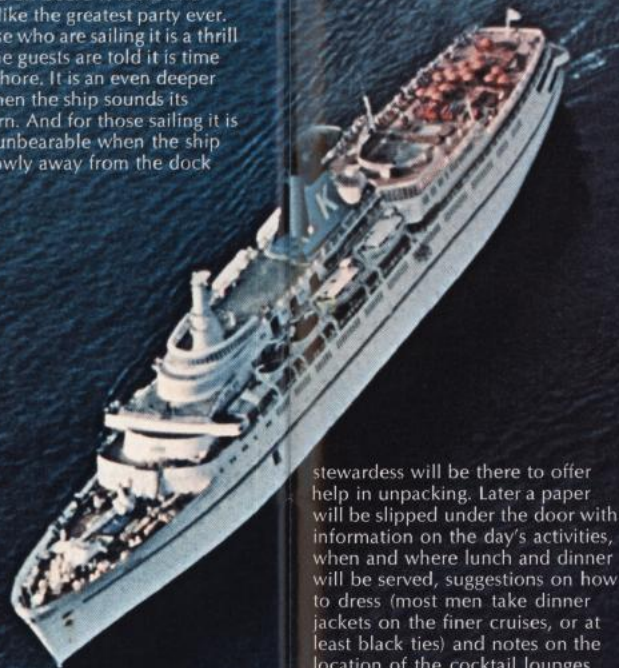
At the first meal on board, persons new to cruises discover, to their pleasure, an unexpected characteristic of shipboard life: how easily friendships are made and how small the world is. Inevitably you find that one of the people at your table is the cousin of a friend of yours, that another went to school with the mayor of your town, that a third takes art lessons back home from an artist whose paintings you have bought. It's only a matter of a day before you have established rapport with dozens of people on board.

On a quality cruise a good deal of time is spent and attention paid to food. In almost all cases the ship's restaurant serves meals of a kind that would earn acclaim in the Michelin guide. When first presented with the elaborate menus of cruises many passengers go, so to speak, overboard. After a few days of gourmandizing they retreat from food altogether until they can restore some control. Faced with half a dozen hors d'oeuvres, which may include Iranian caviar, as many entrees, such as heavy roast beef of the kind found only in the

greatest restaurants, any number of fish courses, then desserts too numerous to list and a tray of French pastries to finish things off—and all of it in absolutely unlimited quantities—the novice can't be blamed for over-indulgence.

The meals are even of greater frequency than on land. It starts with breakfast, of course (with a menu as long as dinner's), bouillon or a snack on deck at 11, lunch (at poolside in good weather), tea with cakes mid-afternoon, the dinner, and finally a buffet at midnight, to replenish energy one may have consumed during dancing. Despite all this, according to experienced voyagers, no one gains weight on a cruise. Is it the magnificent sea air, the general euphoria of a cruise ship, the pleasant company? Who knows?

As frequent and as overwhelming as the meals are, so the quality of the food is on a lofty level. In part, this is accomplished by buying only the best at the home port and adding the best at stops along the way. When the Kungs-





holm dropped anchor in the harbor of Reykjavik at the outset of its North Cape cruise last June, the purser took a tender to shore, made for the fishing boats and bought a generous amount of halibut that had come in from the ocean an hour earlier.

The days pass in agreeable activities. Each evening there is a movie and a dance—take your choice. You want to improve your ballroom dancing? There's an instructor on board. Bridge? The same. Exercise? A well-equipped gymnasium can be found in the bottom deck. The larger ships have swimming pools indoors and out. There is often a sauna. There are libraries—the Kungsholm has two. A good artist gives painting lessons

every afternoon. And there is always the cabin or an isolated deck chair to retreat to.

Cruises differ from one another. Sometimes, instead of sailing merely for the sake of an aimless vacation at sea, a ship will organize its voyage around a particular purpose. The Daphne, for example, has gastronomic cruises. It will invite as many as six of the greatest chefs in the world not only to cook but to take part in culinary seminars from which anyone is bound to have his food horizons widened.

Some cruises have been based on classical music. The ship lines engage major pianists, violinists and other musicians and turn the ship into a concert hall, with recitals, chamber music and



orchestral performances at every turn.

The cruises of the Lindblad Explorer are based on unusual destinations. It is smaller than the usual cruise ship, having a passenger capacity of 92, but this enables the ship to visit ports inaccessible to large vessels. It goes to Antarctica, strange ports of the Indian Ocean, unheard-of islands in the South Pacific. Because of this approach to travel it attracts possibly a more intellectual group than might be seen on other high-quality cruises.

Travel is, of course, a major consideration of cruise ships, even if a passenger only wants to be in a quiet, trouble-free world for a number of days. The traveler

interested in seeing new places finds the cruise ship a wonderful means of achieving this. He debarks in port, does his sightseeing and then return to the ship. There is no packing and unpacking, no concern about hotel reservations, no fussing about land transportation.

The fact that cruise ships are in growing demand, especially those of impeccable devotion to service and comfort, is a soothing thought in a world that seems sometimes to be abandoning its interest in quality. To be cared for so solicitously, to sail across oceans so serenely and majestically, is to be assured that some things are right in the world. It takes only a visit to a travel agent. The results are unfailingly memorable.



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