

# Pola Stout



by  
Rebecca Stout Bradbury



**Pola Weinbach was born in 1902 in Stryj (Stryi)  
which was in Poland at the time.**



**Stryj Market Square in 1918, about the time when Pola left for Vienna, against her parents' wishes.**

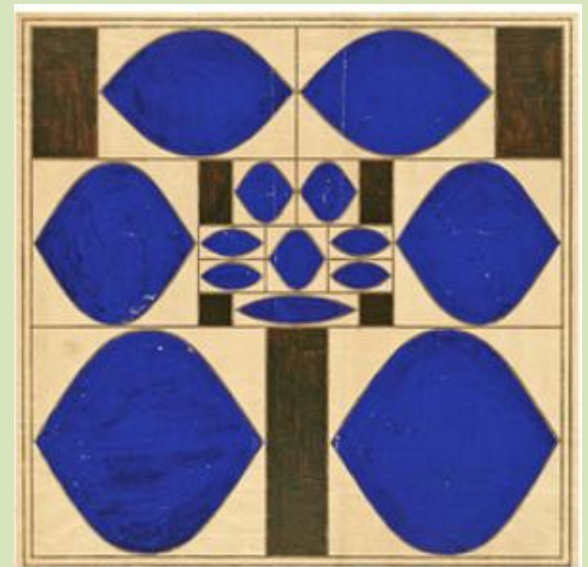




**Pola went to Vienna to study with designer, Josef Hoffmann at the Weiner Kunstgewerbeschule (School of Arts & Crafts,) the first school of its kind on the continent.**



**Designer &  
architect, Josef  
Hoffmann,  
teacher at the  
School, & one  
of the founders  
of the Wiener  
Werkstätte  
(Vienna  
Workshop)**



*Pillow Case*

**Textile Design**  
**was added to**  
**the school in**  
**the early**  
**1900's**





**Textile Design  
was added to  
the school in  
the early  
1900's**

**This new subject  
may have enticed  
Pola to go to  
study in Vienna**



## Sample Designs from the School



Hausgewand der Wiener  
Werkstätte. 1920.  
Albertina Museum.



Wiener Werkstätte. Afternoon  
Dress, 1913–16. Silk textile  
designed by Dagobert Peche.  
Dress designed by Joseph  
Wimmer-Wisgrill.  
The Metropolitan Museum of Art.





**Wiener Werkstätte Mode Mantel,  
1919**



**Wiener Werkstätte dress.  
From as early as 1905**



**Wiener Werkstätte,  
Dress, 1924**

**Silk print attributed to  
Josef Hoffmann.**

**The Metropolitan Museum  
of Art**

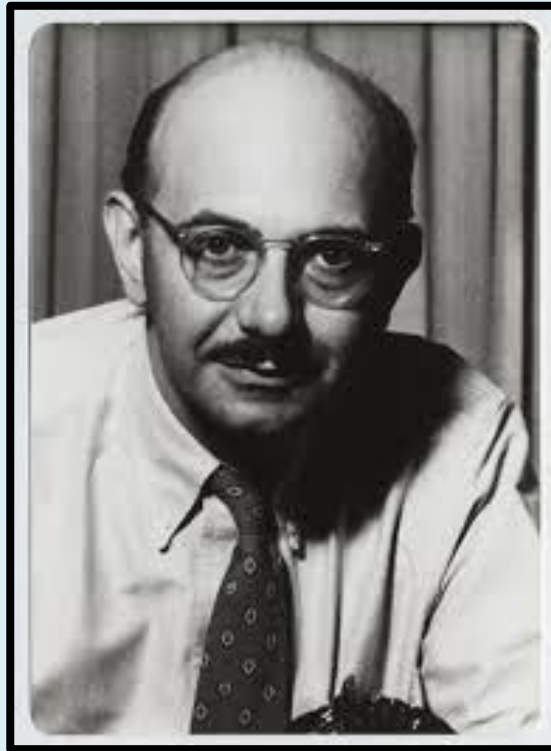


**Robe, étole frangée  
chapeau 1911  
coton étole en soie**

**Wiener Werkstätte**

**Designed by  
Josef Hoffmann**





**In Vienna, Pola met and married Josef Hoffmann's son, Wolfgang, in 1925**



**Pola & Wolfgang moved to the USA right after their marriage  
and established an Interior Design Company in NYC**

**Their  
Designs  
Included a  
Series of  
Desk  
Accessories.**

**Pola & Wolfgang moved to the USA right after their marriage and established an Interior Design Company in NYC**



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Accessories.**



**American Art Deco  
Reading Lamps**



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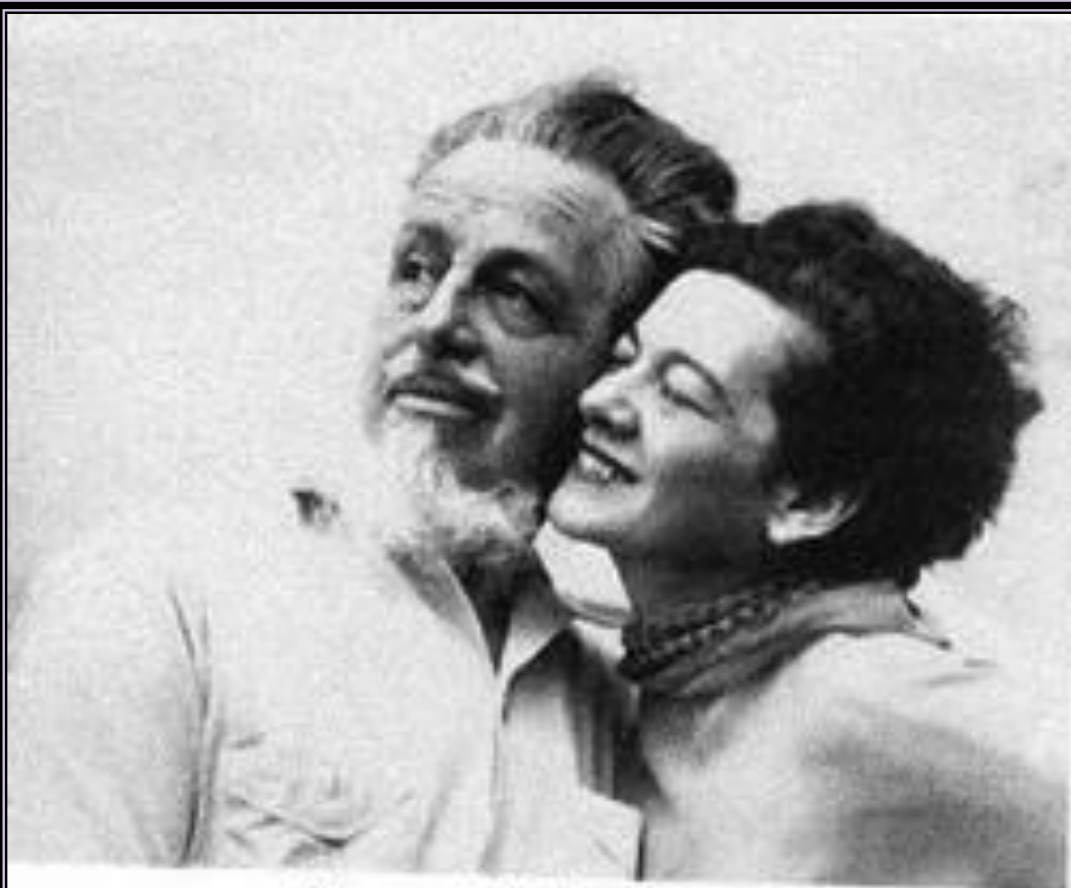
**American Art Deco  
Reading Lamps**

## **Pola & Wolfgang Hoffmann Designs**



**Some of Their  
American Art Deco  
Desk Accessories**

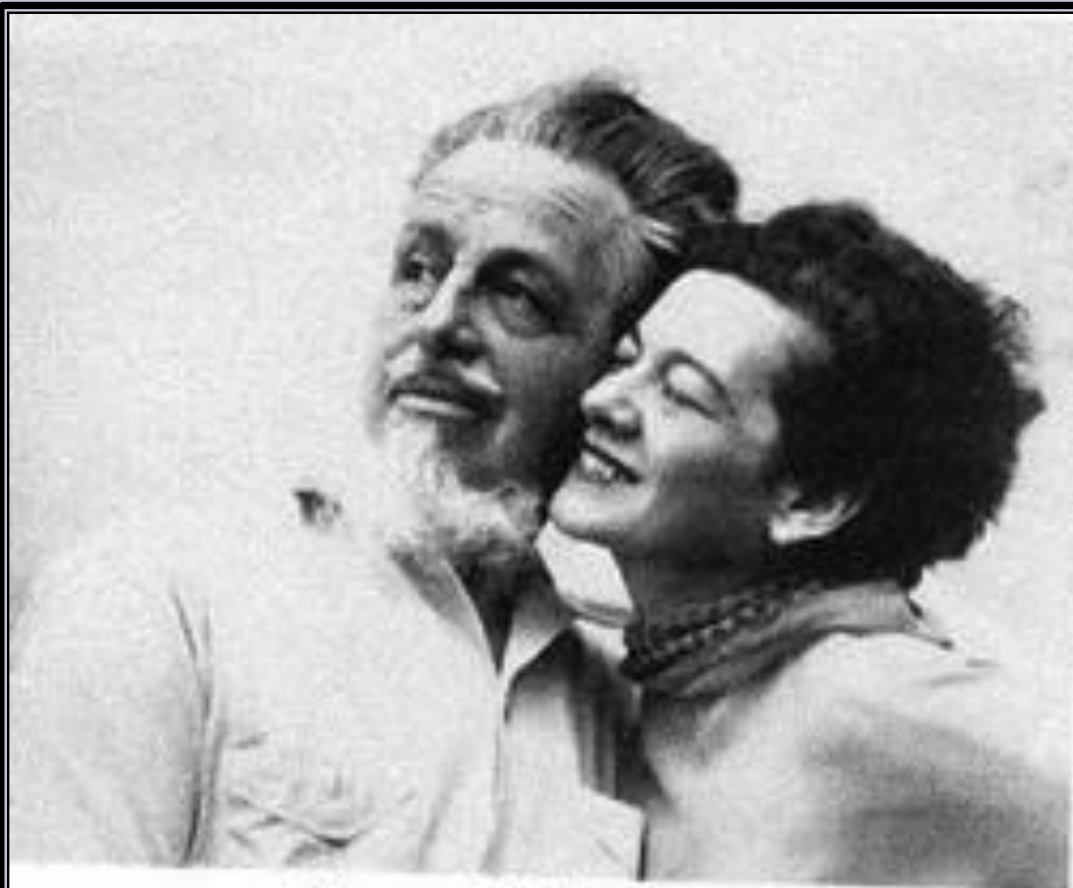
**Pola & Wolfgang Divorce but Remain Friends,  
and  
Pola and Rex Stout Marry in 1932**



*Rex and Pola, 1944*



**Pola & Wolfgang Divorce but Remain Friends,  
and  
Pola and Rex Stout marry in 1932**



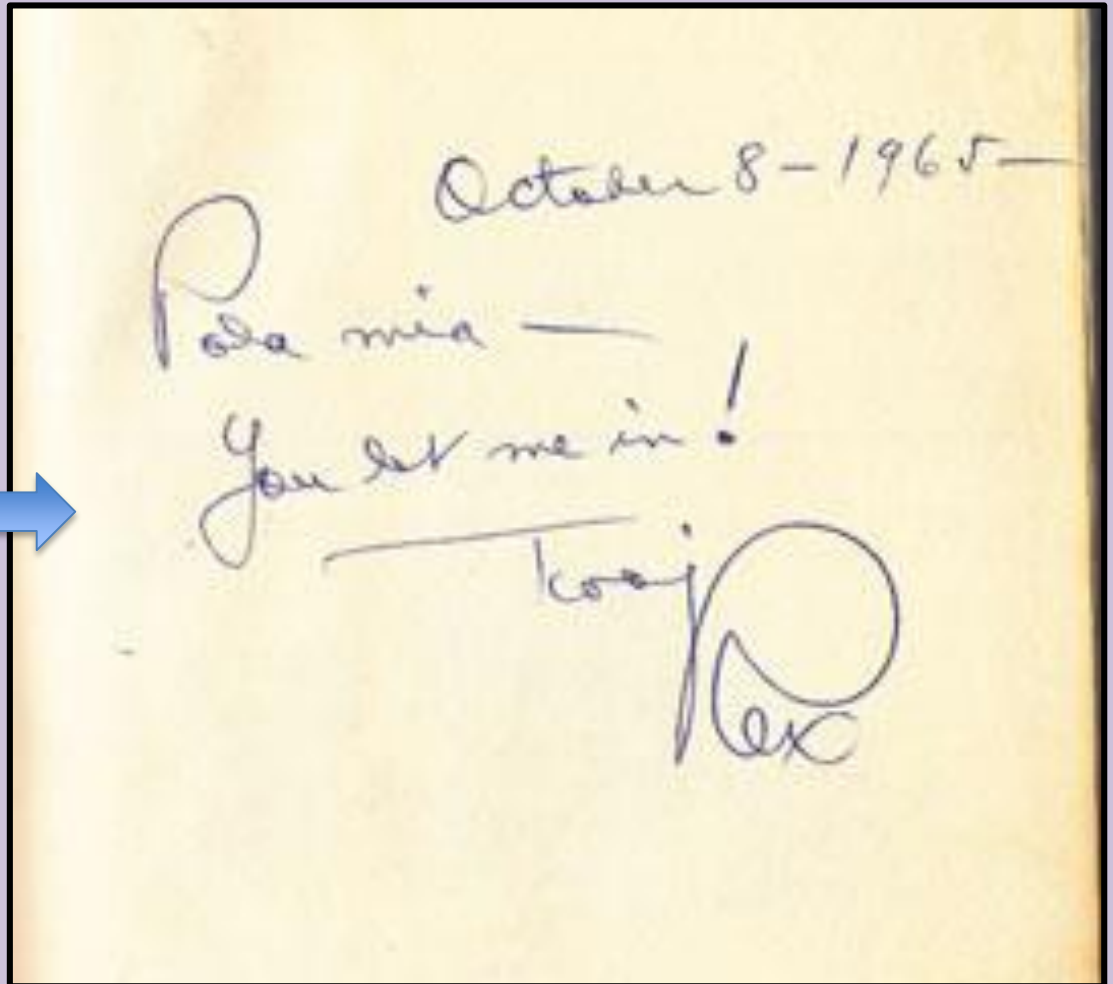
*Rex and Pola, 1944*

**Portrait  
by  
Nicholas Muray  
  
(Frida Kahlo)**

## The Topeka and Shawnee County Public Library

They have a copy  
of *The Doorbell  
Rang* on display  
with this  
inscription,  
which they label:

*“apparently”*  
to  
Mrs. Rex Stout

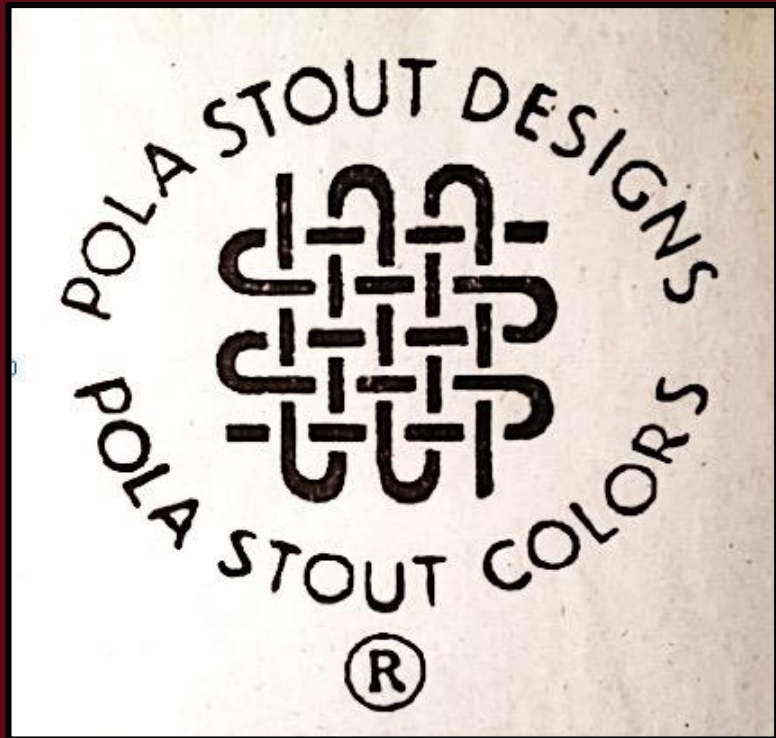
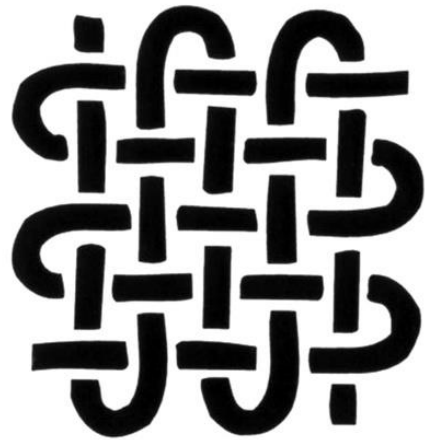




**In 1938 Pola Begins Her Textile Design Company**



**Pola created this Logo – a Stylized Weave,  
Simple & Elegant**



# Pola Becomes Famous For Her Woolen Textile Designs



## ***Pola Stout Developed a Credo for Her Work:***

**“To weave finest-quality fabrics of original designs, using only vegetable and animal fibers; to work closely with designer-manufacturers in creating materials that stimulate their designing talents.**

**To offer American women, by the yard, groups of related fabrics to satisfy their tastes and enhance their personalities.....”**

**My appreciation  
shall be woven into every yard....**

To weave finest-quality fabrics of original designs, using only vegetable and animal fibers; to work closely with designer-manufacturers in creating materials that stimulate their designing talents; to offer American women also, by the yard, groups of related fabrics to satisfy their tastes and enhance their personalities . . . .

This is an ideal I have long held dear.

The executives of leading stores in ten American cities liked and approved this ideal and generously gave me their support. With that help, Pola Stout, Inc. was launched two years ago.



PSI fabrics, exclusively designed by me, are produced in the PSI mill by men and women who also like and approve the ideal, who understand it, and are concerned that every yard shall be worthy of it.

I am therefore under a covenant. I shall be true to the ideal, and shall permit no exigency or temptation ever to interfere with it. I owe this assurance, and give it, to the merchants who helped me, to the workers who are with me, and to myself.

*Pola Stout.*

PSI, INC. 17 EAST 48TH STREET, NEW YORK 17, NEW YORK • 2080 EAST WHEATSHIRE LANE, PHILADELPHIA 24, PA.





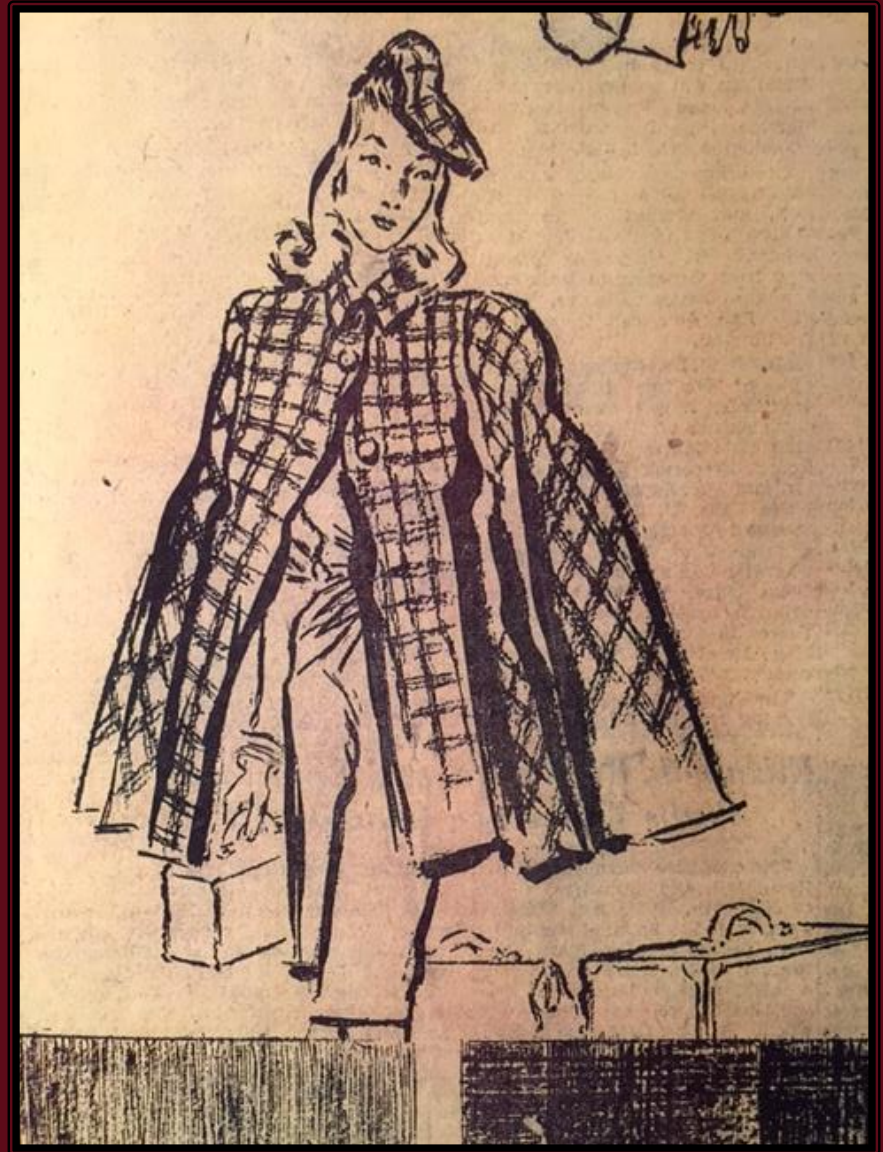
**Pola Stout was devoted to teaching others about color & design and the art of weaving.**

**She conducted workshops across the country and abroad.**

**Students of Pola Stout learning to use a loom**

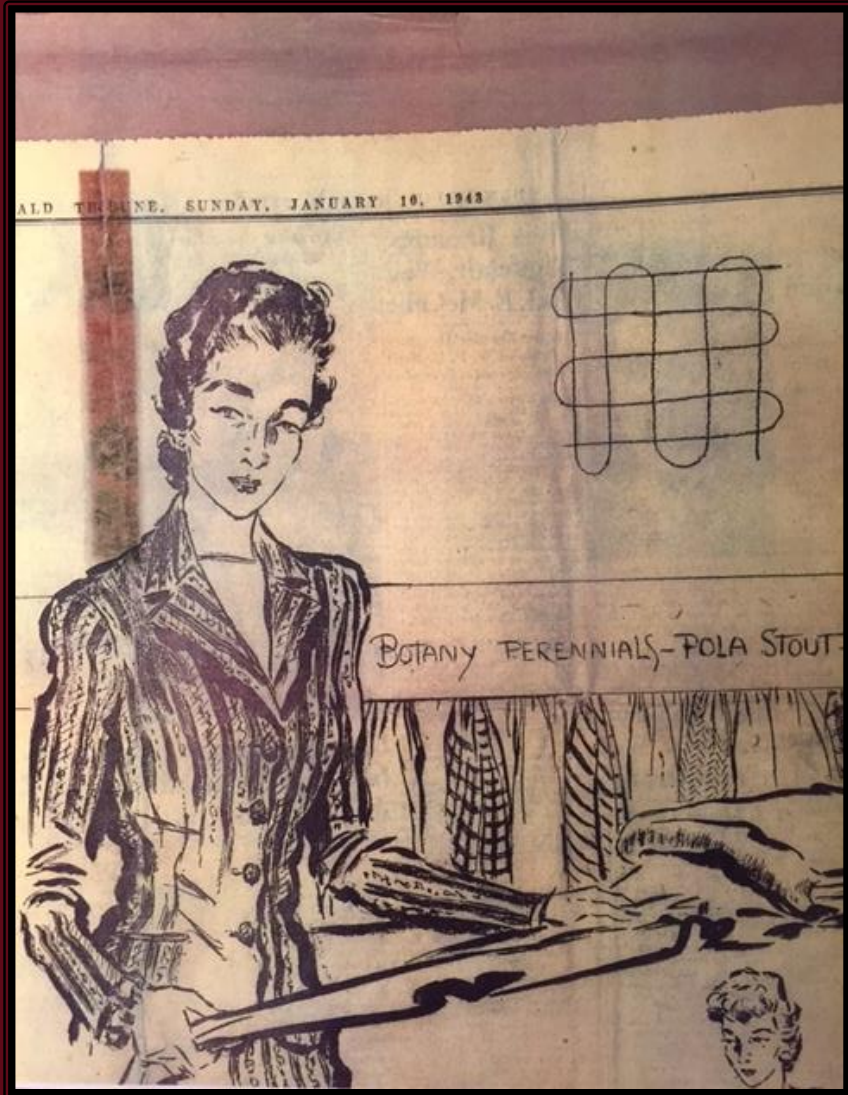


## Sample Sketches made by Pola Stout



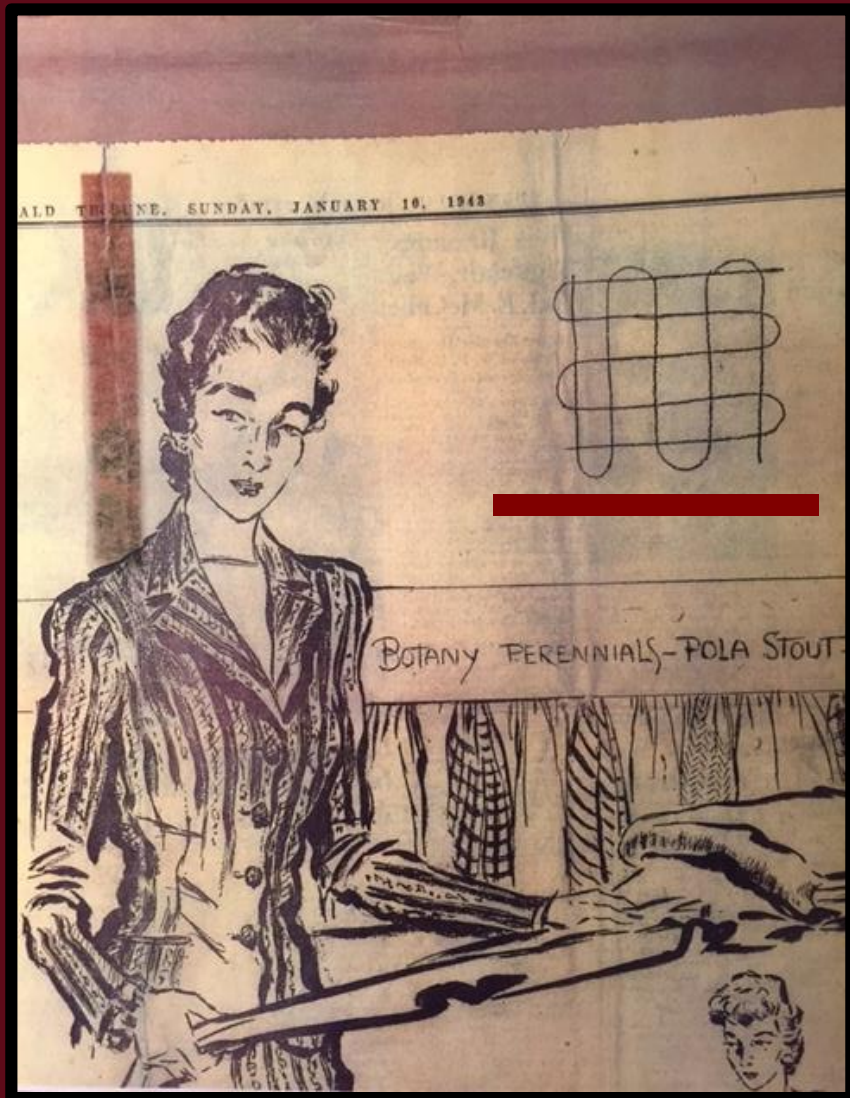


## Sample Sketches made by Pola Stout





## Sample Sketches made by Pola Stout



# Pola's textiles were sought after & utilized by many famous Designers of the Time



She created fabrics,  
among others, for

**Edith Head**

**Dior**

**Adrian**

**Norell**

**Irene**

**Jo Copeland**



# Pola's textiles were sought after & utilized by many famous Designers of the Time



This Swatch Board contains samples of the Textiles chosen for the Irene Collection, 1948

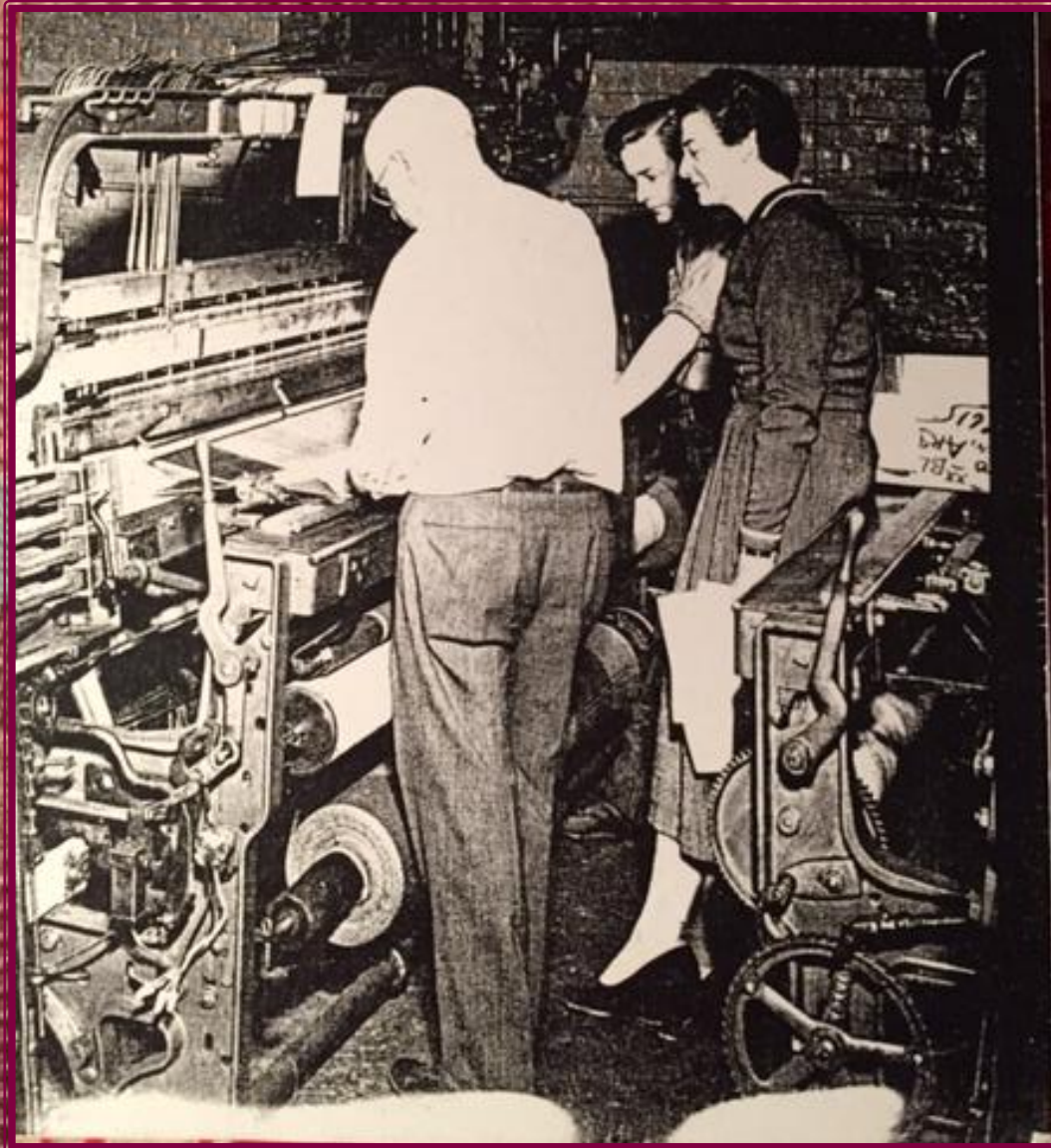


**In 1945, Pola Established a Textile Mill in Philadelphia**





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## In 1945, Pola Established a Textile Mill in Philadelphia



**Pola Stout's  
Team of  
Employees**

**"PSI fabrics, designed by me, are produced in the PSI mill by men and women who also like and approve the ideal, who understand it, and are concerned that every yard shall be worthy of it."**





**Pola at Work in High Meadow and Her Mill**





**Barbara &  
Rebecca Stout  
Dressed in  
Their Mother's  
Designs**

The Designer, **Adrian** regularly used Pola's textiles



















**To Pola Stout ,  
each detail was  
very important**



**Pola's Textile Designs were seen by millions when they were worn by actresses in famous films.**





***His Girl Friday* - 1940**  
**with Rosalind Russell & Cary Grant**





**Otto Preminger's *Laura* - 1944, with Gene Tierney,  
Dana Andrews, Vincent Price & Clifton Webb**



**Articles about Pola Stout, Her Ideas and Advice  
about Clothes and Fashion,  
as well as  
Her Much Admired Textile Designs Were Printed  
in a Myriad of Newspapers  
Over the Years.**



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Over the Years.**

**Pola regularly traveled within the USA and  
Internationally for Workshops and  
Design Exhibits, at which she Explained  
Her Color and Design Principles.**



NEW YORK TIMES, SUNDAY, MARCH 17, 1940.  
1940. WOMEN'S ACTIVITIES

## *Blends Color Harmonies Into Fine Garment Fabrics*

*Pola Stout Began Art in  
Vienna Which Has Put  
Her Name in Product  
of One American Mill*

By VIRGINIA POPE

Mixing the colored yarns that go into the fabrics she weaves is like mixing a cake, says Pola Stout. She blends her fibres and works out her color harmonies, adding a little of this and a little of that, until the desired effect is achieved. For some years this designer, who has been spoken of as the young Rodier of America, has been testing her knowledge of color and yarns in her own business, which has supplied beautiful woolens to many of the big dress houses of New York.

Now Mrs. Stout's experience is to be put to a much broader use. The Botany Worsted Mills have engaged her to head a division within their organization, to be known as Pola Stout Fabrics. It is said that this is the first time that a woman has had so large an opportunity to design fabrics for garments in the woolen industry of America.

Although Mrs. Stout was trained to work with handlooms in the Kunstgewerbe Schule of Vienna, she likes to design in a



Times Studio

Mrs. Pola Stout.

somewhat cubistic manner, she relates. Then she would set them in the front windows of her home so that passers-by could admire their finery.

### Parents Opposed Art Career

Young Pola's parents refused to

New York Times,  
March 17, 1940



NEW YORK, N.Y.  
WORLD-TELEGRAM  
MAR 17 1941

## Mrs. Rex Stout, Noted as a Designer; Now Is Launching Her 999th Enterprise

She Will Direct  
Her Talent Toward  
Quality Woolens

By HAMBLA BAUER,

World-Telegram Staff Writer.

Dark-eyed, exuberant Pola Stout, designer and wife of Rex Stout, the novelist, is launching her 999th enterprise.

Already famous in such apparently unrelated fields of design as interiors, millinery and children's and infants' sweaters, Mrs. Stout now is directing her energy toward quality woolen fabrics.

Actually Mrs. Stout doesn't consider herself versatile. Her activities are the result of her training. In her studio today she said: Any properly trained European designer can do any creative work from interior decoration to clothes."

Born in Poland.

Mrs. Stout, who was born in Poland and studied in Vienna, Munich and Paris, doesn't find lack of creative ability here. In the American schools she finds it.

"The student must be permitted to work in the direction he wishes. He can't be made to follow a rigid schedule. He must be allowed to play to his imagination and can't become a designer in six months," she said.

When she went on to explain the European system, "I studied for three years," she said. "I was able to finance myself because schools design there sell the students' work to manufacturers."

Mrs. Stout is practical. The fashions she is now designing all will be planned on certain basic lines, so that three years from now you can match up your old coat with a new skirt.

Believes in Modern Styles.

In instances," she explained



Pola Stout.

World-Telegram Photo by Lynch.

you have a thin face. You don't have a collar if your neck is short. And if your stomach is big you place a bow over it, then you look at the bow first, not the stomach.

"That class," she said, throwing

up her hands, "they all had the same hair-do. I asked them: 'Do you like yourselves, all looking like a donkey one after one?' Why do they do it? Why aren't they taught individuality?"

New York Times,  
March 17, 1941



SUNDAY, SEPTEMBER 21, 1941

THE MILWAUKEE JOURNAL

## Members of Woolen Family Pose for Group Picture



Milwaukee Journal,  
Sept. 21, 1941



**“Mrs. Stout is making a tour of the cities where her fabrics are featured, but is anxious to get back to her home in Connecticut.**

**‘I’m a wife and mother first, and a designer second. Creating fabrics is fun, but I don’t want to become too career minded about it.’”**

**The Pittsburgh Press,  
March 5, 1948**

THE PITTSBURGH PRESS, FRIDAY, MARCH 5, 1948





# CHAMPION OF THE HOME SEAMSTRESS

Paula Stout Creates Handsome Fabrics, Teaches Women How to Create Handsome Wardrobes



PAULA STOUT . . . SHE DESIGNS AND MANUFACTURES HER OWN TEXTILES.

By Sylvia Stiles

Post-Dispatch Fashion Writer

**T**HE woman who makes her own clothes has a real champion at last. Not only does this champion make it possible for her to have the same quality woollens which the couturiers put into their expensive creations but she gives their wardrobe and their color schemes.

Paula Stout, a sparkling little French woman who is in St. Louis this week as a special guest of the Fashion Group, has plenty of achievements to her credit but the one which seems to please her most is her success in building expensive wardrobes for women with limited incomes. A distinguished textile designer and manufacturer, she manages her own mill in Philadelphia and her family in Connecticut, gives her employees a share in her profits, works out patterns for the home seamstress to use in making up her

clothes made into beautiful clothes by such leading designers as Irene, Pauline Trigore and Vincent Martindale but she is even more pleased when she sees a handsome suit or dress that a woman has made for herself. It was her insistence upon producing quality woollen materials that could be available to press goods buyers as well as designers which started her on her career. She believes that every woman who is willing to learn to make her own clothes should have the finest cloth with which to work, that quality should never be sacrificed for quantity and that every person who has a part in producing a beautiful costume deserves a share of praise.

Realizing that many women who sew do not have sufficient money to buy materials for a complete wardrobe at one time she has launched the life of colorized wardrobes with piece which contain after season. The



TWO COSTUMES MADE FROM PAULA STOUT WOOLENS. AT LEFT, A SKIRT OF OXFORD GRAY IS WORN WITH A JACKET IN TONED MIXTURE TONES AND YARN-DYED COLORS THAT BLEND WITH THE BASIC TONED GRAY. AT RIGHT, THE COAT COMBINES FOUR MINERAL TONES WITH GRAY, BROWN AND BLACK. IT MAY BE USED AS A BASIS FOR A COMPLETE WARDROBE.

"Working blankets" which show how these materials in their various colorings look together are available for the study of women who are planning their wardrobes and deciding upon color schemes. The blankets usually are five or six yards long and display a variety of harmonious colors, as well as different weights of material

page the workers. These firms which assisted her were given exclusive right to sell her fabrics in their localities, in return for the confidence they gave her. Calling her company Paula Stout, Inc., and using the initials P.S.I., she pledged herself to maintain the highest standards.

The wife of Rex Stout, author, and the mother of two teen-age daughters, she takes as much pride in her home and family as she does in her textile. They live in a large, comfortable house in Connecticut which they designed themselves. Having had some years experience as an

Pola Stout Creates Handsome Fabrics,  
Teaches Women How to Create Handsome Wardrobes



EXCERPTS FROM PRESENTATIONS MADE BY

POLA STOUT

at the

1959, 1960, and 1961 Workshops

*also 1962*

COLLEGE OF HOUSEHOLD ARTS AND SCIENCES  
TEXAS WOMAN'S UNIVERSITY  
Denton, Texas

July 30 - August 10, 1962

**Presentation  
by Pola at  
Texas Woman's  
University**





# S. Fashion Strides Ahead as Textile and Garment Designers C

## tists, Working Together, rmonize Fabric and Line

By Barbara E. Scott Fisher

Feature Editor of The Christian Science Monitor

New York

et understanding and har-  
relationship between the  
fashion designer and the  
designer of textiles ex-  
a sound base for inter-  
American fashion.

first having achieved un-  
success in the democratic  
mass production in fash-  
observed that the fashion  
in this country is now  
a more lively and con-  
of interest in exclusive  
made of specially designed  
of exclusive textures in  
e colors, and in limited

ed Used on Cantonment

g a leaf from experienced  
s on the Continent, dis-  
American designers  
recognizing this effective  
of production and putting  
sound practice.

Stout enjoys the distinc-  
being a pioneer in this  
intimate collaboration be-  
the creative designer of  
and the fashion creator.  
European background of  
and many years of con-  
work in both the fabric  
and field in America, this  
designer has worked in  
quietly, yet persistently,  
only fabric designer in  
city who uses and op-  
er own mill, and being  
of great discernment,  
ven practical in her ap-  
proach as well as persuasive.

Reputation to handle her  
seems fit, unobscured by  
her problems which con-  
sist in that face the demand  
warring dividends and  
paragons, the small mill  
near Philadelphia  
are the simple inarip-

have their own businesses and  
work with her same independ-  
ence.

Top designers straight across  
the country enjoy a growing  
awareness of the advantages of  
working with such a frankly  
fearless producer of distinguished  
textiles. The assurance that each  
fabric design is made for the ex-  
clusive use of the individual fash-  
ion designer, that he may choose  
from a host of exclusive patterns,  
dyes, and textures, as individual  
as his own signature, stirs his im-  
agination and sparks new fires.

Because these fabrics are free  
from repetition, alive with fresh-  
ness, and a new definition of cre-  
ative design, ever longer grows  
the list of clients for "P. S. 1." Ad-  
rian, Philip Mangione, Monte-  
Sano, Trigitre, Jo Copeland, Irene  
of California—all names to re-  
surre with in high fashion—indi-  
cate by the Pola Stout fabrics in  
their collections the soundness of  
this intimate collaboration be-  
tween fabric and fashion designer.

And how is this close-knit col-  
laboration carried out? As Pola  
Stout envisions it in her unique  
manner of working, the relation  
between these two artists must be  
built on complete understanding  
and confidence, and the inter-  
change of ideas. Then when an  
original idea is presented, it is  
swiftly recognized, and the one  
perceiving it says to himself, "she  
has done her part, the rest is my  
problem."

### Begins With Blanket

Usually the process begins by  
Pola Stout weaving a blanket.  
Now a blanket as this designer  
sees it becomes several yards of  
melting, blending tones and  
shades that spring from close per-  
ception of nature—perhaps rocks,  
trees, the changing clouds, streaks  
of rain, or bending grasses.

changes, almost as a musician  
plays with melody and tempo.

In a single blanket you may find  
measures of variegated stripes,  
suddenly turning into bars of the  
finest pin checks, or bursting into  
a crescendo of bold blocks of plaid,  
and in entirely different textures.

### Clothes Designer Carries On

You might say that the creative  
fabric designer writes the theme  
with which the clothes designer  
improvises. He may play up one  
color and invite a secondary  
shade to provide the accompani-  
ment.

Skilled orchestration presents  
the finished costume, and it moves  
out into the world pleasing a wide  
audience with its rhythmic music.  
Buyers find the melody catching.  
Soon everyone's whistling the  
tune. A new trend is launched.

Adrian was the first to catch the  
subtle harmony of these unique  
Pola Stout fabrics when he once  
defined them as "a symphony of  
color." In working with these  
"blankets," Adrian explains,  
"after selecting various themes  
from these complicated fabrics, I  
work out my designs in the least  
obvious way. There is a temp-  
tation often to imitate the

"In the instance of a dramatic  
cape in my present collection,  
however, I did use the blanket—  
54 inches wide by 2 yards in  
length, in its entirety, without  
cutting it, just using the woven  
fabric as a whole. The fabric of  
the cape lends itself exactly to  
that of the suit over which it is  
to be worn, the suit fabric being  
woven just half the weight of  
that in the cape, the stripe in the

suit woven in perfect proportion  
to the bold stripe of the cape  
and both fabrics done in the same  
color."  
"Often," Adrian continued, "the  
complexity of the material is a  
challenge and I try to simplify  
my approach as well as retain as  
interesting a use as I can possibly  
make of the fabric. One great  
advantage of working in this way  
is that although my preliminary

designs have perhaps eliminated  
part of the pattern, the following  
yardage can be made to the  
specific proportions of the gar-  
ment. This eliminates waste of  
costly materials. I find the Pola  
Stout fabrics so interesting to  
work with that I am reluctant to  
leave out any part of the design."

As to her frequent use of  
stripes, the California designer  
had a comment. He does not al-  
ways favor stripes but he likes  
those she achieves. "Stripes have  
to be exquisitely woven in order  
to avoid cheapness," said Adrian.  
"They must be superbly done for  
elegance."

### Where Workmanship Counts

"Take, for example, the great  
robes of old Spain. It was the  
tender workmanship and skill  
that went into their making that  
gave them distinction. Without  
this exquisite workmanship, they  
might merely have appeared gar-  
ish and splashy."

"I believe that women would  
have greater confidence in dra-  
matic effects in clothes today if  
they were aware of the basic con-  
tributing value of unflinching  
workmanship in every detail of

When I talked with Philip Ma-  
gione about his use of Pola St-  
out fabrics, he said they always  
improve him. "I look at  
of her extraordinary blend  
and it suddenly springs into  
in my mind. I take a first cut  
begin to drape."

"Sometimes I use a same  
blanket, as in one of the  
in my present collection. I  
rich color shades appear to  
inevitably into the lines of  
box pleats. As the weaver in-  
pleats part and discards ex-  
cesses of color harmonizing  
and cut. Fabrics such as  
test the skill of the design-  
er, the most exact sewers  
from them emerge some-  
new designs in coats and  
Yet, for all their daring—  
and bold blacks—these cloth-  
never blurs."

Pola Stout herself says  
when she designs fabric  
specific individual, his taste  
ing for clothes, color sense  
use of line and form must  
to her an open book. With  
directions, she launches for

Caters to House Sewers,  
When it comes to de-  
signing for the home sewer,  
Stout also begins with an  
standing of her needs. "I  
of the women at home we  
be cutting my cloth," she  
"their love of beauty, the  
for it, the problems with  
they must cope alone, or  
ference with their tailor, a  
aspirations after a gent  
freshness and original  
effort to help them in  
these aspirations never e  
thill me."

"Because my fabrics are  
related in color and  
groups, a woman, in lo-  
cated her wardrobe as  
single coordinated them  
by harmonizing or en-  
both colors and textures.  
Adrian once put it, "These  
bel women make tails the  
can women, needs re-  
should be collected for  
the these particular  
survey, he seems exal-

We are proud that the U.S. State  
Department is releasing this article—  
with illustrations—in 70 foreign  
countries as part of its education  
program on American industry!





**Many Newspapers &  
Magazines Across the  
Country & Beyond,  
Interviewed Pola,  
not only in Her  
Workplace and On The  
Road,  
but also  
At High Meadow.**



Many Newspapers &  
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## Tour Of Celebrities' Homes Planned For Brewster Area



GLENDA FARRELL



ALVEDA VANWEESE

**BREWSTER** -- An outstanding event of the spring season is scheduled for Saturday, May 11 when a public tour of the homes of some of the nation's top celebrities will be conducted in this area sponsored by the Brewster Garden Club.

The residences and gardens are those of Mr. and Mrs. G. H. Fisher, Mrs. Fisher is world famous contralto; Marian Anderson; Mr. and Mrs. M. L. Lahn; Mrs. Lahn is Dorothy Fields foremost woman lyricist, "Annie, Get Your Gun" co-author and Oscar award winner; Dr. and Mrs. Henry Ross; Mrs. Ross is film, stage and TV star Glenda Farrell; Mr. and Mrs. Rex Stout, the famed author and



**FAMED AUTHOR** Rex Stout and his wife are shown at their home in Brewster where Mr. Stout writes his famed mysteries and has gained a reputation as one of the world's top law authorities. Pola

Stout, his wife, is an internationally known fabric designer. Their home is one of the ultramodern showpieces of the area and is included in the special tour scheduled for Saturday, May 11.



DOROTHY FIELDS



MARIAN ANDERSON

his wife, Pola Stout, an internationally known fabric designer, and Mrs. Alveda VanWeese who is vice president and advertising manager of Lord and Taylor.

Mrs. Harold Kille, chairman of the event, has scheduled the tour from 11 a.m. to 3 p.m. The cost of the tour is \$2.00 for tickets purchased in advance, and \$2.50 for

those bought the day of the event. Tickets may be reserved through Mrs. Malcolm Edwards of Tuxton Lake Road, RR 3-2124. They may also be purchased at Dohls store on Main Street, Brewster or reserved through Garden Club members. All proceeds are to be used for the club's landscaping beautification.





### A new idea in color harmony

THIS is Pola Stout, talented textile designer, whose idea in color harmony we illustrate on our Style and Beauty cover this month. Mrs. Stout's textiles, ranging from sheer wool dress fabrics to nubby wool tweeds, are designed for a great American woolen house.

They are planned on a basic principle, each fabric being color-related to every other fabric. All designs are woven around five basic colors. If you buy a coat this season, or the fabric for a coat, you'll find, in this line of perennial colors and designs, a harmonizing color and fabric for another garment to go with the coat next season.

Thus, season after season, you can build your wardrobe from quality materials in colors you love.

It's an idea that fits into Conservation for Defense—and women love it.

“Mrs. Stout is the wife of Rex Stout, the author.

While she is **spinning yarns** in one wing of their hill-top farmhouse, he is **spinning his yarns** about Nero Wolfe in another.”

New York Times,  
March 17, 1970



Many of the interviews she gave included photos of her family and her home.

Pola Stout,  
Designer of  
Fine Wools

---

Introducing One of America's Fabric Creators at Home on Her Hilltop at Brewster, N. Y.





Milwaukee Journal



# WHO'S WHO-AND WHY



PHOTO BY JOSEPH WOOD BRUCE

*The Stout Family*



## "Fashion Plot"



### FASHION PLOT

Pola Stout, eminent textile designer, will conduct a workshop on color, weave and texture in apparel at TWU July 11-16, plots the finished beauty of her fabrics as precisely as her famous mystery-writer husband, Rex Stout, does the exploits of his fictional sleuth, Nero Wolfe. Above, against a background of some of her textile designs, she points to a card of the fibers in which the fashion story finds its beginning.

**Pola Stout, Eminent Textile Designer who will conduct a workshop on Color, Weave, and Texture in Apparel, plots the finished beauty of her fabrics as precisely as her famous mystery-writer Husband, Rex Stout, does the exploits of his fictional sleuth, Nero Wolfe.**

**Dallas Times  
Herald,**

**July 8, 1948**



# Sunday Dinner With the Stouts

Author Rex and Designer Pola Both Cook

By AGNES ADAMS

High in the foothills of the Berkshires, a few miles out of Brewster, N. Y., and looking out over fold upon fold of overlapping mountain perches the blue, orange-trimmed home of Rex and Pola Stout.

Rex Stout is the author of more than a dozen Nero Wolfe detective stories. He was an Indiana boy who made good. He is also an acknowledged cook and the author of the culinary guide, "Too Many Cooks." He encourages a beard, giving him the appearance of a young American G. Bernard Shaw.

Pola Stout, vital, brown-eyed fabric designer, was born in Poland—still speaks Polish to the two brown-haired Stout children, Barbara and Rebecca. Two or three days a week she spends in her New York office, where her production of Botany Perennial Fabrics is blossoming into a project which will give women in the average price range the opportunity to build a matching, complementary or related wardrobe over a period of years. The rest of the time she is mother, wife and worrier about the plight of the world.

On Sundays the Stouts are at home to their friends.

## Hospitality Plus

"At home" means that when your car drives up, Pola, dressed



POLA STOUT

REX STOUT

chickens are put on the grate, skin side up. After about five minutes Stout begins to turn them, brushing them with butter.

This goes on for 20 minutes. Each half of chicken gets turned and buttered on both sides at least three times, until golden brown. The broilers are salted, sprinkled with parsley, and Stout cuts them with a pair of poultry shears. They are all piled on a wooden tray and go down to the table on the terrace.

In the meantime, there has been the dull thud as of a carpet being beaten for some 30 minutes in the house. This turns out to be the flailing of the biscuits (Nero Wolfe biscuits) which are to accompany the chicken. They appear now, in a wicker biscuit jar, insulated with cotton wool, to keep them hot.

liver paste canapes with ripe olives to accompany the pre-dinner cocktails.

The chicken liver paste is made from a Polish recipe:

Put the chicken livers to heat in a casserole with a little butter. If the chickens are very young and tender, chopped gizzard can be added too. This is covered and permitted to steam for about half an hour. Then seasoning is added, and if Mrs. Stout is certain that her guests will like it, several teaspoons of onion juice.

The melted livers are then mixed with finely chopped hard-boiled egg, and served on thin whole wheat crackers, topped with a bit of parsley.

There are all sorts of reasons to account for the excellent food. The Stouts raise their own chickens, for example, feeding them on a wet mash—meal mixed with water. But two weeks before the broiler is to be killed, he is penned and fed milk mash. The result is a juicy, tender-fleshed fowl.

And if you're lucky, when you leave the Stouts, George Whiffeld, Hazel's husband, whispers to Mrs. Stout, she nods, and he goes out to reappear in a few minutes with a box of fresh eggs, for you to take home. "Right fresh from the hen," George assures you.

NEW YORK POST  
June 26, 1941



## Time for Food

There are second and third helpings for everyone, including Rebecca, 3, who has waked from her nap. She wears a full flowered skirt and blue blouse like her mother and sister, Barbara, 7.

NEW YORK POST  
June 26, 1941



***Recipes are  
often included in  
articles about  
Pola and her  
family.***

## **Nero Wolfe Biscuits**

1 qt. flour  
1 tsp. salt  
1 tsp. sugar  
1 tbsp. lard  
1 tbsp. butter  
milk

Sift dry ingredients together. Rub in shortening. Add enough milk to make a stiff dough. Knead thoroughly. Place on a firm block or table and beat with a mallet for 30 minutes, keeping the dough in a round mass and turning in with the palm of the hand with each blow. When the dough is perfectly smooth, roll out to  $\frac{1}{2}$  inch thickness and cut with small biscuit cutter and prick with fork. Bake in fairly slow oven (275 F.) until brown. From "Too Many Cooks" (Farrar & Rinehart).

**NEW YORK POST  
June 26, 1941**



**Pola Received Many Awards & Honors and Was Recognized as  
One of the USA's Most  
Celebrated Textile Designers.**



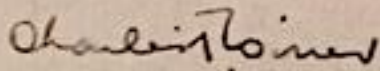
## CITATION

*On this day, the 4th of June, 1958 the Philadelphia Museum School of Art commends and honors*

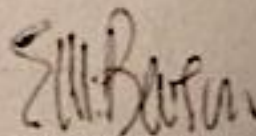
## **POLA STOUT**

*for the distinction she has brought to her profession*

*as a fabric designer who refuses to recognize fashion trends other than the ones she creates herself. Her conviction that fabrics need never be outmoded is exemplified by a lifetime of zealous devotion to the manufacture of whole families of fabrics that seem as fresh today as the day they were conceived. Among the fashion designers who have put her timeless fabrics to their most explorative use are Adrian, Irene, Pauline Trigère, Monte-Sano, Anthony Blotta and Jo Copeland.*



CHARLES T. COONER, Chairman, Board of Governors, Philadelphia Museum School of Art



E. M. BENSON, Dean  
Philadelphia Museum School of Art

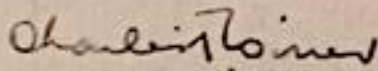


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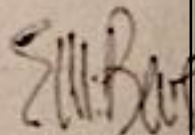
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CHARLES T. COONER, Chairman, Board of Governors, Philadelphia Museum School of Art



E. M. BENSON, Jr., Philadelphia Museum School of Art

## AMERICAN FABRICS AWARD

1948 · 1949

TO

**Pola Stout, Inc.**

IN RECOGNITION OF  
ACHIEVEMENT IN TEXTILES . . .  
SELECTED AND EXHIBITED BY THE  
METROPOLITAN MUSEUM OF ART

The First Canonical Toast

to ~~the~~ -"the Woman" Pola (Mrs Rex) Stout

Delivered at the Annual Dinner of the Baker Street

Irregulars by Thomas M. McDade January 7, 1966

I give you The Woman of Sherlock's own day,  
Irene Adler the beauty, capricious and gay,  
An adventuress who, being so hard to please,  
Had Bohemian King and Holmes on their knees.  
Since Royal Heart was too faint and sleuth was too shy,  
She fled from them both and now we know why!

For here is The Woman, our toast for today,  
Pola, the beautiful, witty and gay.  
She barely remembers how ill they once used her  
Now that she reigns, Supreme in all Brewster.  
She found the one king who could equal her art,  
That Bohemian Rex who so well did his part,  
That we now toast: "Fair Lady, won by Stout heart!"



**Pola Stout had friends in High Places**

## Pola Stout had friends in High Places

**She communicated  
and exchanged gifts  
with  
Eleanor Roosevelt  
and  
President Franklin  
D. Roosevelt**

THE WHITE HOUSE  
WASHINGTON

July 11, 1944

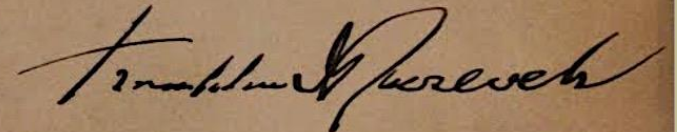
Dear Mrs. Stout:

I am delighted with the shirt which you sent me some time ago and appreciate your thoughtfulness more than I can say. My hearty thanks.

I have had pleasure in signing the photographs for you and your daughters and they are being sent to you under separate cover.

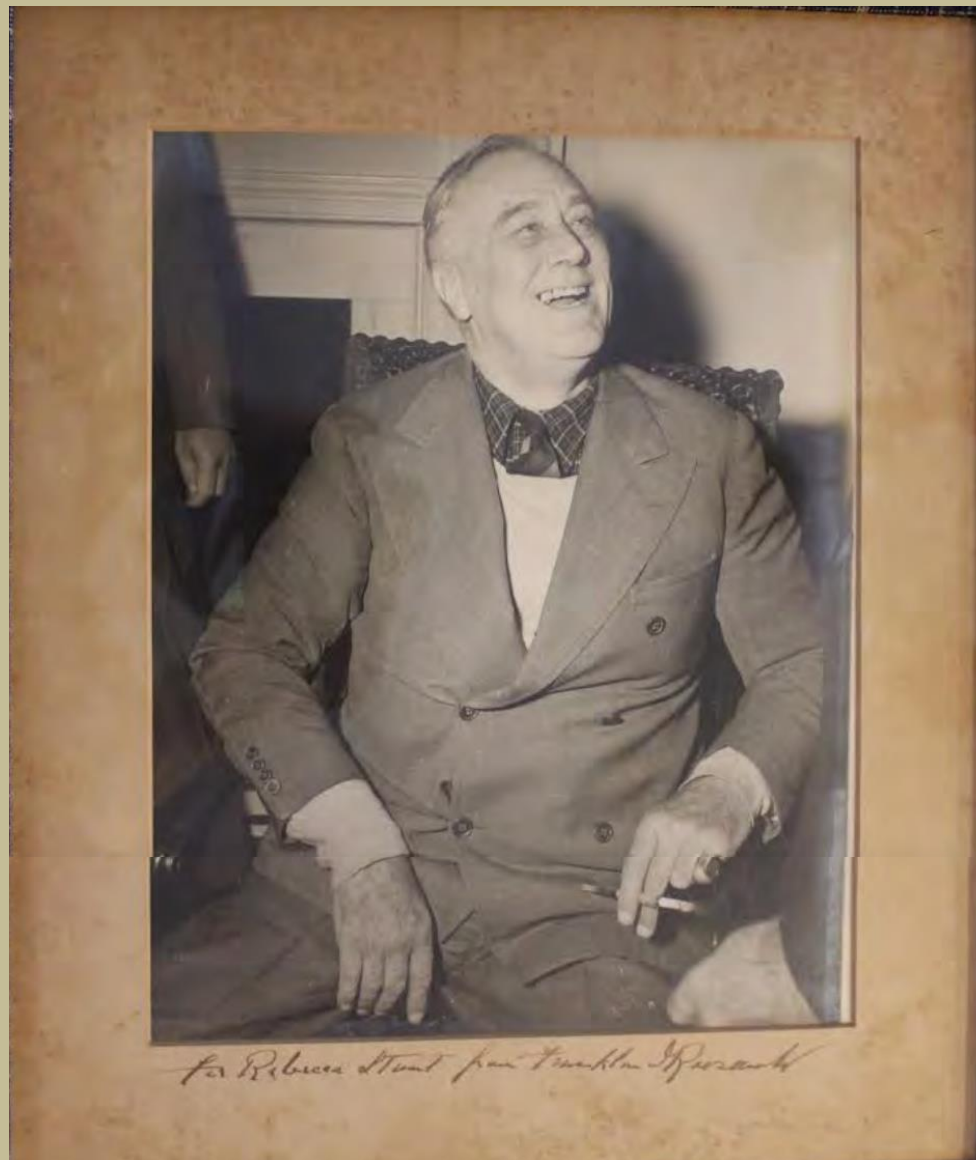
With best wishes to you and the family,

Very sincerely yours,



Mrs. Rex Stout,  
55 East 86th Street,  
New York, N. Y.





**“For Rebecca Stout from Franklin Roosevelt”**

# Pola Stout had friends in High Places

FAMILY • Friday, February 23, 1968

*Pola Stout comes to Israel*

## Patterns for weaving and a pattern for industry

TEL AVIV. — mitments and she  
"She is the most exciting and con- seminars at lead  
structive force that has come here... If parts of America  
therefore



*Pola Stout and Ruth Dayan at Maskit; in background, a glimpse of her "compositions."*



OIL LAMPS  
MADE IN ISRAEL  
2000 years ago out  
of the earth.  
Just a small remembrance  
26.2.68 Love Ruth.





CLOSE COVER BEFORE STRIKING MATCH





CLOSE COVER BEFORE STRIKING MATCH

**NERO WOLFE**

*by appointment only*



