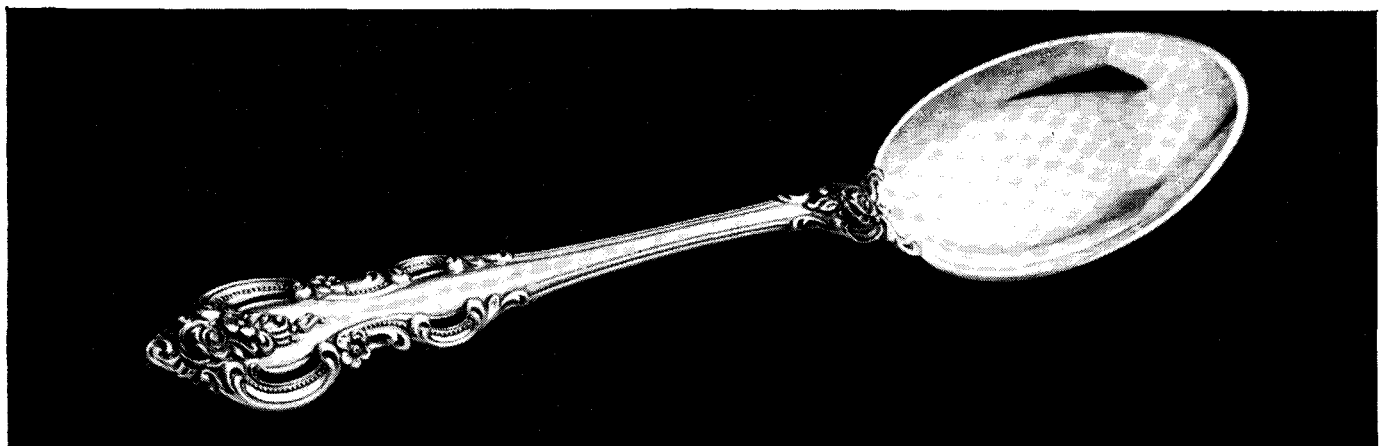




We made
this sterling
silver teapot
circa 1798.

(It's not for sale.)



El Grandee, 4-piece place setting, \$39.25

This sterling silver spoon was made at Towle yesterday. (No extra charge for the 166 years of craftsmanship.)

ACTUALLY, the Towle silver tradition is over 274 years old. It was born in Newburyport, Massachusetts, and Towle continues in the same place today. You rarely find tradition like that anymore.

That's why there's something extra in Towle sterling. You can see it. You can feel it. You can sense it. Like its ancestors, every Towle piece is meant to be admired...and used. Use it for fancy dinners. Or family suppers. Put it in your dishwasher. Towle

sterling is as practical as it is beautiful. (Use it regularly and it requires very little polishing.)

Take a good look at Towle before you buy. Study its varied elegance. Pick up a piece. Balance it. Examine its perfect design, its grace, its grandeur that could come only from the oldest silversmithing tradition in America; it dates from 1690.

But you'd better hurry. You've already missed 274 years of great silver.

Legato
\$35.75

Candlelight
\$35.00

Old Master
\$35.00

King Richard
\$39.25

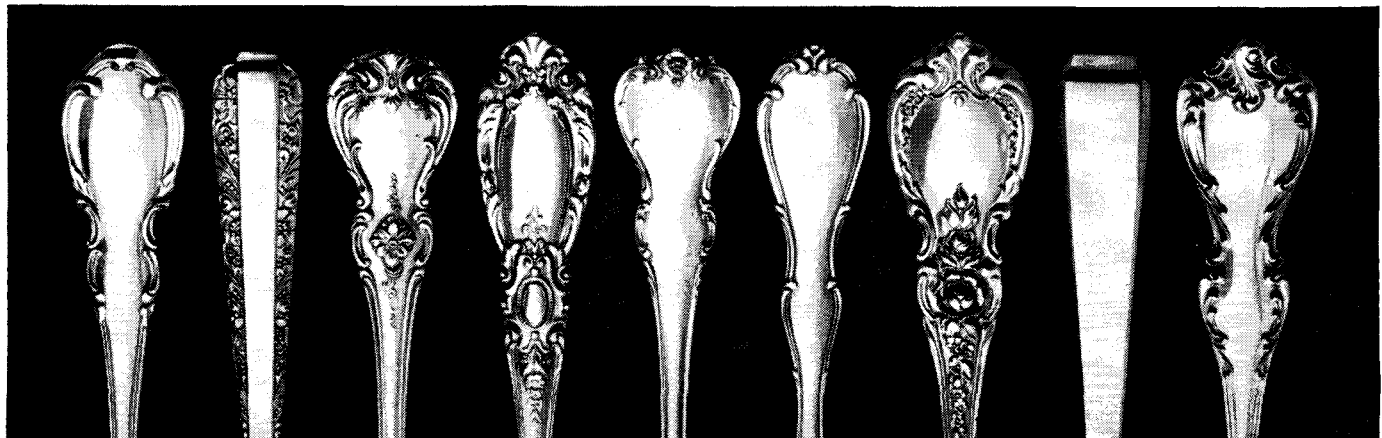
French Provincial
\$35.00

Fontana
\$35.00

Charlemagne
\$39.25

Craftsman
\$35.00

Debussy
\$39.25



Prices for 4-piece place setting (teaspoon, fork, knife, salad fork) including federal tax.

©Towle 1964

and painting. Perhaps this new lexicon, to those who take the trouble to consult it, will help to demonstrate the point.

Leaving parlor tricks and rigged tastings out of consideration, it should be possible for an expert to taste an average collection of ten unlabeled red Burgundies, for example, including some good ones and some poor, write a twenty-word description of each, plus a numerical rating, that would enable a competent friend to identify perhaps three-quarters of them. I am not talking about naming wine and year (which are matters of taste memory, generally of specialization in a limited field, and often of luck), but of semantics. Perhaps a few notes, taken more or less at random from my tasting book, will make this clearer. Here are three wines, extreme cases perhaps, wines that it would be impossible to confuse: all three are red Burgundies of the 1962 vintage, tasted in 1963: (10/20, as in French schools, means barely passing; 20/20, a rare, almost unattainable perfection);

1. Fresh, *tendre*, fruity, fine spicy bouquet, soon ready, brilliant, rather pale, short lived. 14/20.
2. Big, deep color, great depth, ripe, *gras*, unusual balance, typical but unformed bouquet. Will end well. 17/20.
3. Somewhat earthy. No breed. Unmistakable genuine local bouquet. Low acid. Soft, round, agreeable. Rather high alcohol. Will not last. 11/20.

The first, just for the record, was an almost unknown wine from what is called the Arrière-Côte-de Beaune; having no major appellation of its own, it is sold in America as "Pinot Noir," the grape from which all three were made.

The second was a Corton-Bressandes, from one of the most highly ranked and

perhaps the best red wine vineyard in the southern half of the famous Burgundian Côte d'Or.

The third came from one of the lesser sites in the celebrated township of Pommard.

Needless to say, the differences between wines tasted together are rarely as obvious as this. A wine-taster's profession would be vastly easier if they were.

There is perhaps one additional fact that should be mentioned in connection with the tasting and rating of wines, an odd contradiction: these might be expected to be not far from the most ephemeral of all judgments of the arts, but they seem to be among the least variable and most enduring. The attics of the Louvre are full of the discredited masterpieces of past decades, and perhaps even a majority of the famous poets and novelists of a hundred years ago are out of fashion today and forgotten.

Yet wine endures. The *bon vin frais* that Rabelais loved is still made not far from La Devinière, and from the same grape, which he called the "Breton" and which we now know to be the Cabernet Franc. The classifications of Bordeaux and Burgundy vineyards, made a hundred years ago, are, with rare exceptions, still valid. The grape varieties which "Colonel" Haraszthy and Dr. Bioletti and our other viticultural pioneers selected as the best grapes for California still produce California's best wine. There are now a good many thousands of acres of Major Adlum's Catawba grapes grown in New York State and Ohio, even if they have not yet paid our national debt. We are beginning to drink wine again; our tax on wine is still low, as Jefferson would have liked, and we may (who knows?) be worthy of the name of Vineland again.

The Art of Winesmanship

Definitive But Somewhat Technical

LEXIQUE DE LA VIGNE ET DU VIN. Office International de la Vigne et du Vin, Paris, 1963.

GENERAL VITICULTURE, by A. J. Winkler. University of California Press, 1962.

TABLE WINES, by M. A. Amerine and W. V. Creuss. University of California Press, 1951.

TECHNOLOGY OF WINE MAKING, by M. A. Amerine & M. A. Joslyn. Avi Publishing Company, 1960.

Elementary but Sound

A WINE PRIMER, by André L. Simon. Eriksson-Taplinger, 1960.

THE VINTAGE WINE BOOK, by William S. Leedom. Vintage Books, Random House, 1963.

WINES AND SPIRITS, by L. W. Marrison. Penguin, 1962.

More Specialized but Helpful

*NOTES ON A CELLAR BOOK, by George Saintsbury. Macmillan, 1931.

*AMERICAN WINES AND WINE MAKING, by Philip Wagner. Alfred A. Knopf, 1956.

GUIDE TO CALIFORNIA WINES, by John Melville. Nourse Publishing Co., 1960.

*A BOOK OF FRENCH WINES, by P. Morton Shand. Knopf, 1960.

WINES OF FRANCE, by Alexis Lichine. Knopf, 1963.

*THE WINES OF BORDEAUX, by J. R. Roger. Dutton, 1960.

LES VINS DE BOURGOGNE, by Pierre Poupon and Pierre Forgeot. Presses Universitaires de France, Paris, 1959.

*LES VINS DE LA LOIRE, by Pierre Brejoux. Compagnie Parisienne d'Éditions Techniques et Commerciales, 1959.

*SHERRY, by Rupert Croft-Cooke. Knopf, 1956.

WINES OF ITALY, by T. A. Layton. Harper Trade Journals, London, 1961.

Handsome Illustrated Volumes

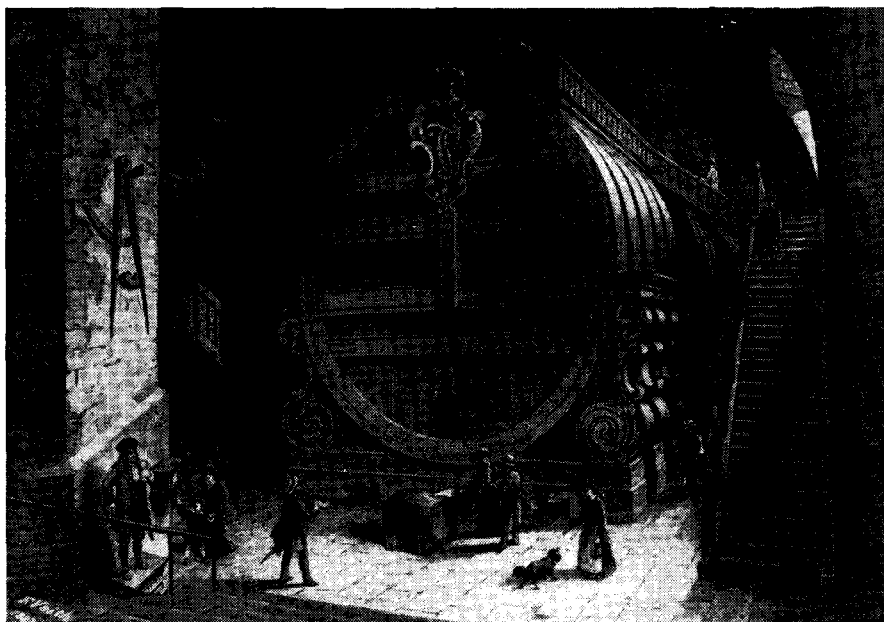
THE NOBLE GRAPES AND GREAT WINES OF FRANCE, by André L. Simon. McGraw-Hill, 1957.

THE GREAT WINES OF GERMANY, by André L. Simon and S. Hallgarten. McGraw-Hill, 1963.

THE WINES OF PORTUGAL, by H. Warner Allen. George Rainbird and Michael Joseph, 1962.

A BOOK OF BURGUNDY, by Pierre Poupon and Pierre Forgeot. Hastings House, 1958.

THE PLEASURES OF WINE, by Robert Lawrence Balzer. Bobbs-Merrill, 1964.



The Grand Tun at Heidelberg held over 200,000 bottles of champagne.

—Culver.

*Especially recommended.

THE SPIRIT OF STYLE

By POLA STOUT

CHANGES in fashion, if you allow for time lags and occasional setbacks, reflect the general state of culture and the direction in which it is moving. Although fashion ebbs and flows, it never goes entirely back to styles that express a bygone era. Technological changes such as air conditioning, central heating, airplane travel, and so forth influence the weight and character of today's clothes and accessories. Swift transportation, the increased tempo of communication, and the exposure of millions of women to the "latest styles" in the mass media—all have tended to make fashion increasingly democratic. The distinction between high fashion and the mass market is narrowing; fashion cuts across the lines of economic status. The young couple with a modest budget is likely to have the kind of fabrics in both their dress and their home that not so long ago would have been accessible only to the wealthy. The once low-priced store has raised its standards. The "exclusive" store now caters to working women as well as to those featured in the society pages.

Undeniably there have been giant strides in the past two or three decades in the general level of good taste and style in the U.S. Every age and country has made its contribution, but surely our age and our country have made the most spectacular contribution of all. Here fashions in fabrics, clothing, and interior decoration have evolved out of the inspiration and the needs of mass production. Our highly organized fashion industry spreads its influence far and wide and, as the tempo of interchange in world fashion increases, we

seem to be moving in the direction of universal fashion.

For a long time Paris dictated high fashion; today Italian fabrics and fashions are making a decided impact. But our own classic American styles are much in evidence, particularly in sportswear. As a matter of fact, many new and original American designs have returned to the U.S. from Paris and London as "authentic" French and British creations.

True, mass production sometimes results in a certain conformity. But as women acquire more confidence in their own taste, they tend to adapt their choices to their own individualities and ways of life. One day, I hope, fabrics and fashions will be created directly for *people*, on the basis of their requirements

and modes of existence. The search must go on constantly for quality in quantity production.

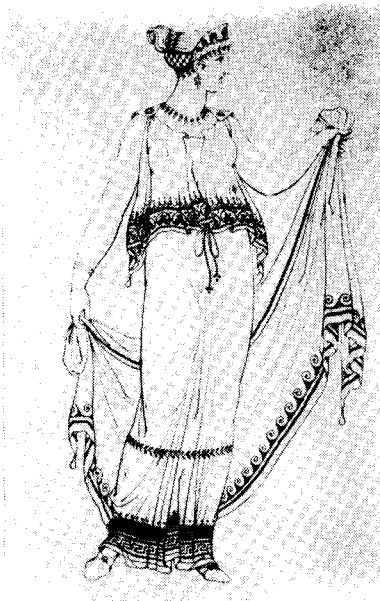
Contributing to the twentieth-century revolution in fabrics are the man-made fibers or synthetics such as Nylon, Dacron, Orlon, and Dynel, to name but a few. They vary in composition and quality with the manufacturer and his country.

There are also blends of synthetic fibers with cotton, linen, silk, or wool. These are becoming more and more practical for specific uses. For instance, nylon tricot (jersey), in varying weights, has taken over the market in lingerie, beachwear, and slipcovers, and no one can deny that many women are breathing easier in their Lycra girdles. It



Oleg Cassini and models—giant strides in taste.

—Pix.



Greece—Ancient.



England—16th century.



France—1422.



France—17th century.



France—1790.



France—1802.



American—19th century.



England—1850.



American—Late 19th century.

would be hard to overestimate the liberation brought about by these relatively inexpensive, easily laundered, drip-dry, wrinkle-proof, and moth-proof fabrics. They have made things that once were luxury items accessible to everyone.

Nevertheless, there is confusion in the multiplication of names. As new fabrics are produced, garments are festooned with descriptive tags explaining the composition, care, and feeding of each. Better standards and more consistent labeling would be helpful. And I must confess to a dim view of synthetics that resemble cotton, linen, silk, or wool. It seems important that the differences between the imitation and the real should be made clear, for there *are* differences. The "hang" and "give" of genuine worsted or wool, for example, lend themselves more readily to complicated tailoring. Man-made fabrics tend to lose resiliency and texture in successive cleanings. Today's designer of clothes or interiors will find uses for both synthetic and natural fibers, and for combinations of them, but he will use them

for different purposes and with a clear knowledge of their capabilities.

It is difficult for me to compromise on my view that cultivated taste implies a recognition of the origin of the objects around us—even if our "Danish" furniture and other possessions are so likely to be "made in Japan" that we are in danger of forever losing sight of their origins. To be able to name a thing accurately is, in some degree, to know it. This is the respect I would ask for beautiful and appropriate things, whether man-made or natural. A certain link with long-established principles of design must underlie our innovations, or we land in a wasteland of bad taste—such as the one marked by the leopard or jaguar spots that recently ran wild over everything from panties to umbrellas, from wallpaper to upholstery. Without some relation to good sense and good taste, adventures in "originality" can become quite unsightly.

That's why I keep coming back to the values inherent in the classics. Classics are clothes that have proved their appropriateness, their flattery of the



The Gibson Girl.

Warp and Woof: It would be difficult to imagine a world without weavers. Threads are to the weaver what words are to the writer, pigment to the painter, clay to the potter. If one questions whether textile design is an art, consider how its vocabulary—loom, weave, spin, warp, woof—is part of the imagery often used to describe other creative work. The loom—from the primitive spinning wheel to the complex machines of today—invites the creation of the simplest and the most daring concepts. And, like other arts, the weaver's work involves technique, knowledge, logic, and imagination.

Nevertheless, the process of creating the fabrics with which we decorate our persons or our rooms is likely to be taken for granted; people are usually unaware of the contribution to the final product made by the textile designer who has made the basic preparation for the infinite range of texture, pattern, and color that surrounds us. The creator of fabrics, working closely with the designer of clothes or interiors, can exercise a decisive influence on the end result.

How is this kind of designing done? First the designer selects the fibers from which a variety of yarns can be spun. At this point mathematics, logic, and technical training enter into the preparation of a layout. How many threads to an inch in the warp? How many threads in the fillings? What of the weight, the texture, the pattern, the colors? With these problems solved, the completed layout goes to the mill, to the pattern-maker. It's an added satisfaction if you can be present when the weaver is executing your concepts on the loom; you may be able to suggest new ideas and watch them as they are worked out before your eyes. This is a dimension of spontaneity over and beyond the utility and the logic and the planning, for there are special qualities in the relation of the yarns to the capacity of the loom that permit endless variations of weave, texture, and color.

The design-minded person goes through life seeing all things in terms of form, pattern, and color; countless visual impressions are stored away, and the capacity for creative selectivity grows with practice. Within the limitations of the medium there is great scope for the free play of imagination, even fantasy. And this in spite of the fact that the textile designer also has the practical task of studying market requirements and trends and of preparing seasonal "lines" of fabrics for manufacturers who must look upon even the most esthetically pleasing productions in terms of dollars and cents. Fashion, fabrics, and the market are inseparably linked.

—P. S.



Flapper of the Twenties.

—Photos on pages 46 and 47 from Bettmann Archive.

human anatomy, and the durability of their simple, good lines. They are therefore likely to come back into fashion again and again—with a difference. There are, of course, always the women who want to be different just for the sake of being different; and there are always fads that sweep through the feminine population. Consider the hemline we so often see riding above knobby knees.

I have spoken and written a good
(Continued on page 58)



Ford's Mustang, part of the Detroit renaissance—"Obviously the product of the designer's loving effort."

Exploring the Mystery of Design

By W. DORWIN TEAGUE

EVERYTHING manufactured has had some design thought put into it. This is particularly true of the ordinary things we use in our daily lives, where we take good design so much for granted that we don't even notice it unless it is absent, for no manufacturer would hope to be successful with a new product that was to be prominently displayed in a home or public place without first giving it some sort of design attention.

When a designer does an interior setting, he picks what he considers the best articles to fit his particular requirements. But what may be "best" for one job may not be for another. For esthetic or functional reasons, a design perfect in a certain setting may not fit in at all well in some other environment. Another ever-present factor is cost. A functionally inferior article may be "better" for a particular client or application if it costs considerably less.

The reasons we think a design is good or bad are complex and difficult to analyze. As a designer, I've thought a great deal about the question. Yet in spite of this, and in spite of all that has been written about the subject, it is still far from

clear. Let's take, as an example, automobile body design.

If everyone agreed on what constitutes a good-looking car, it would probably change the nation's entire economy, since appearance is one of the most important reasons for buying automobiles, and automobiles are one of our most important economic factors. But there isn't much chance of this happening. Indeed, it seems that we in the U.S. are growing even farther apart in our tastes in automobiles. There was a time when variations in body design became smaller and cars tended to look more and more alike as the manufacturers' penalty for guessing wrong became greater and greater. But eventually the buyers revolted and foreign competition forced U.S. manufacturers to adopt fresh approaches.

The reasons people like the looks of one car may be entirely different from the factors that make the same people admire the looks of some other one. Body design and appearance are so closely linked to other factors that it is hard to separate the psychological effect of appearance from other effects. As a designer, I am supposed to know what the general public wants or, more important, what it is going to want next

year. Therefore I have to depend on my own feelings and instincts as the most reliable criteria for acceptability. My idea of what makes good body design can be broken down into two major categories that I'll call A and B.

Category A is the kind of automobile design I admire because I associate it with other fine qualities of a car, such as good construction, impressive performance, dependability, or nostalgic appeal. An example of the A category is Rolls Royce. The old square radiator is not really harmonious from an esthetic standpoint, many of the Rolls models are somewhat slab-sided and awkward in proportions, but the unexpected sight of a well-polished Rolls Royce ghosting down the street is always thrilling to me. I think most people who know cars have an instinctive admiration for the car with the modest slogan "The Best Car in the World." For somewhat similar reasons, the *aficionado*—and, in fact, many not so knowledgeable people—will invariably crowd around and admire a well-preserved antique or classic car. There is a nostalgic appeal in the sight of even the ugliest antique automobile if it is old enough and in good condition.

Another good example of the A category, at the opposite end of the price