



THE  
**CONTINENTAL**  
MAGAZINE

WINTER 1977

Where To Stay in Haiti

America's Most Beautiful Golf Courses

# A Mark of Distinction

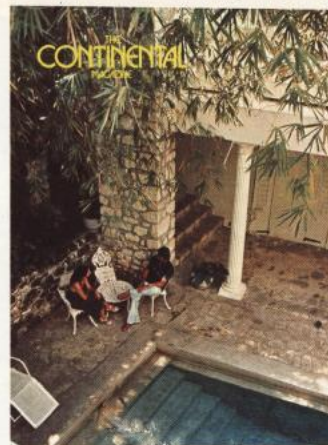


Continental Mark II in background

The Continental Mark V—newest expression of the classic Continental series which began with the original custom-crafted Continental introduced in 1940.

Its classic styling and luxuriously appointed interior set it, and its owner, apart from the ordinary.

A Mark of Distinction.  
A Mark of Tradition.  
Continental Mark V



Vol. 16 No. 3

Winter 1977

The couple is resting at the corner of a pool at Habitation Leclerc, the great resort in Haiti. A story on the Caribbean island and its accommodations starts on page 21. Photograph by John Wisner.

#### Contents

#### The Most Beautiful Golf Courses in America

Charles Price

2

#### Haute Couture For the Heights

C. L. Wrede

6

#### The New New York Restaurants

Doris Tobias

9

#### Driveways Can Be Handsome

Jonathan G. Seymour

15

#### Renaissance in Stained Glass

Bodil W. Nielsen

18

#### Haiti's Back On the Travel Scene

Frances Koltun

21

#### BOARD OF PUBLISHERS

W. S. Walla, Chairman; E. S. Gorman; A. B. Connors; T. G. Daniels; J. B. Vanderzee; J. C. Turnacliff

#### EDITORIAL STAFF

Manager, Consumer Publications, P. E. McKelvey; Editor-in-Chief, Robert M. Hodesh; Design Manager, J. L. Anderson; Art Directors, Leonard P. Johnson, Patrick W. Barney; Associate Editor, Edward A. Robeson; Fashion Editor, Nancy Kennedy

Editorial correspondence should be addressed to The CONTINENTAL MAGAZINE, Room 332, 3000 Schaefer Road, Dearborn, Mich. 48121



Lincoln-Mercury Division

For subscription information, write to THE CONTINENTAL MAGAZINE P.O. Box 1999, Dearborn, Michigan 48121. To change address, send new address, together with name and old address, exactly as shown on back cover, to The Continental Magazine at the same address. The Continental Magazine is published by Lincoln-Mercury Division, Ford Motor Company. Copyright © 1977, Ford Motor Company, Dearborn, Michigan. Printed in the U.S.A. All rights reserved.

Beauty may be one thing to the golfer, another to the landscape lover. Here's consideration of both

What makes a golf course beautiful? To a golfer—that is, a true golfer—it is not the princely pines, the oaks, the sycamores that form the corridors of fairways. Nor is it the varied blooms that might flash among the rough guarding those fairways. Nor is it the lushness of the fairways themselves, the carpet-like consistency of its putting surfaces, nor the dazzling whiteness of the sand in the bunkers.

There are golf courses that seem like a Japanese garden, and yet are terrible. On the other hand, there are golf courses without a tree or a flower on them that are regarded as other Edens. The oldest and most revered layout in the world—the Old Course of the Royal & Ancient Golf Club of St. Andrews, Scotland—is the classic example of the latter. It covers not quite 100 acres of land, punctuated here and there with gorse and heather as thick as barbed wire, and yet there are golfing pilgrims who do everything short of falling on their knees and bowing to its magnificence.

So what does make a golf course beautiful? Well, it is a combination of things. Age is one. To a golfer, it is a course that has stood the test of time. America has many—Merion, Oakmont, Cherry Hills, Baltusrol, Medinah, Winged Foot, Inverness, Canterbury, Olympic, and Riviera are among them.

Playability is another factor. It means the ability of a course to accept good shots and reject bad ones. No trickery is permissible, such as hidden bunkers, blind tee shots or water hazards you cannot see as you survey the shot presented to you.

Another factor in the stylishness of a golf course is its “ambiance,” its suitability to fit the surroundings, its environment, its atmosphere. In the words of old “Nipper” Campbell, an early Scots-American who designed dozens of this country’s courses half a century ago,

“The best golf course is the one that fits the land you’ve got.”

Great golf courses slide in time into one of two categories: penal and strategic. A penal golf course is one that demands one certain shot off the tee and another, equally certain, to the green. A strategic golf course is one that allows a variety of tee shots and a multitude of approaches to the green. One is not necessarily better than the other. But each presents to the player playability, ambiance, and a sense of agelessness, though the course might be less than 10 years old.

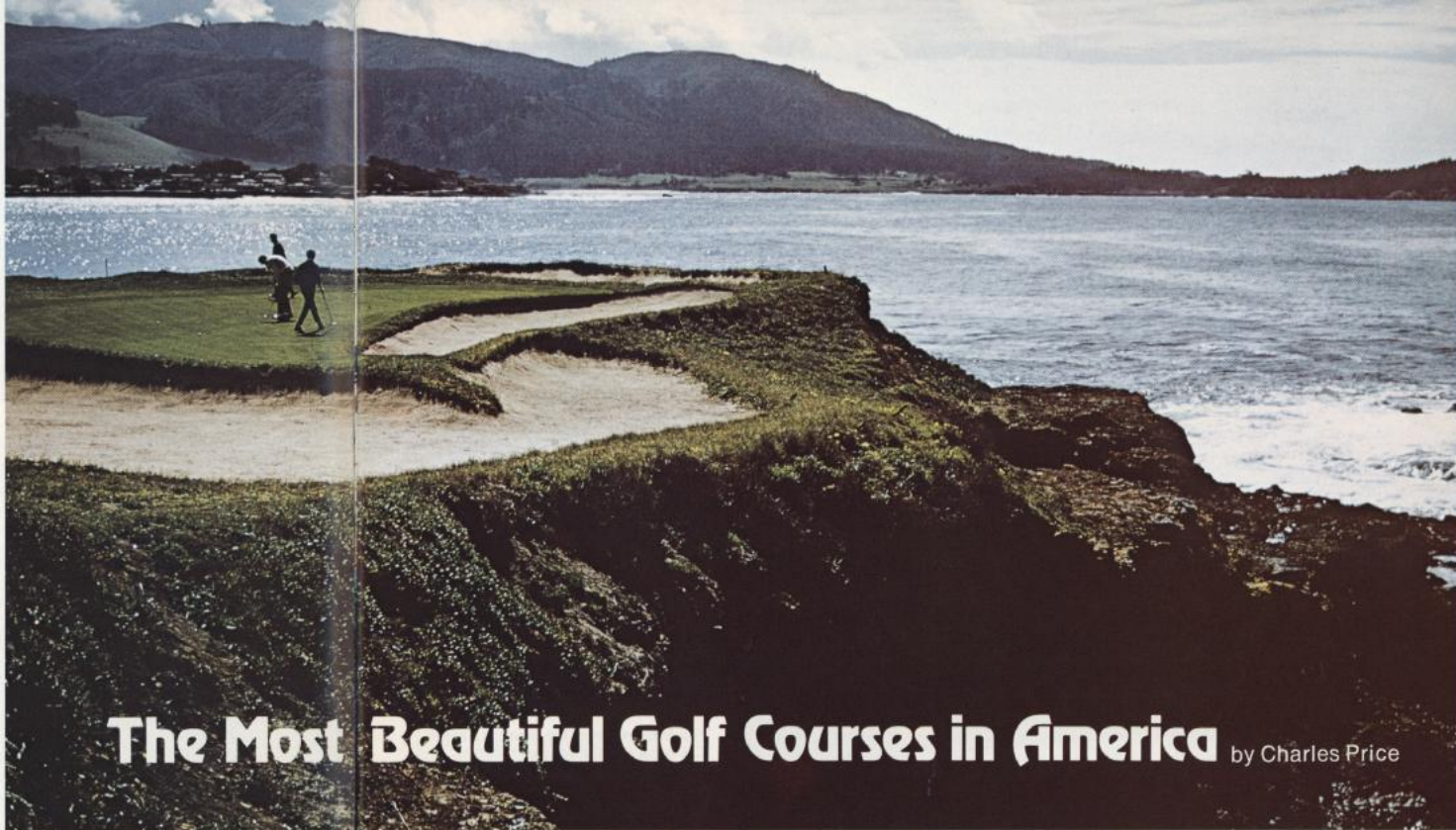
Hardly anybody who has played it would disagree that Pine Valley in New Jersey is the foremost example of penal golf architecture in America, if not the world. It is frightening in its severity, so much so that members will bet heavily that nobody will break 80, which is 10 over par, during his first round over it.

The course is in effect one gargantuan spread of pines and sand on which are 18 tees and 18 greens, each connected by islands of fairway. Surrounding the greens and running smack against the putting surfaces are countless little potholes of sand. Since the whole Chinese army couldn’t keep the course raked, nobody ever bothers to. The effect is startling, not only to the nervous system but to the eye.

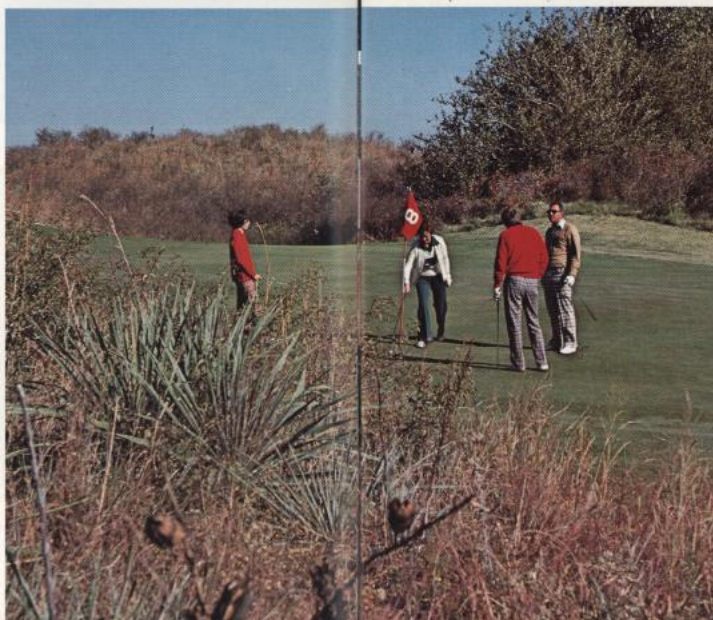
The penal aspects of Pine Valley make it a superb test of match-play—man against man, hole by hole—as opposed to strokes-play, wherein only the total score counts. The direct opposite to it—that is, a course in which strategy is everything—is the famed Augusta National in Georgia, the site of the annual Masters Tournament.

Augusta National is a superb example of the designer—in this case, the fabled Bobby Jones—“using the land you’ve got.” Jones chose for the site of his “dream course” a century-old nursery on which flowering trees and shrubs were already growing in abundance. It was a horticulturist’s dream, but could have become a golfing nightmare, were it not that Jones and his architect were determined to give the course playability.

Augusta National’s fairways



## The Most Beautiful Golf Courses in America by Charles Price



Above: The Pacific Ocean nearly surrounds a green at Pebble Beach, California and Del Monte Properties; left: the 8th hole at Prairie Dunes, Hutchinson, Kansas (photographs by Leonard P. Johnson)

begin practically where the tee ends and continue, with the exception of some water holes, right to the edge of its putting surfaces. It sports only 46 sand bunkers, a piffling amount by the standards of any course. The fairways are easily the widest found on the major championship courses of the world. And its length of just over 7,000 yards to a par of 72 is not overwhelming.

What makes the course so demanding—so strategic—are its tremendous greens, whose now huge, now tiny undulations make them appear, depending upon where the flagstick is placed from day to day, like a billiard cloth under which a cat and a mouse

are playing a game of their own.

The 13th hole at Augusta National has often been called the most plainly beautiful hole in all of golfdom. A par-five, 485 yards long, it is reachable in two shots by almost any professional player if he has the nerve to try it. The drive off the tee goes toward a small grove of pines to right-center, or you may take the alternative of cutting across a creek which borders the left side of the fairway and wends its way across the front of the green, forming a small lagoon. Since the green cannot be seen from the tee, the hole being a slight dog-leg to the left, only the very brave or the very foolhardy try to make this shortcut. But it is often worth the effort, for it leaves only an iron-shot to the green. And what a green you are left to shoot at! It covers nearly half an acre. In 1955, Cary Middlecott



Top left: An arm of the ocean at Cypress, California and Del Monte Properties; bottom left: waves of sand traps at Seminole, in Florida; above: an over-all view of the 13th hole at Augusta National (Johnson photographs)

stroked a putt on it for an eagle-three that took seven seconds before it fell into the cup, and was later paced off by observers as being 86 feet long.

By enormous contrast, you can go to Seminole, which is a few miles north of Palm Beach. Seminole is a masterpiece of sub-tropical splendor. It contains everything from pin oaks to Chinese fir, from pampas grass to Royal Palms that might bend 30 degrees in the high winds which blow in off the Atlantic beach upon which it sits. The course has so many sand traps that no accurate count of their number exists; they look like so many whitecaps breaking on an endless sea of greenery. When the wind blows—as it almost invariably does—the course represents just about as true a challenge as you will find in playing a game against nature, which is what golf, great golf, is all about.

Now let's take Hutchinson,

Kansas, which lies roughly 100 miles northwest of Wichita. It is not exactly the hub of the golfing universe, yet it has one of the most plainly beautiful golf courses in the country. The course is called Prairie Dunes and it has the sunflowers and cottonwoods and milkweed you expect of Kansas—plus hay so thick it is harvested and cut and sold on the market—and yet has yuccas and sand plums and sand love grass that grow two feet higher than a man.

You would be hard put to find more gorgeous golfing country than that on the Monterey Peninsula of the California coast, 100-odd miles south of San Francisco, at the foothills of the Santa Lucia Mountains. Here, less than a mile apart, sit two of the most playable golf courses in the world: Pebble Beach and Cypress Point. The only word for them is dazzling.

When the tide is out, the land drops 60 feet or more straight down into the Pacific. As the seas get high, they batter the edge of the courses with the immense waves and awesome roar you would

only expect in the North Atlantic. Three hundred yards or so offshore, sea lions the size of baby elephants bask in the sun atop gigantic rocks. Just beyond them Portuguese smacks ply their way between the nearby fishing grounds and Monterey, bringing with them gulls by the thousands to dart and dive across the fairways.

In the early morning, when the deer come out, the dew gives the turf an emerald brilliance that contrasts spectacularly with the courses' chalk-white sand. Studding the rough and bordering many of the greens are Monterey cypresses.

Of all the golf courses built by the architect Robert Trent Jones, Mauna Kea, on the island of Hawaii, is easily the most spectacular. Yet not one architectural principle has been sacrificed to make it beautiful. It takes no more than three holes to realize you are on a golfing playground fit for the gods. On the first hole your tee shot must split a corridor of coconuts. The green, a hard five-iron away, slopes violently towards you, bunkers on either side, a ditch filled with tropical

undergrowth to the right.

Ahead, off the second tee, lies a billowing fairway, lush in its greenness against the brownish hillside out of which it was hacked, beyond which lies the Pacific. Behind lie orchid farms and the 260,000 acre Parker Ranch. And behind the ranch rises Mauna Kea, in the winter months its 13,796-foot peak mantled in snow.

The third—Trent Jones' personal favorite—a par-three, is shaped something like the famous 16th at Cypress Point. Your tee shot, which can easily be a full wood, must carry entirely across the surf, which churns 50 feet below in Turtle Spawning Bay and endlessly to your left in the ocean. The green is surrounded on three sides by water. Miss the shot and—well, aloha.

What makes Mauna Kea beautiful to the golfer is that not one club can be mis-chosen, not one shot mis-hit, not one hole played without complete concentration. To him, all that is what makes a golf course beautiful—so long as it is natural, so long as it "best fits the land you've got."

by C. L. Wrede

# Haute Couture For the Heights

The new ski clothes are downy and bright—and costly

Few sports have evolved as dramatically as skiing. Rope tows and wooden skis? It all started like that, with laced boots and complicated cable bindings (that didn't necessarily release) and thick woolen trousers and old army coats. The enemy was frostbite, and the friend was that silent and beautiful hiss of new snow under old skis, the perfect turn in the cold wooded glades. And fashion had nothing to do with it.

The wooden skis are long gone, as are even the metal ones, and the sombre browns and blacks of those long and cumbersome contraptions have been replaced by short snappy skis with funny names and complicated engineering, wildly striped in anything-goes colors, eye-popping and dazzling. And the clothes have evolved from the basic clumsy practicality of the past to a new and competitive high-fashion look.

Kids everywhere will still manage their agile hot-dogging in blue jeans and old sweaters, and numerous old-timers still proudly sport their leather boots. But most skiers, young or old, beginner or expert, will negotiate tricky turns this season in some of the most dazzling, expensive sportswear available. The sport is for the well-off, after all, and the equipment and clothes for a style-conscious elite.

In Europe, of course, ski clothes were always taken more seriously, and it was as important to be chic as to keep your skis parallel. Bogner of Germany, among others, pioneered the tightly cut stretch pants and suits in many colors, and still manufactures some of the priciest and best-tailored clothes in the world. Every small ski town in Europe still has at least one tailor who for years has delighted American visitors with a rainbow of fabrics to choose from—outfits custom-made virtually overnight.

It's now, as they say, a new ballgame. The Head company was famous for years as pioneers in skis and ski equipment, ahead of

its time, presaging an enormous new market in what was still a sport for the few. Head got into ski clothes comparatively recently and managed to convince skiers to spend big-ticket money on their clothes in order to be funny, outrageous, brightly colored, zippy. The word "Head" was an integral part of mind-boggling designs in psychedelic colors. Everything matched.

It still does. More than ever, in fact. Head clothes for this season, somewhat anonymously designed, are coordinated in three basic color families—pink, blue, green—with a continuing emphasis on the one-piece look, as opposed

to the old pants-and-parka style. Zippered jump suits are still the rage, made even more practical by zippered take-off tops (unseen zippers at the waist) and stretch nylon inserts at the side to slim down the look and fit more snugly.

Color-matched sweaters are important, as are vests—worn with or without ski jackets—to keep the chest warm (that's where the wind gets you on those downhill schusses.) Many of the jump suits and two-piecers are lined with Mylar (developed for the astronauts) for maximum heat retention.

Ski clothes from Profile (of New York and New Hampshire) represent another very strong



Photographs of Head and Profile fashions taken at Seven Springs, Pennsylvania, and Alpine Valley, Michigan, by Jerome Bojarski



contender in the field of haute couture for the slopes. The designer for Profile, which used to be known for very sturdy, timeless and anonymous basic ski wear, is Monika Tilley, who has skied down most of the best mountains in the world and is one of the few "names" in the ski fashion business. "Unlike most of the others," she states, "I put fashion before function." This hardly means, however, that her clothes are not superbly functional. A Coty Award winner, Tilley does not necessarily believe in "trends" as such, but rightly considers skiing an elitist sport in which

clothes should play as important a role as equipment.

The Profile collection, quite specifically designed for colder American skiing (rather than European) relies heavily on the use of down—as one of the oldest, warmest, and lightest insulation materials available. Bulky, yes, but in a controlled way (a very warm down suit weighs only eight ounces or so) in which color and cut are still all-important. The bib-overall trousers, with matching parka or vest, is a look that's here to stay—and at Profile the ensembles (matching sweaters and hats and vests, of course) range from exotic

silver plum to more conventional blue/greens.

Warmth is still the factor for American designers and manufacturers. Mobility and comfort are key considerations. The new clothes are bulky, as were the old ones, but Tilley advises skiers to buy basic duffelbags—designed for sailing—for carrying their ski equipment, since skiing almost always involves long-distance travel. A few good basic outfits will cost three or four hundred dollars apiece, but there's very little risk of their ever wearing out. Or (cross your fingers) going out of style in the next year or so.

# The New New York Restaurants

In the past two years, some remarkable dining places have appeared

by Doris Tobias

In the past few years, important restaurants have opened in New York. Blasé though the residents of this greatest of all American restaurant cities may be, the new places are creating waves of excitement. They range from the spectacular showplace called Windows On The World, atop the World Trade Center, to the beautifully baroque Tavern On The Green in Central Park to subtly appealing small places with contemporary or traditional decor. Here are notes on five of them.

For sheer drama, Windows On The World, a quarter of a mile above ground in downtown Manhattan, is unbeatable. The views from the floor-to-ceiling windows, whether by day or night, are astonishing. The decor is modern but softly low-key, and the tables are terraced so as to provide views for everyone.

At lunch the restaurant is a private club, open to the public for a \$10 fee plus \$3 for each guest. A la carte dishes recommended include delicately poached striped bass, roast beef, salads and charcoal grills. The buffet table displays an impressive array of 30 or more international delicacies—from coriander-scented noodles to elegant truffled aspics. The buffet table is also open Saturdays from noon to three and Sundays from noon to seven.

Evenings there's a \$16.50 prix fixe dinner plus à la carte selections. Appealing appetizers are terrine of veal, lightly herbed and pistachio-studded, and meltingly delicate cheese profiteroles. Entrée choices include roast prime sirloin, with fragrantly truffled sauce and mush-

room purée; baked Pernod-spiked shrimps and crisp duckling. On the à la carte menu, red snapper steamed with aromatic vegetables is lovely; mignonettes of veal tender under a light layering of silken crayfish sauce; and a showpiece of rainbow trout stuffed with a gossamer pike mousse, the whole enrobed in flaky pastry crust.



Desserts: rich, moist chocolate truffle cake; the golden lemon tart, tangy with lemon mousse and apricot-glazed fresh lemon slices; hazelnut *dacquoise*, sugary nuttered meringue.

The Tavern on the Green, at Central Park West at 67th Street, is pure Currier and Ives. It is a pleasure dome enclosing a fantasy world of crystal chandeliers, trees and fresh flowers, frosty, sand-carved glass and ice-cream-pink frescoed ceilings. Some wits say the "green" in the Tavern's name refers to the \$3 million it has cost to build during the three years it has been in the works.

Warner Leroy here again demon-

strates the extravagant and opulent showmanship that was the hallmark of his creative genius in Maxwell's Plum, the popular restaurant he opened in Manhattan 10 years ago. Each dining room has its own theme—the rustic Elm Room is paneled in wormy wood and resplendent with Tiffany hanging lamps. The beautiful Crystal Room is marked by Waterford and Baccarat chandeliers, which provide a blaze of color, and by flowers in extravagant profusion.

Entrées that have come off well are the roast wild boar, served with gingered apples; an excellent veal chop *en chemise, au poivre vert*—tender, white veal dressed in a "shirt" of thinnest crepe; and good quality filet mignon served with a rich Béarnaise sauce; striped bass with fennel; Dover sole prepared with butter and lemon, herbs or almonds.

To start: Try a robust hot *pâté Perigourdine* or artichoke with *hollandaise* or butter sauce. Among soups the mulligatawny and onion are hot and zesty, and there's an unusual fish soup served with *rouille*—a garlic and red pepper mayonnaise traditional with Provençal fish steaks.

To end: Maxwell's chocolate cake; a not too cloying pecan pie with real whipped cream; giant strawberry tart; or raspberry and praline ice cream cake with chocolate sauce.

Dinner for two, with apéritifs and a bottle of wine, about \$45.

If the afternoon includes shopping at Bergdorf's or toy-hopping at the inimitable F.A.O. Schwarz, and exotic Indian fare seems welcome, stay right where you are.

Shezan, at 8 West 58th Street, is chic and sleek and serves excellent curries and other specialties with charm and grace.

Pakistani and Indian artifacts add native touches to this sophisticated restaurant. Guests are attracted not only by the excellent and authentic cuisine but by the luxurious, ultramodern setting—a wonderland of surfaces, textures and lighting—and by the attentive and knowledgeable service.

The menu spotlights Tandoori cookery, considered by experts the showpiece of Indian culinary art. The *murgh tikka lahori*, for example, or *tandoori* chicken, is first marinated in spices and lemon juice, then cooked in a special clay oven (a tandoor) until it is crisp outside, yet succulent and piquant within. It arrives at table appetizingly hot and flavorful, looking not unlike a broiled lobster tail. Or try a Khyber Pass specialty, the *karahi kebab khyberi*, spicy diced chicken grilled with tomatoes and green peppers.

Among curry dishes a favorite is *murgh korma shahi*, a chicken simmered in yogurt and spices, and there are lamb and shrimp curries, both authentic and satisfying.

To start, mulligatawny soup is delightfully tangy and you may enjoy a side dish of cumin-scented rice flecked with crisp threads of

onion. Do order *raita*, a cooling yogurt blended with fresh coriander, herbs and currants.

For dessert, try *halwa mumtaz mahal*, prepared from fresh fruits and milk, not cloyingly sweet. It's served hot with a fragile film of silver leaf on top.

A gratuity of 15 per cent is automatically added to your check. Dinner for two will be about \$40, with *apéritifs* and a bottle of wine.

There are times when you hanker for steak and a great baker or other eminently American foods. Try the United States Steakhouse Co., at 120 West 51st Street.

This strikingly handsome restaurant, serving prime steaks and beef, is just to the west of Rockefeller Center. The dining room reflects the restaurant's Americana theme: "With unflagging devotion to steak, booze (and Old Glory)."

Peter Aschkenasy, a co-owner, selects and ages prime meats and sizes and prices his steaks according to appetite—eight and 12 ounces plus a trencherman's pound portion. There's an excellent filet mignon, porterhouse and *château-briand* for two. The special T-bone is one of the most flavorful cuts in town, and the lamb chops are first class.

Nice starters are the stuffed, baked fresh vegetables and any of a half-dozen hot and hearty bean

soups. Salads are fresh and the Saratoga potato chips crisp and non-oily.

Among desserts, try the crisp-crust apple pie laced with applejack, the creamy cheesecake, or unusual six-nut pie.

Dinner for two, with wine and *apéritifs*, will be about \$45. Lunch is somewhat less.

And when you want to dine in intimate, away-from-it-all relaxation, try Le Deauville, a bit uptown at 408 East 64th Street, just east of First Avenue.

A French-accented decor suits this elegant dining spot on Manhattan's fashionable east side. The banquettes are comfortable, the lighting is romantically soft and service is polite and attentive. The *à la carte* menu offers nine *entrées* plus two to three daily seasonal specials, perhaps a red snapper, calf's liver or soft-shelled crab.

For starters try one of the creamy vegetable soups, the garlicky escargots or a hot, velvety quiche.

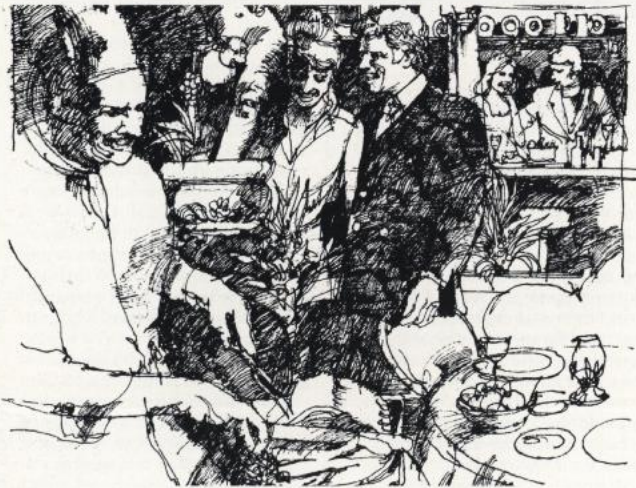
Recommended *entrées*: individual beef Wellington, prepared from well-aged beef, done to order, the pastry crust crisp and flaky, lined with rich *pâte*; or *poulet du chef*, chicken broiled with a lemony sauce flecked with peppercorns.

No starches here; each dish has a special garniture, usually a *mélange* of garden beauties, such as zucchini, carrots, cauliflower, cut into slim batons, sautéed briefly in butter until crunchy, and served hot and flavorful from a silver platter.

For a sweet ending have the apple tart, glazed with apricot purée, with the thinnest of crusts, or try the rich yet light chocolate mousse, or the *mélange* of fruits with Cointreau.

Dinner for two, with a couple of *apéritifs* and a bottle of wine, will be about \$35.

Note: the dinner prices given include an acceptable \$10 bottle of wine, but all these restaurants have a range of fine vintages at commensurate prices. Provision for tips and the 8 per cent New York sales tax will add about 25 per cent to the above prices.



## The 1977 Lincoln Continental



This year it could be  
the only luxury car that fully  
meets your standards

# The 1977 Lincoln Continental

Judge any luxury car by this standard.

The 1977 Lincoln Continental sets a high standard for luxury cars. Full-sized, full-luxury, to give you the pleasures of space, of comfort, of superb handling on the highway. This year it could be the only luxury car that fully meets your expectations of what a luxury car should be.



1977 Lincoln Continental Town Car



Lincoln Continental

A standard by which luxury cars are judged



The drive home.



1977 Lincoln Continental Town Coupé

In a Lincoln Continental, the drive home can be one of the day's most pleasant and relaxing experiences.

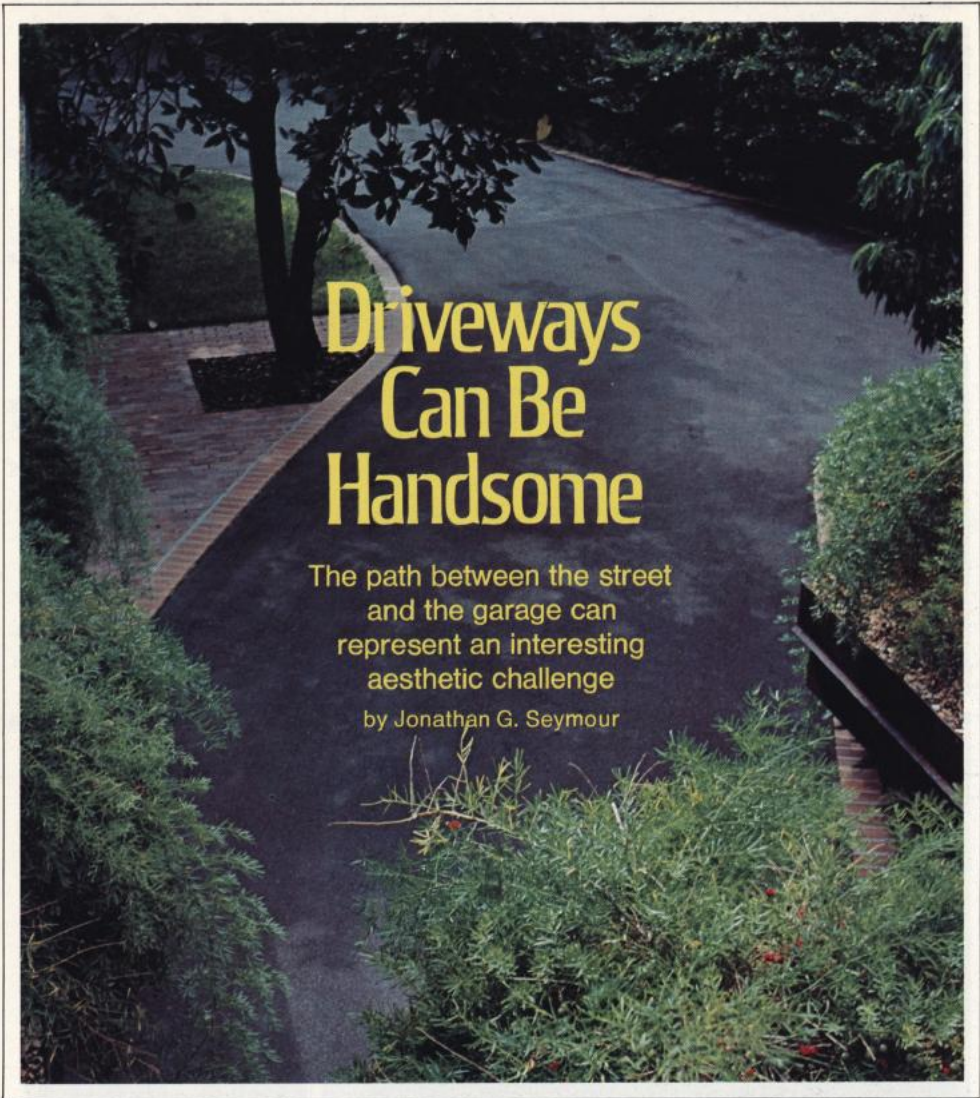
Most luxury car owners feel there's nothing quite like the steady roadability and smooth riding comfort of a big, spacious automobile.

For 1977 the Lincoln Continental has retained its traditional luxury car size and each day more fine car buyers are discovering that it provides the special kind of room and comfort they expect in a truly luxurious car.

If you have yet to experience these special Continental qualities, why not do so, soon? Your Lincoln Continental dealer will be happy to arrange for your test drive. We believe it's a luxury car that will fully meet your standards.

#### Lincoln Continental

A standard by which luxury cars are judged.



## Driveways Can Be Handsome

The path between the street and the garage can represent an interesting aesthetic challenge

by Jonathan G. Seymour

A driveway is much more than a means of access. It is the first glimpse an arriving guest has of the hospitality that awaits him. It is also the first impact of home each day for the returning householder. Whether it is a source of recurring pleasure or a perpetual exasperation depends largely on how much thought went into the planning of it.

Many of us dream nostalgically of the broad, tree-lined drives that sweep gracefully up to the doors of the older country houses both here and abroad. Few of us now have that much space at our disposal, but with some ingenuity and an eye for practical aesthetics we can design approaches to our homes that are not mere driveways and parking areas, but

entrance gardens—an integral part of the landscape.

The driveway and the adjacent parking apron for family and guest parking should have an agreeable shape, bordered with trees and shrubs that screen them from house and street, temper the summer heat and mute the glare of sunshine on chrome. This will be, after all, the staging area for many hellos



and goodbyes over the years. If there is room, low shrubs can be planted in little peninsulas, curbed or not, to separate parking spaces. If the terrain is hilly, two or more levels can be used, separated by retaining walls topped with planters for seasonal flowers or by steep embankments laced with hardy ground covers.

Asphalt is the most commonly used paving material, but there's a wide choice. Brick is ideal. It comes in a great range of types and colors, and can be laid in various pleasing patterns. Many kinds of stone are available, and the combination of brick and stone often produces an interesting and original paving. The monotony of concrete, which is an excellent surface, can be relieved by pressing an appropriate pattern into it or adding stain, or both. Gravel in various sizes is often applied as terrazzo, sometimes with an epoxy binder. Loose gravel put on directly over a permanent subbase makes an interesting surface. I find that some clients like it because it makes a pleasant scrunch under the tires, while others reject it precisely because of this noise.

Since wide driveways and parking areas constitute an extensive, impervious surface that tends to trap rain water, adequate drainage must be planned in advance. Catch basins connected to storm sewers or soakage pits should be provided, taking care not to interfere with adjacent plantings. Obviously this drainage, as well as irrigation devices, must be installed before paving.

Lighting is another pre-paving consideration, and a vital one, especially if the far side of the the driveway is to be illuminated. Enough soft light should be provided to subtly define the outlines of pavement, shrubs and grass. It is advisable to install two or more switches to vary the lighting as needed. A photo cell is a great convenience, turning lights on or off automatically.

No two driveways are alike, because each one reflects the needs, tastes and personalities of the people who live at the end of it. That is what makes entrance planning one of the most fascinating and challenging aspects of landscape architecture.



Photographs by Leonard P. Johnson

For makers and collectors here is today's brightest corner of the decorative arts

by Bodil Nielsen

Photographs by Hans Rockel and Horst Mayer

# Renaissance in Stained Glass

Stained glass has of course always been a vital element of the design and architecture of religious buildings. Its use—predominantly in churches—dates from the Christian era, starting perhaps as early as the sixth century but reaching full flower in the Middle Ages.

In America, its use in private homes started in the 1860s, when glass became more easily available, and as a result towns built in the post Civil War period have by far the best examples—St. Louis, in particular, Denver and the new towns of the West. Now, throughout America, there is an enormous revival of interest in stained glass as an element of interior design. This is due in part to art schools' increasing attention to the craft and a proliferation of professional studios creating designs on commission for private clients, as well as renewed interest in collecting stained glass—old and new—as decorative works of art. Intrepid amateurs, too, are pursuing the craft as a hobby—some with rudimentary skill, others with painstaking talent.

The serious professionals in the field include both old school craftsmen, assiduously trained in European and American art schools, and hard-working newcomers, also well-trained in art and design and freshly intrigued by the possibilities of the medium. One of the best respected of the former is the

Lithuanian-born Albin Elskus of the Durhan Studios, Inc., in New York. Most of the work of his workshop, which he owns with Paul Coulaz, is specifically commissioned by architects and/or religious organizations, and they work in the venerable tradition of almost medieval studios, with master craftsmen and apprentices, designers and glass cutters, producing enormous works of art in both traditional and contemporary designs. Their work includes restoration.

Among the new professionals is a very talented and skilled young woman (some of whose work is shown here)—Constance Hunter Belda of Laguna Beach, California. She studied architecture and design

at the University of Michigan, worked in design and sculpture, and then became seriously interested in stained glass when she moved to Colorado. There she started by making small items for stores, which led to two larger commissions. The first was for the Ouray Citizens State Bank, a Victorian building whose new owner wanted panels of stained glass, incorporating some of the original old ones, to restore the bank to the desired kind of old-fashioned atmosphere. The second client was the historic Starter Hotel in Durango, Colorado, which commissioned Mrs. Belda to do three 4' x 6' panels for its Opera House restaurant.

Moving back to California, she

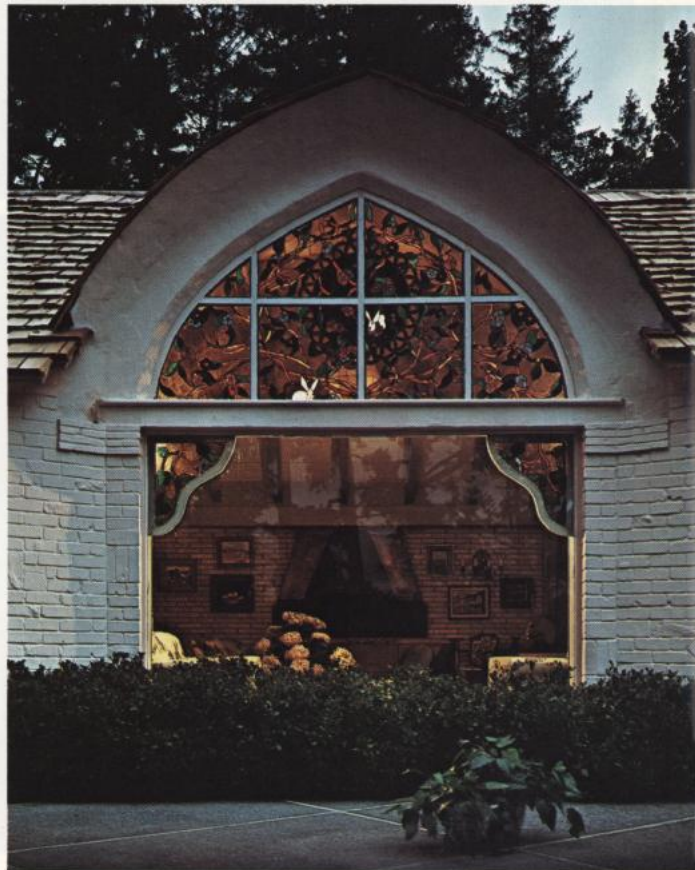
rented studio space and set up shop, rapidly getting varied commissions for private homes. Word of mouth (she doesn't advertise) quickly produced a thriving business, though she continues to work entirely on her own. Almost all the work is done on commission (some experimental projects are done specifically for the clients and particular spaces involved).

Reflections Studios, of San Rafael, California, enjoys an enormous reputation for the beauty and dazzling virtuosity of its work. The studio has been in operation since 1966 and has a versatile group of craftsmen, designers and technicians to carry out the ideas and requirements of even the most demanding clients.

As the pictures on these pages indicate, Reflection Studios offers a full range of traditional techniques in the leaded and related glass arts—glazing and painting on glass, copper foiling of lamps and windows, and beveling and sand etching.

The range of this studio's services is further enhanced by a comprehensive collection, for sale, of antique American stained and beveled glass windows, skylights, and other architectural forms.

Left: window with rabbits; center: leaded glass window in front of stained glass lamp and window; right: stained glass in game room (all from Reflection Studios, San Rafael, California)





Some stained glass lovers prefer not to commission pieces, but to collect old ones as works of art for display. Currently, in New York, there is a fascinating exhibition of over 300 years of stained glass assembled by Bernhardt Crystal for his Washington Irving Gallery at 126 East 16th Street. Considered one of the first gallery exhibitions of this caliber, the show represents almost a microcosmic view of the art itself, assiduously collected from churches and houses, all over the world. These are shown in back-lit box-type black frames designed by Crystal to best simu-

*Top left: window overlooking garden court; bottom left: entrance way with 18-foot double doors; below: stained glass window next to fireplace (designs by Constance Hunter Belda, Laguna Beach, California)*



late the effect of sunlight.

Crystal assigns the restoration of older pieces to Albin Elskus, mentioned earlier. Elskus and Coulaz also represent another aspect of stained glass interest—classes in the medium for beginning or advanced students—usually artists or designers wishing to expand their areas of artistic expression. Students begin by making a 9" by 12" training panel, then are encouraged to create and complete their own pieces once the difficult rudiments are mastered.

Some students are obviously better than others. Most, as Elskus phrases it, "change from roses to cubes pretty fast." Advanced students go on to more complicated techniques; one used over 800 pieces of glass in her project, which took more than ten months to complete.

One of Elskus' most talented students is Thomas van Steenberg, a young New York advertising director well-trained and professional in graphic arts. He is still an amateur and considers stained glass too time-consuming for anyone to take up professionally as a cottage industry (unless, as Constance Belda puts it—"one isn't the breadwinner in the family").

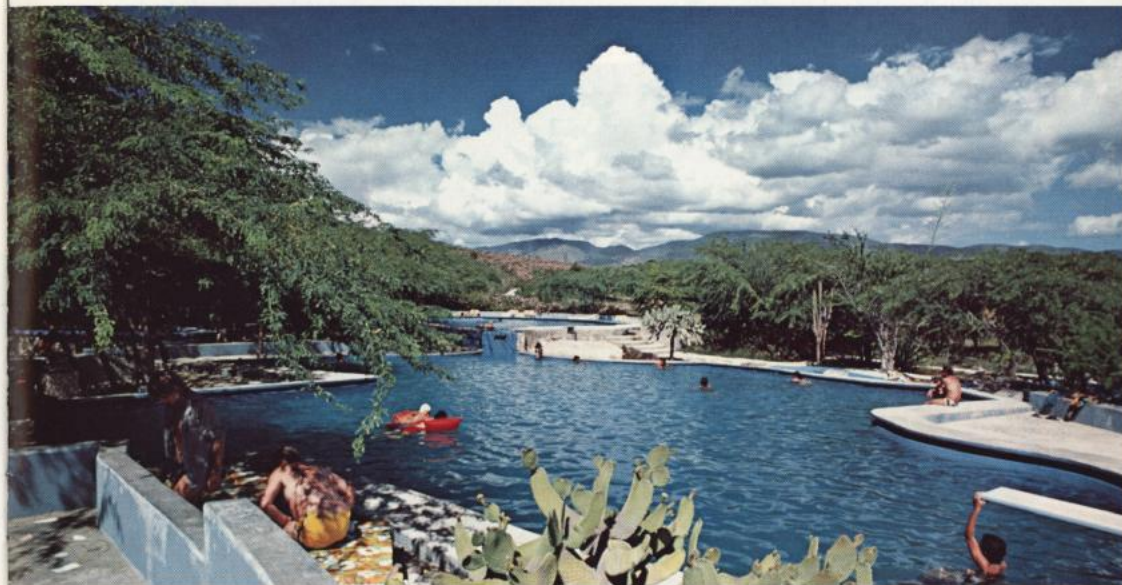
Van Steenberg's largest project was an impressive light green terrarium which he completed on his own time in the Durhan Studios. He continues to work at home, mostly on private projects for friends. "Glass imposes its own disciplines," he comments. "And you discover as a designer that curlicues are not particularly important."

As professionals, collectors, or amateur craftsmen, almost all stained glass lovers need a great deal of time—and money for completed pieces in the case of clients or collectors. The craft, old or new, is painstaking and beautiful and there are no shortcuts.

## HAITI'S BACK ON THE TRAVEL SCENE

This magnificent Caribbean island is a sight to see—and it has hotels to match

by Frances Koltun



*Huge multi-level pool associated with the Hotel Ibo Lele*

*Photographs by John Wisner*

Haiti is a sweet, strange, very special sort of place, a wondrous mixture of innocence, gentleness and zest. Its position in the West Indies seems a geographical accident, for it is Africa, mixed with French overtones. It is filled with a charming, cheerful, prideful people, and today the tourist feels calm, safe and wanted. These days, it stirs with new optimism and gains confidence from a new tranquility.

One comes for the superb weather, the swirl of life in the Iron Market, an exuberant Carnival, fanciful Victorian houses, and, of course, for the vibrant paintings. Primitive, brilliant, exploding with color, they amount to a unique national genius. Many Haitian painters are now represented in leading collections and museums

and their works go for thousands of dollars but you can buy a canvas there for very little.

When the drab days of winter come and you start thinking about an escape to the sun, turn your sights on Haiti. Here are four recommended hotels with a word about two others. They differ vastly, for Haiti's hotels largely derive from the personality of their owners. Each has its own appeal and its enthusiastic aficionados.

Habitation Leclerc, only a few minutes' drive from Port-au-Prince, is one of the most beautiful resorts in the Caribbean. Opened just three years ago, it is a lushly landscaped spread of villas on varying elevations. The moment you enter its gates, you are removed from Haiti itself and enclosed in a sensual, pleasurable world that is

far more reminiscent of the French Riviera than of the West Indies.

Guests are meant to be wrapped in luxury. Each group of villas has its own maid, butler, kitchen and 24-hour room service. As soon as you stir in the morning, the butler is at hand with a glass of fresh orange juice or a banana daiquiri. The rooms are filled with space and a sense of sybaritic comfort: enormous beds, glistening tile bathrooms with sunken tubs and fluted marble wash basins; antique furniture handsomely interspersed with modern leathers and straw. And private pools: Each villa shares a cerulean blue oval with two or three other villas, but when you want to leave your private enclave, there is a stunning, extravagantly large swimming pool.

Petionville, Port-au-Prince's sub-

urb, rises gently from the heat and tumult of the city to the coolness of the mountains some 1500 to 2500 feet up. Three of Haiti's best hotels are here.

El Rancho grew from Albert Silvera's private house into a large hotel. Improvised through the years rather than planned, it looks like an Arabian nights confection

with the surprise of brilliant red bathtubs sitting in the center of the bathrooms on golden slabs.

Villa Creole sits across the road from El Rancho, a relaxed, pleasant hotel, European in feeling. Also once a private house, it has been added to gently, slowly, discreetly. There are no sports facilities except for the large swimming pool which,

some of the better houses of Petionville, is Ibo Lele. Separate and remote, it is like a small coral-colored enclave, and although it is only a 15- or 20-minute drive to the center of Port-au-Prince, Ibo Lele seems a refuge far from the madding crowd. It was one of the first of the spectacularly placed Petionville hotels, and since 1950

it has grown into one of Haiti's finest resorts. From the generous sweep of terrace around its pool, there is a stunning 100-mile view.

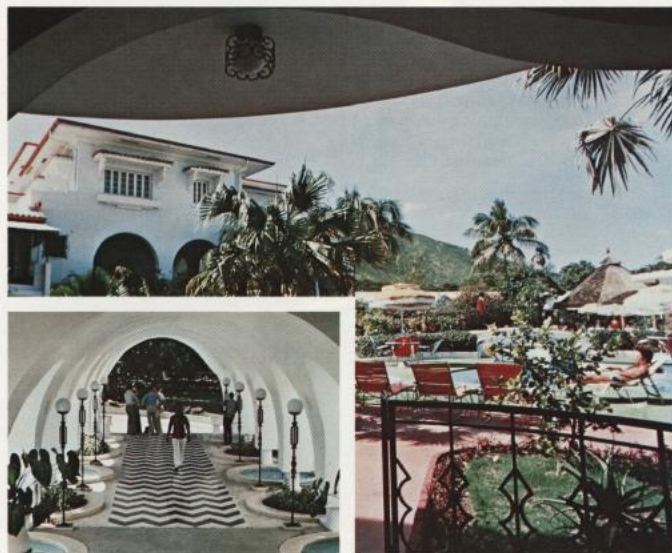
Ibo Lele also has the advantage of being able to offer its guests a taste of Haiti's beaches along with its mountains. It has developed Cacique Island Ibo Beach, which is the closest beach to Port-au-Prince.

Cacique Island is not very deluxe but it will give you a taste of beach life. On a private island in the bay (a ferry zips you back and forth), it has 72 simple bungalows where you can spend the night.

Two other hotels, very much a part of the Haiti scene, deserve mention, for whether you stay in them or not, you will certainly

swimming pool and Port-au-Prince itself is your playground.

The Royal Haitian Hotel and Casino is meant to be the center of gambling in the West Indies. There are tennis courts, an Olympic-sized swimming pool, even a pool for children, and two suites with their own small pools, but the heart of the hotel is the Casino



Above: two views of Hotel El Rancho; top center: Villa Creole



Above: two views of Habitation Leclerc; left: Hotel Ibo Lele

or like a sprawling Hollywood estate of the 20s. Under a sweeping, curving roof, a long black and white tile path leads to an open arch. Beyond is the wide sky; and beyond the fountains and terraces are the mountains. There are 110 rooms, a tennis court, two badminton courts and, at the core of the hotel, two curving pools that appear to flow together and make an enormous spread of aqua-marine water.

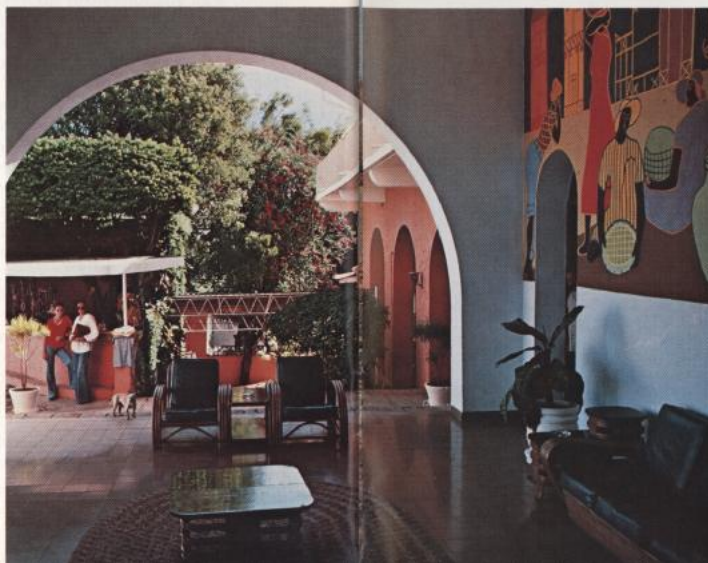
El Rancho's color scheme is exuberant, as bright as a bunch of lollipops. The beach chairs around the pool are in orange, aqua-marine, blue and red. Silvera recently added some new balconied rooms, and these are embellished with Italian marble and

along with the terrace, bar, and open dining room, make a plateau in the clear air of Petionville.

Well-chosen Haitian paintings hang like brilliant jewels on the walls. Villa Creole's food is among the best in Haiti: at Monday night's barbecue sizzling charcoal specialties, on Thursday night a Creole buffet built around fresh lobster, red snapper, conch and shrimp.

Fourteen new rooms bring the hotel's total to a cozy 80, but they have been added subtly so as not to disturb the intimate air, the look and feel of a small hotel. Each room seems bathed in pink marble, and has good-sized terraces with views of gardens and spills of bougainvillea beyond.

High at the end of a road, among



want to stop by for a drink or meal, or perhaps for a game of roulette.

The Grand Hotel Oloffson, in the midst of Port-au-Prince, is a large white gingerbread confection whose ambience is extraordinarily cheerful and relaxed. Long on charm, it gets a stream of celebrities and journalists. Its bar seems always to be filled with locals and visitors animatedly exchanging local gossip, and dinner is excellent and served on a dimly lit terrace. The rooms are furnished in old wicker, Victorian make-believe, and a rattle-taggle of pieces.

You enter the hotel through a large shaggy garden with high old trees, up a long flight of front steps. Off to the right is a small

with its mahogany, its red plush look, its lavish crystal chandeliers, its band and its Las Vegas atmosphere. Fifteen acres of the hotel grounds seem to have been turned over to gardens with rooms threaded among them, so the total effect is of space and long walks. The choice then is yours: you can enjoy the gambling or turn your back on it. The rest of the hotel is attractive and well maintained.

Haiti is sweet, strange and enchanting—a very special place—and a good place, this winter, to find the sun. Tourism is important to Haitians, and you will find yourself welcome and wanted in a landscape of mountains, sky, valleys, exuberance, sunshine and art.



# The Mark of The Designers

The four limited-edition Marks included in the new Continental Mark V Designer Series provide the ultimate in Continental Mark V motoring distinction. Cartier, Pucci, Bill Blass, Givenchy—world-renowned designers—have coordinated the color combinations featured on the Designer Mark bearing their name. The results are shown below.



*The Cartier Edition Mark V*  
Dove Grey with Grey



*The Bill Blass Edition Mark V*  
Midnight Blue and Chamois



*The Pucci Edition Mark V*  
Black Diamond Fire and Shiny White



*The Givenchy Edition Mark V*  
Ile de Noelle and Chamois



Continental Magazine

P.O. Box 1999  
Dearborn, Michigan 48121

BULK RATE

U.S. POSTAGE

**PAID**

FORD MOTOR  
COMPANY

L A BOSSERMAN  
10381 BUXTON LN  
CINCINNATI OH 45242



## Mercury Monarch Ghia

The precision size car with a touch of class