In the realm of architecture there is a continuing rekindling of creativity which like all the creative arts knows no national boundaries.

Greater freedom of expression in architecture is supplied by the advancing technological accomplishments of our society. With the aid of new materials the architect can better form his designs, integrating function with aesthetics in the building that he has created.

In his building the architect reaffirms his faith that man is dedicated to the concept of self expression in his home—in all his buildings. The architectural revitalization of our cities, both in America and abroad, is clear evidence of this reaffirmation of faith.

This publication, cognizant of the prominence of architecture in our society, strives ever for new material. New material expressed first as an idea on the drawing board of a designer, then shaped in the hands of skilled craftsmen and emerging as new concepts in stone, metal, glass and wood.

These new concepts and products illustrating both exterior and interior work are featured in this publication. This work, then, reflects the universality of architecture and its importance as the mortar which cements the blocks in the structure of the brotherhood of man.
WE LIVE in a world of rapid change and increasing complexity. Man is increasingly aware of the world and challenges it to move at his pace.

How has Architecture met the challenge of contemporary man? Has it reacted by creating buildings that can endure the change of society and remain for posterity as have great buildings of the past; or have they merely taken old concepts and ideas from the past and re-worked them with today’s new materials; thus, creating hollow façades and fronts for a public which has no choice but to accept them as true progress? Have today’s architects given us acceptable innovations in design and ideas as to compare favorably with other professions?

Buildings are not run-of-the-mill consumer products, to be utilized until worn out, then replaced by another; nor are they publicity stunts to be drummed over the public, sacrificing integrity to mere advertising. Great buildings, after all, create and sustain their own publicity.

Will today’s great buildings survive as tomorrow’s great buildings? Indeed, history is not blind. Architects must meet history’s challenge with new, dynamic creations for the future.

It is truth when we say; the public image of architecture, either good or bad, will endure in the form of its creation, long after the men who conceived it.
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Wide overhang reduces glare within house, protects openings from all but the most inclement weather. Roof area is nearly twice the size of interior spaces.
THE PALM BEACH house displayed here and on the cover is unusual in several respects. While an expansive use of travertine marble might be considered ostentatious as a residential building material, the very fact it weathers nicely, requiring low maintenance, would appear to merit consideration. Combined with mahogany, it becomes a quiet statement in terms of good materials achieving a mellowness from the patina imparted by time. Situated on a generous town lot, the house is positioned to one side of the property permitting a large garden area adjacent, attractively landscaped and terraced. Trees, shrubs and ground cover that thrive in a location close to the ocean were selected, so that the garden becomes inviting and not too formal. Planting

(continued)

ALFRED BROWNING PARKER • Architect
• Robert Neal, Landscape Architect
• C. G. Warner Construction Co., Contractor
• Black-Baker, Photography

Lighting in exterior soffits provides interesting night illumination.

Sizeable garden area planted with shrubs, ground cover, and trees indigenous to near-ocean living. Planter bins follow forms and style of house.
bins and garden walls have been designed to carefully relate in both forms and materials to the house. A study of the floor plans reveals four zones of activity. The first zone includes the entrance vestibule, stairhall, living room, parlor (separated from the living room by a built-in cabinet divider) and dining room. The second zone is planned for services, such as kitchen, utility, garage and servants. Zone three on the first floor contains guest room, cabanas, bar and mechanical facilities for the pool. The second floor is exclusively for the family bedrooms and dressing rooms with sun terraces for each bedroom. This zoning of living-dining rooms, service areas, recreation-guests and sleeping-dressing has obvious advantages of privacy and sound control. The ground floor areas are all related and interconnected by a unifying marble terrace, covered for the most part by wide overhanging roofs. The actual roof area is almost double the size of the interior space. Walls up to door height are travertine marble inside.
and outside. The ceiling and inside soffits are acoustical plaster for sound control and appearance. The wood battens on the ceiling create a rhythm as they emphasize the structural module. The stairway is constructed primarily of Honduras mahogany. Treads are wrapped in Kelly green carpet, and risers are completely open. The stairwell is open on three sides at the second floor with a continuous band of windows in which the plate glass has a sandblasted pattern corresponding to that evident in the living room doors. Colors throughout the interiors are muted beiges, whites and soft browns, with jolting color accents in places least expected. The decoration has been adroitly handled for a very pleasing total effect. Furnishings downstairs are mostly contemporary, with occasional pieces to create interest. In the bedroom suites, the opposite is true. A very definite French influence is tempered with the modern touch. The ample projections of the roof serve to reduce heat and glare on the inside of the home, and to protect the openings from all but the most driving rains. The roof soffits are further used as light diffusers to illuminate both interiors and exteriors by a soft glow. This is accomplished by special underground waterproof lights built of bronze and brass, which shine upward through adjustable louvers. An unusual outdoor lighting fixture has been created from the swimming pool by introducing a number of powerful underwater lights. The entire rectangular pool area affords a glow to both house and garden in the evening. Lighting fixtures have been concealed throughout the interior of the home. In many places small adjustable units similar to those used in aircraft serve for both general illumination, such as the stairway, and for specific lighting of paintings and the other works of art.
This view of the Thomas E. Raffington home shows waterfront garden area. Walkway leads to dock. Bermuda-roofed structure at right is cabana bar.

Tropical Luxury

WAHL SNYDER & ASSOCIATES • Architects
- Jack Cameron, A.I.D., Interiors
- H. J. Ross Associates, Structural Engineers
- Karl Frese, Jr., Mechanical Engineer
- Frederic B. Stroum, Landscape Architect
- Maris, Ezra Stoller Associates, Photography

Luxuriously livable is the most likely phrase to describe the Bal Harbour home of the Thomas E. Raffingtons. Their sophisticated surroundings reflect refinement and elegance, yet an air of informality has been retained. This was intentional. Their present home is their permanent home, not a winter showplace. They like to entertain small, intimate groups as well as large ones. Many of their activities are centered in the pool area or on their yacht, Tomador. The name is a contraction of their first names. (Mrs. Raffington's given name is Dorsey.) Mr. Raffington, a former Chicagoan, was in the hotel business in Florida for many years. He owned and operated the Kenilworth and Golden Strand.
tenance problem. Alcove-shaped dining area adjoining kitchen is decidedly formal in its furnishings, with high cane-backed chairs and pedestal supported table finished in antique white with gold tracery. Chairs are cushioned in Siamese red silk. Twin buffet servers have antique finish too. Guest room on the first floor level is located just beyond the dining area. Room is cool retreat, combining brilliant blues and greens with white in its scheme. Blue, softened to aqua, appears with white in garden furnishings. Some pieces are framed in metal, others in weatherproofed wood. Nearby the pool terrace is Bermuda-roofed cabana bar. Master suite has balcony with garden view and outside stairway leading to lower level. Subtle shades of green, copper and gold are included in master suite color scheme, along with beige and subdued tones of orange. Latter color, in all its true brilliance, is paired with black and gold in the master bath, where mosaic-tiled plunge substitutes for traditional tub. Fabrics in the master suite are mostly silks or synthetic facsimiles. Walls are covered with gold-threaded silk displaying handpainted butterfly motif. Similar butterfly patterned silk covers walls in second level guest suite where yellow, green and white are colors featured in room scheme. Also on the second level, at the top of the stairs leading from the foyer, is small sitting room for Mrs. Raffington. Here is her writing desk, her piano. It is an area guests enjoy, too, needless to say. White, vivid blues and greens give area fresh, inviting look. Equally inviting is Mr. Raffington's den on the ground level. Its colors contrast sharply with those in the sitting room. Here orange-red, black and gold, are colors with a more masculine appeal.
Waterfront location of Mr. and Mrs. F. L. Weyenberg's Palm Beach home offered architect opportunity to design climate-controlled residence.
Climate Control

Located on Lake Worth, at the foot of King's Row in Palm Beach, the home of Mr. and Mrs. F. L. Weyenberg is the end result of their experiences in Florida living. For years they have traveled south from Milwaukee to spend their winters in Palm Beach. Mr. Weyenberg, whose business interests are varied, has been actively engaged in an executive capacity in such diverse enterprises as shoe manufacturing, paper products and nitrates. First, he and Mrs. Weyenberg were seasonal guests at a hotel during their winter holidays. Then, they moved into their own home, a somewhat smaller dwelling than the one they now occupy. Mrs. Weyenberg still fondly refers to it as the "little pink house next door." Finally, the Weyenbergs concluded that the potential of south Florida’s sub-tropical climate had not been fully exploited. When they purchased their present building site adjacent to their former home — with its panoramic view of the lake and island bird sanctuary — the Weyenbergs looked for an architect who concurred with their conclusions. They found such an architect and thus their atrium house came into being. In the atrium lies the secret of climate control. Atrium is the Latin term for the centrally-located,

(continued)

HENRY K. HARDING • Architect

• Lanfranchi, Interiors
• E. B. Walton, Inc., Contractor
• Boynton Landscape Company, Landscape Architects
• Black-Baker, Photography

Concrete squares joined with grass strips pave motor court leading from street to entryway.

Pool terrace is walled in on three sides by house, itself. Plantings protect north exposure.

Mrs. Weyenberg's bird collection is displayed in foyer alcoves.
Climate Control

open court incorporated in the design of early Roman homes. It functions today as it did centuries ago — utilizing the thermo-siphon action of air currents to cool the interior. In early Roman homes, however, there was no push-button device to move a protective roof back and forth to adapt area to weather changes. There was no roof at all, in fact. A pyramid of metal and heat-repellant glass rises over the atrium in the Weyenberg residence. Here it remains when there's rain or temperature drops to a level too cool for comfort. This latter condition can be corrected almost instantly by activating heating coils beneath Spanish tile floor in the atrium. When it is clear and warm, roof glides back to rest on living room roof. Since all main areas open onto this central court, it then draws fresh cool air through these areas, cross-circulating air as it were, and funnels off excessively warm air since it is inclined to rise. Fiberglass insect screen remains fixed when pyramid is moved. Sectionalized, overhead awning may be drawn to shelter portions of central court from direct rays of the sun. Pyramid design of atrium roof, incidentally, is compatible with traditional architectural concept of the house. Roof rises in tiers over all other areas, except living room where roof is flat to accommodate pyramid when atrium is opened to sun and air. A certain formality characterizes both exterior and interior. Pineapple motif, traditional symbol of hospitality appears on pillars that define paved entrance court. Wrought aluminum scrollwork, reminiscent of wrought iron grills found in old colonial French and Spanish houses, screens entrance doors.

(continued)
Furniture is arranged in conversational groupings in living room, so positioned, however, that lake and island bird sanctuary are always in view.

Brick-walled loggia faces pool terrace where owners enterain at informal parties for their friends.

Small, unobtrusive bar is part of furnishings in living room. It is paneled in same pecky cypress used for living room walls.
Travertine-floored dining room adjoins atrium. Fabrics and furnishings add formal air to area. Mural above server is hand painted scenic.

Bedroom has window bay that overlooks Mrs. Weyenberg's rose garden. Television facilities are concealed behind cherry paneling above fireplace.
Climate Control

Similar pair of aluminum doors open foyer onto atrium. The central court is treated as a room, rather than a passageway to other areas. Furniture is arranged in conversational groupings against a background of greenery, including quite a few rare orchid specimens. Mrs. Weyenberg grows these exotic blooms, as well as prime roses and begonias. There is a fountain in the center of the atrium, featuring delicately-sculptured figure of a young girl. Central court has a lake view, too, since living room opening onto court has large, curved picture window fronting on the water. Furniture in the living room is clustered in conversational groupings also, positioned so lake is always in view. Much of the furniture was custom-made in the workshops of the interior designer. Fabrics include some luxuriously-textured imports. Where carpeting is used, it is distinctive. French Savonerie is in the master suite. English petit point is underfoot in the living room. Accessories add foreign flavor — Venetian glass, French cloisonne, Chinese porcelain. Mrs. Weyenberg's own priceless collection of Dorothy Doughty's English porcelain birds is displayed in foyer alcoves. A number of French and English antiques mingle with more contemporary styled pieces in the decor. Pink is Mrs. Weyenberg's favorite color. You see it everywhere, in varying values, both inside and outside their home. Flooring materials include pink marble, terrazzo and tile. Even frames of metal furniture in poolside loggia are pink, blending with pink poinsettias among plantings in area. Beds of pink begonias grow beneath windows, and her rose garden, with fish pool and waterfall, are visible through the big windowbay in master bedroom. You will frequently find pink china, crystal and linens on her dining table. In the scheme companion colors are violet and white.
Revco Bilt-In Refrigeration, with wood panels in matching custom finish, contributes to the delightful harmony of design in this beautifully appointed home.

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STRUCTURAL style of the Coral Gables home of Mr. and Mrs. Edward F. Swenson, Jr., can best be categorized as West Indian Georgian. It is a style that flourished in the warm British Isles off the coasts of the Americas, particularly in Bermuda, the Bahamas and Barbados. It is architecture as adapted by the English to meet climatic requirements in areas where temperatures are consistently higher than those in their homeland. Therefore, it is a type of architecture singularly appropriate to sub-tropical South Florida. This individuality of design retains the elegance expressed in classical architecture that attained perfection in England during the reign of the four Georges. While the men who drew plans for English houses during this time drew on many sources for inspiration, eventually these design elements fused into a distinct national style. Classic connotes formality in most people's minds. Exterior of the Swenson home does indicate a certain formality. The tiered roof rises above walls painted pale lemon yellow. Shutters are dark green. Quoins — those large, squared

JOHN L. VOLK & ASSOCIATES • Architects
John L. Volk & Associates
• Jessup, Inc., Interiors
• M. R. Harrison Construction Corp., Contractor
• Boynton Landscape Company
• Ezra Stoller, Photography

(continued)
In this photograph taken from waterfront vantage point, West Indian-Georgian design of the Swenson dwelling is clearly defined. So is size of dwelling.
Large enough to serve as outdoor living room, pool terrace is furnished in easy-to-move pieces of plastic faced aluminum.

Gracious Florida Living

masses that mark the corners of a structure — are white like the roof. Landscaping contrives a formal balance, too, of tall trees and closely cropped hedges. The Swenson home is a large dwelling, resting on a gently graded rise overlooking Biscayne Bay. Traditional minded when it comes to home furnishings, their preference was well known to the interior decorator who had worked on three previous homes with them. Their choice of an architect was also predetermined, having studied many of Mr. Volk’s designs in and around the Palm Beach area and elsewhere. With confidence in this team of designers to produce a gracious home to suit the family requirements, the only obstacle was the selection of a desirable site. In 1955 land was discovered which promised to be all the family had envisioned, mangrove land being filled and landscaped on the Bay south of Miami. It took several more years before the property was readied for sale, purchased, and plans drawn to make the best use of the site. Having lived in Florida for more than a decade, the Swensons had arrived at a number of conclusions about practical living in a tropical climate. Among these were plans for well ventilated rooms with high ceilings, a minimum of carpeting and draperies for the sun to harass, and a
Living room opens up to bay on one side, brick-paved patio on another. Colorful Indian crewel embroidery upholsters several seating pieces in room.

Loggia furnishings are contemporary in design. Service bar is built-in feature.

Brilliant Gauguin colors brighten interior of loggia fronting on pool terrace.
Sliding glass doors open master bedroom onto bayside balcony. Antique tiles facing fireplace tie in with color scheme.

Gracious Florida Living

maximum use of shutters to work against the sun’s glare as it moves across the daytime sky. Professional attention to a myriad of details, large and small, is apparent in every room of this carefully planned house. High tray ceilings, or ceilings with beautifully designed moldings (some hand-crafted of plaster on the job) take the eye one minute, while the expertly blended parquetry floors command your next glance. In other areas, unusual stone floors are laid with true craftsman’s care. Doors are exceptional in height, and by use of time-honored hardware, not easily found in today’s bright displays of knobs and locks. Mr. Volk’s keen appreciation for finer details in our heritage of residential architecture is a lesson which might well be observed by those who would only innovate. The many things given him with which to design the Swenson home added greatly to the result, a major item being the paneling for the library. Late 18th century in origin, it was taken from a French chateau and brought to this country by Mrs. Swenson’s family in the 1920’s and used in their home for a number of years. The finely carved pine shows a sense of belonging in its newest home. There is a fireplace wall, one of a number of fireplaces in this residence, bookcases, doors and a bay window, all with finely detailed carving around and above each element. English chintz and green leather were selected to complement the mellowed wood tones.
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<thead>
<tr>
<th>Time in minutes for disposing of:</th>
<th>Ribs</th>
<th>Corn cobs</th>
<th>Mixed garbage</th>
</tr>
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<tbody>
<tr>
<td>Mfr. A’s best dishwasher</td>
<td>6.3</td>
<td>3.6</td>
<td>4.6</td>
</tr>
<tr>
<td>Mfr. B’s best</td>
<td>7.6</td>
<td>3.7</td>
<td>4.0</td>
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<tr>
<td>Mfr. C’s best</td>
<td>12.7</td>
<td>7.0</td>
<td>5.8</td>
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Plantings surrounding this Sea Ranch Lake Estates home were planned by architect with eye to balancing its structural masses.

**Geometrically Good**

*Integrated* diamond shapes determine the architectural form of the Harold C. Good home in Sea Ranch Lake Estates at Pompano Beach. All angles and re-entrant angles are related to this geometric pattern in order to achieve a flow of space that is properly balanced and harmoniously unified. By consistent use of the predetermined architectural form, dimensional depth is increased in interior spaces. Even the landscaping follows the plan of the house, accentuating it, yet managing to merge structural components with the site. Arrival court is dominated by large ficus tree which will grow even larger as the years go by, eventually shading the entire area. Other native trees, including several species of palm are planted in strategic spots. Low-growing plants fill bins edging base of the house. Wherever it was not feasible to use grass, ground covers, dichondra in particular, were substituted. Young retirees — Mr. Good is former General Motors executive — the owners wanted grounds that required little care, as well as a home that was easy to keep. They have both, thanks to their architect, who believes in practicing the

**ALFRED BROWNING PARKER** • Architect

*Maris, Ezra Stoller Associates, Photography*
policy of “total design” whenever possible. This means he concerns himself not only with the blueprints and the choice of construction materials but the landscaping and the furnishings as well. Also colors, outside and in. Their Florida home offers a complete change of pace for the former Michigan residents. Contemporary in its styling, the home’s distinctive diamond-inspired design distinguishes it from the conventional contemporary dwelling, however. The Good’s Florida home gives them the freedom to live less formally, without folderol or furbelows, because it is so adroitly arranged. Their home also can be maintained without the services of live-in help. The house is built of concrete block, poured concrete, steel glass and tidewater cypress bleached to subtle driftwood color. Poured in place concrete roof has wide overhang to protect windows and to deflect sun glare from the interior. Overhang is edged in copper which will weather in time to an interesting blue-green color. Strip of screening underneath ventilates roof as a preventive measure against fungus and decay. Exterior finish of the house is a soft sand color. There is some scoring in the concrete to create textural interest.

As you approach the house, first indication of the diamond motif is apparent in wedge-shaped exterior walls of garage and bedroom wing, also in the contour of the roof. Then you notice the diamond-designed fish pool and stepping stones that seemingly surround the house. Step inside and the umbrella sweep of the wood-ribbed roof firmly establishes the design theme. Massive fireplace chimney of cast concrete is the giant “stem” which supports the entire roof. It, too, has textural

(continued)
Roof spreads itself like an umbrella above core of the house. Most of the furnishings, both free-standing and built-in, were designed by architect.

Geometrically Good interest in striations from floor to ceiling. These thin, widely-spaced, furrows look as if they have been cut into the concrete with a knife blade by someone who had a steady, sure hand. Fireplace chimney is the core of the house. Therefore, there was no need for walls to partition off major activity areas. Pierced wood panels enclosing dining area on three sides are purely decorative. They repeat the diamond motif, incidentally. Wing where den, two bedrooms and baths are located is walled off for privacy. Kitchen, too, is behind a wall but the roof umbrella extends into this area, increasing the feeling of spaciousness and reflecting additional natural light. Sliding glass doors open living area onto large screen-enclosed terrace. Dining area has a terrace view, too, and so does reception area that is part of the circle surrounding fireplace chimney core of the house. Terrace is paved with terrazzo, the same flooring material used in the interior spaces. Master bedroom also opens up, when sliding glass doors are stacked to one side, to take advantage of terrace breezes. The Goods

Diamond motif dominates interior and exterior, even determines shape of door leading outside.
did not include a swimming pool in their plans because they felt a patio area more suitable for the type of informal entertaining they do. The architect designed most of the furnishings for his clients. These include innumerable built-ins in all areas. Among the freestanding pieces he designed are handsome, butterfly-joined table of walnut in the living area. It is low enough to serve as coffee table, high enough for games. Chestnut dining table and dining chairs with gracefully-sculptured backs featuring same butterfly-joining detail also were designed by the architect. Driftwood-finished cypress is the wood he designated for all built-ins, including cabinets in the large, airy kitchen that has windows opening on garden area purposely planned to inspire the cook. Concealed lighting underneath wall-hung cabinets in the kitchen make cook's chores easier, too. Built-in unit in reception area is compartmentalized for storage of many household things, records for the stereo set in the living room among them. Units in the master bedroom wrap around the walls to terminate in headboard for the bed. Units in the two baths are of the same driftwood-finished cypress. Walls are surfaced in sand-colored mosaic tiles. Same tiles blend with wood cabinets in kitchen. Colors for the most part are natural.

(continued)

Fireplace and chimney of cast concrete form study central 'stalk' which supports entire roof.

Handwoven wool carpet designed by architect is colorful note.

Light filtering outlines pattern in panels enclosing dining area.
Simplicity is stressed in all furnishings, including those for master bedroom since owners wanted easy-to-keep house.

Built-in, compartmentalized storage units line and define diamond shape of master bedroom. Headboard is incorporated in wall units.
Geometrically Good

—or neutral in the Good home. The architect believes there is enough color in our natural surroundings here to satisfy the eye. Where he has used color for accent, though, it has an almost primary brilliance — particularly in handwoven area rugs designed by the architect. Bright turquoise and blues are fabric accents to the russet tones and driftwood wood finish. A handsome woven casement in russet tones hangs in simple elegance at windows and glass doors in the living-dining area. The covering selected for the comfortable dining chair seats is again russet, striped with charcoal. When entertaining, Mrs. Good selects large mums in the orange-brown family for the sideboard. Art and architecture are of vital interest to the Goods. Years of following photography and articles written in the shelter magazines played a large part in the selection of their retirement site and the architect whose work most appealed to them. Certainly the architect’s value is best realized when his talents are allowed free play. His end goal is always to create the best possible home for the client, one which is aesthetically pleasing, efficient in plan, retaining or enlarging the original concept.
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MOËT CHAMPAGNE

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In the kitchen of Charles H. Baker Jr., former food and wine editor of "Town and Country" magazine; President, the Wine and Food Society, Miami chapter; noted author of "The Gentleman's Companion," and other best-selling cookbooks.

Charles Baker, gourmet, reveals a secret to his cooking success...

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Breathtaking view of Java Head East emphasizing both line and color from a bend in the road.
Java Head East

Architecture's basic principle is to design and build to meet the physical and emotional needs of the client. Java Head East is an unique example of one couple's dream brought to reality. For the Charles Bakers it represents their second family home and their retirement house. Java Head means safe harbor, and is the name of a rock in the Indian Ocean which the Bakers saw during a world cruise when they first met. Along with many eastern influences brought to their first Miami home, such as a pair of interior moon doors, came this Indonesian name. The original doors dictated the design of the entrance to the new residence. Located on 3½ acres of wooded bluff overlooking the Coral Gables Waterway, Java Head housed an active family for more than two decades. Charles Baker, head of the household of five, is an author of some renown. Food and wine editor for Town and Country magazine for a period of time, a copy of his Gentleman's Com-

(continued)

PETER JEFFERSON & RALPH ZIMMERMAN Architects

• Black-Baker, Photography

A beautifully designed moon door, a Baker family tradition is an appropriate entrance to this home.

Rear terrace overlooking the waterway is more formally landscaped. The soft green grass stretches to the water's edge.
Java Head East

Pastry Cookbook is considered essential in every gourmet kitchen today. Inspiration for a number of articles on cooking afloat for yachting magazines is the beautiful 65 foot sloop Mati Hari, docked alongside Java Head, and on which the family enjoyed extended cruises. World travels only strengthened the Bakers' fondness for things eastern and the accumulation of priceless rugs, furniture and objects of art soon filled Java Head. As their children were married and left home, the dream of a new, more compact house began. This house was to contain the cream of their collections, function more easily than the original, be as maintenance free as possible, and of course to have the most splendid of kitchens. The architectural assignment was given to Ralph Zimmerman and Peter Jefferson, who became associate architects for this project. The logical site was the southeastern acre of the estate on the water's edge, capturing the prevailing breeze. While not small by average standards, seven rooms represents less space to the Bakers, although these rooms divide 9000 square feet of covered living area. The master...
bedroom suite occupies the entire second floor. Guests are housed in a separate wing on the ground level, opposite the garage and service wing (see plan). Both Mr. and Mrs. Baker remained a positive factor in every facet and phase of the design and building of Java Head East. The meticulous attention to detail is obvious everywhere. The design evolved as a combination of Oriental influences, looking for all the world like it came from some remote tropical island. The grace of Chinese buildings is evident, portrayed without super modern effect. The brick is characteristic of China, while the roof is definitely Japanese. Brilliant blue was the color the owners selected for the custom glaze of the roof tiles, imported from Japan. From there also came all interior hardware, and post caps for the exterior railings. Clerestory windows high under the eaves of the sloping blue roof establishes a floating character to the expanse of blue. Barely visible from the street, a winding road turns sharply to bring Java Head East into view as a breathtaking surprise. A large circular drive is attractively landscaped with reflecting pools, tropical flora and rock gardens. A sculpture by

(continued)
Wall hangings, furniture, carpeting and ceiling are all scaled to complement one another in this handsome dining room.
St. Gauden from Mrs. Baker's family rests in a bronze sea shell. On either side of the spectacular moon doors are two carved wood masks brought from the first Java Head. Interior wall finishes are wood, muted foil papers and straw matting. Except for draperies and some carpeting, very little was needed in the way of new furnishings. The kitchen is a mirage of sinks and spices and herbs, pantries and copper clad kettles which says at first glance it is the center of activity in the Baker home. Laminated bamboo cabinets are handsome, installed in this country for the first time, though long used by the Japanese. Alcoves around the room perform functions of dishwashing, salad making, offer a disposal recess, a wine center, while a pantry bar divides the kitchen from the formal dining area. Color in this custom kitchen is bamboo natural, a cheery red, with teak accents. Flooring is cork. One pantry exit contains an elevator which takes the Bakers to their spacious bedroom suite above, where a tiny kitchen unit permits midnight snacks and an occasional breakfast on the upper portico, overlooking the waterway.

Charles Baker tosses one of his famous salads, a production to behold.

Straw matting and ceiling fans add to tropical look of the frequently used veranda.
Deep blue doors are particularly effective against the sandstone color of this contemporary Tampa home.

The exterior entrance to one house can all but say Stay out, World. Another can have Welcome Friends spelled out in unmistakable clearness. Such an entry greets you as you approach the Melvin Stein residence in Tampa, dressed up and waiting for your arrival. Attractive by day, particularly effective at night, the wide Medici blue doors are amply lighted by dramatic bronze Italian lanterns. An inviting glimpse of the entrance gallery is revealed through an undraped glass window-wall beside the double doorway, as if to preview the house beyond. This is a custom built home by Tampa's William M. Miller, carefully tailored to fit the hospitable family requirements of Mr. and Mrs. Stein. A two-bedroom wing inconspicuously adjoins the central pool-patio area to receive two collegiate sons at holiday periods. Otherwise the house affords spacious living and entertaining areas for its owners without pretending to be, or seeming to be, a large residence. The foyer gallery has something of a palatial quality through skillful handling of the materials used. The terrazzo

Luxury Living
On Tampa Bay

Edwina Thorne Black, A.I.D.,
of Mann Brothers Dept. Stores, Interiors
Black-Baker, Photography
floor contains brass chips, as well as a simple brass stripping. Walls are white with facing wall covered in gold foil paper. Handsome East Indian hardware on the interior side of the double entrance doors provides an effective decorative note, as does the one altar candlestick on the large marble topped chest. No doors from the foyer bar you from the living room beyond, though cantilevered steps down to this area effectively define the foyer and its function. You are carried forward in a gracious, flowing manner. Within this Florida west coast residence an orderly collection of carefully selected furnishings reflect an enviable serenity. Seldom is the uncluttered look so well handled. Interior designer Edwina Thorne Black, A.I.D., head of the decorating department of Maas Brothers Department Stores, is to be commended for her skillful blending of good contemporary designs, with pseudo-period flavor added here and there for artistic interest. Living room colors are off white, champagne and beige, with accents of amethyst, ice blue and shocking pink! Sound luscious? It is. Remember, these titillating colors are very minor accents on a large field of muted beiges and off-whites, with the added richness of gold. Custom woven in Puerto Rico, the off-white rug in this living area carries a fretwork design border. This design is taken from the fretwork doors in the den area, which hide the bar, and provide storage for sound reproduction and television equipment. The carpet

(continued)
Good conversational areas are carefully planned like this inviting area in the Steins' living room.

Luxury Living
On Tampa Bay

fits under the cantilevered steps which float gracefully over its rich beauty, putting the foyer, dining room and den a level above the living room. A good conversational area has been provided in this living area, with handsome seating pieces of interesting proportions. Antique engravings and original sketches owned by the Steins have been matted by Miss Black in the accent colors of the room, forming an interesting focal wall over the sofa. Throughout the rest of the house, Miss Black achieves her uncluttered effect with little or no decorations on the walls. Several areas in the Stein house set up well for serving meals of various types. Intimate informal dining is delightful in the living area, adjacent to the den and bar. Outdoor pool-patio dining becomes another kind of entertaining. More formal occasions can be staged in the spacious dining room, either served or offered buffet style on the long chest arrangement at one end. The wall-to-wall buffet is comprised of two chests, side

(continued)
Floor-to-ceiling fretwood screens reveal built-in bar, television and sound equipment in den adjacent to living room.
Luxury Living
On Tampa Bay

by side, and slightly lower than average so that they do not overwhelm the area. Custom designed by Edwina Black, the table top of white marble with brass inlay, rests on two chunky, handsomely carved wooden pineapples, symbol of hospitality. Carpet is royal purple, carved in a Greek key design. Colors are again off-white, beige, and champagne with accents of amethyst and gilt. Black aluminum furniture with beige lacing is the practical choice for the Steins' patio which overlooks Tampa Bay. The pool is an integral part of the house, not the usual afterthought, with nearly every room opening to its year-round use. The Steins preferred a well-planned, yet decorative, kitchen, designed for convenience. Walnut formica cabinets were built on the job by the builder. White and gold formica counter tops complement the white and blue vinyl flooring. Without going overboard for all the latest electronic appliances, this kitchen works efficiently with proper placement of stove and ovens, with the dishwasher placed to the left of the double stainless steel sink. Refrigerator-freezer units have adjacent counter space for easy in-and-out storage of food.

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There is a pleasant and inviting breakfast area, comfortable enough to be frequently used. Light and dark blue vinyl covering on the chairs add to the area's color scheme. The Master Bedroom, while not large by some standards, achieves a spacious elegance through unusual architectural detailing on the sliding closet door. This design is repeated in panels which add the finishing note to the window wall. Windows are dressed in a lovely sheer casement with eyelet embroidery, behind which blackout material on a separate drapery track can shield the early morning sun. In this room contemporary furnishings give way to the French influence. The king-size bed is beautifully gowned in a shirred dacron over a gold lining. Color scheme is white white white, with gold a charming accent. More gold is glimpsed in the adjoining dressing room and bath. Aluminum benches are gilded, and covered in white moire vinyl. The vinyl flooring is gold dust pattern, while coins of this metal are drawn to sparkle from the window drapery fabric, making this room singularly outstanding. The interesting use of larger ceramic tiles, the sunken tub, and the architectural door panels are examples of the careful detailing given to this home by the owners and their selected designers.
Walled courtyard affords privacy and increases visually the size of this small North Florida retirement house.

Architect
ROBERT C. BROWARD

Contractors
Hall Enterprises, Inc.

Photography
Black-Hoker
Planned Retirement

The Waldmann residence in Orange Park, just south of Jacksonville, is an example of a Florida home built of simple, low-maintenance materials on a very low budget, while still expressing individuality and the charm of a typical North Florida suburban site. The house is simple in plan and is enclosed by a wooden wall which affords desired privacy while visually enlarging the size of the structure many times. The front entrance is through an electrically controlled door in the fence and through a front courtyard by way of a covered walk. The house was set to the rear of the site to preserve large live oak trees which occurred in the center of the building area. The carport and service entrances located outside of the privacy wall are completely separated from the living spaces. A 22 foot high vaulted roof occurs over the large living spaces and pool—all other roofs are flat. The structure of the Waldmann residence is composed of 4 x 12 fir beams brush-stained with wood preservative, and three inch hemlock wood deck stained light grey. All trim in the house is larch and fir with a brush-coat finish of wood preservative. There is no paint except off-white on a limited area of wallboard and a selected range of cool colors on certain wood doors. All exterior walls including the extensive fence are of wood preservative pressure-treated southern yellow-pine, rough-sawn; in horizontal ship-lap boards. The swimming pool enclosure is constructed of pressure-treated 2 x 12's covered with grey fiberglass insect screening. This enclosure is an extension of the living space roof creating a unity of design which is practically impossible with standard aluminum cage enclosures so prevalent in Florida pool design. It can be thrown open to create a pavilion with the living space. All floors are of monolithic white terrazzo. The house is heated and cooled by an air-to-air 5-ton electric heat pump. Air conditioning grilles as such were eliminated and all conditioned air flows into the house through a wood grille. The kitchen is compact and designed for easy maintenance with specialized storage for each item, including canned goods and spices. The laundry with its noisy equipment is in a room located apart from the main house. The overall effect of the house is one of warmth and mellowness. It fits between the large live oaks and an old, virgin
The dream of living in a house with a glass roof seems nearly achieved, as treetops and sky are visible from every angle.
Planned Retirement

southern yellow pine with repose. The interiors were designed by the owner and the architect in collaboration as was all landscaping. Part of the maintenance plan was the elimination of draperies and carpeting throughout. The exterior privacy wall makes this feasible, and low planting near windows frames the view into this courtyard. Here river rock and brown pebble has been used as ground cover, natural, attractive and easy to keep looking ship-shape. Furnishings were chosen for good contemporary design, and selected from the best quality sources; fabric covers bright in color. Oil-rubber finish on walnut woods takes minimum care, shows little soil. Viewing the living area from the expanse across the pool, the terminal wall is covered floor to ceiling with books and art objects, decorative and colorful backdrop to the conversational seating area. The air-conditioning grille provides another decorative element, as well as functional. Note the two-inch wood stripping in concrete around the poolside, looking like textured floor covering. This house meets the owner’s request of the architect for an efficient, simple, direct plan and a broad spatial experience with built-in privacy — all with low maintenance.

Window wall need not be draped for privacy or glare in this well planned house.

View of kitchen from entry hall with folding screen open.

Though small in square footage, each living area is spacious.
Colonnaded loggia to the rear of the Ellis residence in Fort Lauderdale looks toward Cordelia River where their boat is docked.
A contemporary home with a trace of traditional in its architectural design describes the Fort Lauderdale residence of Mr. and Mrs. Hayne Ellis, Jr. As modern-minded as most when it comes to comfort and convenience, the Ellises felt the typical Florida ranch house would not satisfy their aesthetic needs. There is a hint of the English colonial house in the three pyramids incorporated in the roof line of their residence. Octagonal-shaped windows hint of the traditional, too, but they are functional as well as decorative. Tiered concrete roof and house, itself, built of steel-reinforced concrete, are painted white. Only color on the premises is in plantings surrounding the house. The Ellises selected site that could serve as base for fishing activities. House is on the Cordelia River in the Harbor Beach.

HENRY K. HARDING • Architect
- Jane Ward, A.I.D., of Richard Plumer-Miami, Interiors
- Black-Baker, Photography

Entrance door is framed by tree-filled urns, two octagonal-shaped windows.

Roof line takes the form of three pyramids, heightening architectural interest of the structure when viewed from entrance court.
Open loggia overlooks large pool. All major interior spaces, including den, living room and dining room, have access to loggia.

Home Port

section of Fort Lauderdale. Like many transplanted "inlanders," Mr. Ellis likes being on the water. He was in the lumber business until he moved to Florida. Tour of duty with the Navy fostered his fondness for the sea, too. The Ellises' requirements included space for two children and their individual pursuits, room for house guests and adequate facilities for entertaining both the children's and their own friends. As a result, there are two arteries of circulation in the house. You enter into a raised gallery that extends the entire length of the house. At each end are octagonal foyers, one leading to the den, master suite, and guest room. The opposite octagon leads into the dining room, kitchen and pantry, and also the children's wing. Loggia overlooking the river is other artery. The den, living room, dining room and master bedroom open into it when sliding glass doors are pushed aside. Flooring in the house is white marble, left uncovered in the gallery and foyers, with carpets cut into area shapes over the marble in living and dining room. The color scheme in these areas has
been handled by the decorator with great sophistication. Pea green carpet is color repeated in the high tray ceiling. Walls are martini. Fabric colors are muted blues, oyster whites and soft greens. Across one end of the living room a raised marble hearth extends to meet the level of the entrance gallery. Color in the gallery is as sharp as the living area is subtle: a bright emerald green is in contrast to the three dimensional white paper applied above the dadoe moulding. This one bright color is repeated in silk in the swag above the dining room white sheer curtains. The opening between living and dining areas is unusually large, though shuttered doors stand ready to divide the areas visually. A curved sofa covered in white faille backs up to curved sofa table to form the line of demarcation from living to dining room. The opening is flanked by pier cabinets filled with art objects. Formal in feeling, the dining room is furnished in fruitwood. Wingback host and hostess chairs have blue damask covers. Guest chairs are cushioned in gold silk. Above the buffet is wallpaper mural of pomegranate tree, white back- ground with yellow-gold. In the den, a brick fireplace backs up to the marble fireplace in the living room, and cherry panelling provides a warm and cozy atmosphere. Opposite wall is floor to ceiling storage, with space sized to display the various train and ship models.

(continued)
Carpet island defines dining area furnished in traditional pieces with fruitwood finish.

Home Port

built by Mr. Ellis. Photography is a hobby of Mrs. Ellis, and framed color prints adorn a third wall of the den, over the built-in bar. Chairs pulled up to games table have plaid covers that mingle turquoise, lime and gold threads. Carpet color has the tang of a russet apple. Master suite feature is the bow window, so-called because it was drawn with bow compass. It opens to the east, bringing in prevailing breeze. Tray ceiling adds height to the room. Background colors here are parchment and gold. Japanese obi (sash) used for beds spread top introduces more vivid colors. Twin storage chests are of red lacquer. Armchairs are upholstered in blue-green satin. Oriental art objects gathered in the Ellises' travels accessorize master suite. Several Oriental things also appear elsewhere in the house, as do antique pieces from Mrs. Ellis' side of the family. White wicker styled in quaint Victorian manner furnishes guest room with shuttered window bay. Same bright green seen in gallery dado colors walls here. Fresh-as-a-daisy yellow is third member of color trio in this charming room. Durable plastics figure in decor of boy's room. His desk has laminated plastic top. Plastic fabric covers two chairs and there is vinyl underfoot. Colors are keyed to the sea and several of the boy's catches are mounted on the walls. Daughter's room is feminine without being frilly. Colors repeat pink, blue and white in flower-patterned fabric on twin headboards. Provincial wallpaper print in blue and white sets kitchen theme. Delft tiles, reproduced in vinyl, are inset in Delft blue vinyl flooring.
Japanese obi (sash) provided embroidered silk which interior designer combined with parchment-colored silk to make bedspread in master suite.

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DON M. RUTLEDGE
INTERIORS
THIRTY-SIX years after its founding and sixteen years after its rebirth the University of Miami has a new Library. Without a building of its own, the University’s Library had developed its resources to meet the demands of an increasing student population. It had achieved breadth and depth in its collections reflecting the strengths and interests of faculty members and the general and specific educational objectives of the University. Now, housed in a handsome and proud building, the Otto G. Richter Library is one of the finest university libraries anywhere. Major funds were made available for the new building from the estate of the late Otto G. Richter in the amount of two million dollars. There were also two contributions of a half million dollars each—one from an anonymous donor and the other a gift from the estate of Meyer Gold. The George A. Brockway foundation contributed $175,000 and another anonymous donor, interested in the Library’s work with the blind, contributed $100,000. A

WATSON DEUTSCHMAN & KRUSE
Architects

• William R. Brinkmier, IDI, of Brinkmier-Brown Designs, Interiors
• Dignum Associates, Structural Engineers
• George Hladik, Mechanical Engineer
• Maris, Ezra Stoller Associates, Photography
The statement of program was prepared by Dr. Archie McNeal, Director of Libraries for the University, in collaboration with Mr. William Jesse of the University of Tennessee. There were three requirements of this program that determined the basic design: First, and foremost, were the 1,000,000 volumes and the 1800 seats to be housed. This set the bulk of the building. Second, the expansive area required on the ground floor for the undergraduate reading room with its 100,000 volumes and 800 seats, should be readily available and accessible. Third, there was the necessity to build, initially, a very modest part of the ultimate building in order to stimulate interest in the overall project. The 27 ft. wide concourse through the building connecting the north and south campus areas provided the solution to these requirements. In addition, this concourse made it possible to isolate all service facilities, and the rooms used by the public in off-hours, without interfering with the smooth functioning of the Library. As orientation was dictated by the shape of the site available for the building, sunlight control and storm protection were accomplished by the use of wide overhangs and telescoping metal panels, vertically stacked at each window above viewing level on the three floors. The concept of different environments for active book usage by students and faculty, and the static storage of hundreds of thousands of volumes of

The wide concourse and entrance to the main stair lobby at night

Comparative extent of three reading areas is here clearly shown.

The broad stylobate of natural rock softens the transition of the crisp lines of the building and blends them into the landscape.
At twilight it stands in dignity, silhouetted against a tropical sky, the final result of the efforts of many.

limited circulation, logically was delineated by a horizontal, three story, high-ceilinged wing designed for people and a vertical, low volume mass designed for books. These two elements are set on a broad stylobate of natural rock, softening the transition of the crisp architectural lines of the building and blending comfortably into the normal landscape. This stylobate of ribbed cement and brick pavers provides a promenade and lounging area for the students, and some formal landscaping as a necessary complement to the natural. Materials used throughout are erosion and corrosion resistant and of permanent finish, free of cliches and of compatible hue and texture. In the main, these are materials requiring a minimum of maintenance such as marble, brick, natural stone, concrete, aluminum, stainless steel and glass. The stack tower sheathed with blue, green and gold tile veneer, clean, durable, ever changing as it reflects the mood of the day. These were the major principles. The rest is detail, one important detail being the bold frieze of moulded concrete that enriches the broad overhang of the main floor roof. Entrance to the Library is through the wide concourse which passes at ground level between the two units of

(continued)
the overall structure. One of these units is the aforementioned tower rising nine stories to dominate the campus and in which, except for the first two floors, books are kept. The other unit is a vast ground floor reading room above a major portion of which rises two other floors, also containing reading rooms. Actual entrance to this building is through a spacious lobby which acts as a sound buffer for the undergraduate reading room. Continuing on through the aluminum and glass screen wall into the huge room, an expanse of carpet performs a dual function—as a mat for a general lounge area and also inducing a quieting effect on the students as they enter the room. The outside walls of the main reading room are of combination window wall and storm shutter construction, with heat and glare resistant glass. One of the most striking features of the interior is the main staircase which is suspended from the structure at each floor by a structural steel trapeze, wrapped in satin finish stainless steel. The stair itself is terrazzo, precast for the
treads, and poured in place at the landings, monumental in character and floating gracefully in the grand stairwell. The ebony hand rail and stainless steel stanchions follow the functional flow of traffic between floors in an unbroken sinuous line, and the whole is highlighted by twenty-four translucent sky domes. These domes bathe the entire stair in natural light, unequalled psychologically by light from any artificial source. A bit of nostalgia can be experienced on a stormy day. The sound of rain on the domes resembles, to those who have experienced it, the drumming of rain on a metal roof, and it gives one the feeling of being secure and comfortably housed against the inclement outside environment. The undergraduate library on the ground floor seats 800 students and provides present shelving for 50,000 volumes. This is an open-shelf collection with free access to students. There is also an exhibit hall at this level, across the concourse, as part of a lecture hall which seats 150 and is expandable to 300. Here also is a lounge for the library staff and faculty, a suite for the Recording for the Blind unit, and a wing for mechanical equipment. From the first floor lobby, students may go to the second and third floors either by escalator or stairs. The reference, catalog, circulation and acquisitions departments and administrative offices are on the second floor. The circulation desk controls access to the stacks in the tower and the third floor houses the periodicals and government publications division, with more than 50,000 volumes also on open shelves. The fourth through the
seventh of the tower floors, as well as the ninth, are stack areas. Built-in sound-proof carrels, with typing shelf and work space, are along the outside walls of the stack areas, each with its own window, giving the occupant an outlook toward the lake and the rest of the tropical campus. Special collections and rare books are on the eighth floor, where there are also six seminar rooms and a small reading room. Two elevators take students to the stack areas. A book-veyor and a pneumatic tube system service the second through the ninth floors. The entire building is completely air-conditioned and humidity-controlled and, when necessary, it can be heated. It contains 193,000 square feet of floor space and its reading rooms will seat 1800 readers. The library provides shelving for one million volumes, a capacity to meet the University's needs for two decades. The library now has 585,000 volumes, ten times as many as it had sixteen years ago and it adds a minimum of 25,000 volumes each year. In the last ten years it has doubled its number of volumes. The Otto G. Richter Library, fully illuminated both inside
and out is a unique spectacle at night. The exterior lighting is artfully planned, using quartz-line lamps with parabolic reflectors, both narrow and broad band lenses, each edge of the broad overhangs brilliantly defines the horizontal lines of the building. The window walls are in shadow except as revealed by the cove lighting from within. The solid walls of travertine and tile are bathed from below in a soft glow that accentuates values unseen during the day. Interior designer William R. Brinkmier was consulted on interior colors, finishes and furnishings early in the planning stages. His choice of easy-maintenance fabrics and woods insures a longevity to the crisp, new appearance of the building's interiors. Vinyl wallcoverings, or wood paneling, have been used in heavily trafficked corridors. Particularly effective is the dramatic red vinyl used in connection with the first floor escalator. Here and in other areas, color has been put to work to direct the traffic flow. Sturdy furniture was selected, though not at the sacrifice of good design. Primary colors, while stimulating, are never distracting. File cases of reference cards are positioned to divide lounge areas or corridors. An attractive, noise resistant 3/8" rubber tile covers the floor of the undergraduate library beyond the carpeted area. Nicely detailed paneling in the administrative area has sequence matched flitches, selected over a two year period of time.
Even the profession of architecture employs the psychological approach today. The trend in the continually-developing design of progressive savings and loan institutions throughout the country indicates a growing awareness of the importance of psychology in all phases of our environment. Interesting "case study" supporting the soundness of this theory is the new First Federal Savings and Loan Association building in Delray Beach. Its appearance is obviously inviting, rather than intimidating. This reverses completely what for years was considered the representative concept of money-handling establishments — the overpowering, mausoleum-type structure that sought to impress its security image on the public mind through sheer mass alone. Inviting is an apropos adjective that applies to both exterior and interior features of the Delray Beach building. There are no structural complexities in its design. Construction materials include granite, glass and aluminum. Pearl gray granite is lightly veined with black. Glass panels are gray, too. The color additive cuts sun glare, also blends glass with gray tones of the granite. Mosaic tile panels at main entrance introduce blue-green accent to exterior theme. All materials were chosen for function and form, as well as attractiveness.
Granite, aluminum and glass are major construction materials. Granite is pearl gray in color. Glass is tinted gray to blend with veining in the stone.

Architecturally, the structure presents an eye-pleasing balance of vertical and horizontal lines. Generous use of glass panels throughout the building contributes to that openness which passersby find so inviting. Dramatic lighting arrangements also direct attention into interiors and intensify the feeling of spaciousness. While the building is a two-level structure, there is very little partitioning to interrupt the flow of one area into another. Second level consists of mezzanine suspended from the ceiling. It is accessible by open steel stairs. Mezzanine repeats basic module which inspired design of the entire structure. Wide expanses of glass and relatively open interior arrangement created an air-conditioning problem. This was solved by zoning system that controls and maintains uniformity of temperature in three major areas of the building. All work areas in the building are supervised from the central controller's office, set apart by partitions of glass and wood. The president's office is so situated that it, too, looks out on most work areas. Many spaces in the two-level structure are double the dimensions now required for (continued)

WILLIAM T. VAUGHN • Architect
• John Ullman, Jr., Consultant
• Byron Smith, Associate, Interiors
• D. E. Britt Associates, Structural Engineers
• Mitchell-Gordon Associates, Mechanical Engineers
• Black-Baker, Photography
Lighting increases look of spaciousness in the building, so does intelligently planned layout of facilities required for it to function properly.

Public area is purposely large in scale, to permit future expansion of executive spaces.

Savings Institution

efficient operation of First Federal's business but the building was planned from the very beginning with future expansion of all departments in mind. In keeping with the simplicity of its architectural composition are interior appointments. Oiled walnut adds its warmth and rich texture to both public spaces and those assigned to personnel who serve the public. There is plush carpeting underfoot. Ceiling has acoustical surface that softens sound to a minimal murmer. Glass curtains hang wherever it was found feasible to further reduce sun glare. Comfort and care-less maintenance motivated choice of furnishings. These are largely contemporary in styling, to complement architectural concept. Great deal of greenery appears both inside and out. Inside it fills rectangular, wood-paneled planters and tub-shaped ceramic pots to add color to an almost neutral scheme. Rectangular planters are sometimes right-angled so that they form dividers between areas. This means of separation is far less intimidating than the customary partitioning. Green is lifted from plant leaves to color fabric upholstery of several seating pieces in first floor lounge or public waiting area. Exterior plantings are strategically placed to point up structural relationships. All plantings — interior and exterior — are so closely integrated that illusion of a sub-tropical garden is suggested instead of a "formidable" institution. Collaborative thinking from the start by architect, interior designer, builder and engineering experts led to an end result that satisfied not only the esthetic sense of savings and loan officials but patrons of the new facilities as well.
Mortgage and insurance divisions share this area in building. Fixed wood screen in background camouflages file cabinets.

Board of directors room is on mezzanine. Doors fold back to offer full view of public spaces on first floor.
Facade of Miami International Design Centre is faced with panels of small white tiles framed in concrete columns flanked with black paint.

Distinctly individual in its architectural interpretation is Miami International Design Centre. Plan for this highly interesting structure has no predecessors, although there are existing buildings in New York, London and Copenhagen housing similar exhibits. Problem presented by the Miami location was a site somewhat limited in size. To minimize this feature, the architect found it feasible to design a tri-level building. He treated the structure as one single space of gigantic proportions with exhibit platforms extending into this space. So subtly, so skillfully are the various levels related to the structural whole of the Centre that the visitor finds himself walking in and out, above and below exhibits, without being consciously aware that he is either ascending or descending stairs. He also finds his visual experience more satisfying because display

Design Centre

James Deen • Architect
- Henry End, AID, IDI, Interiors
- Brown-Sells & Associates, Structural Engineers
- Taylor International, Contractors
- Ezra Stoller, Photography
areas are arranged vignette style, rather than in the usual gridiron pattern which is tiring to the eyes. In addition to the 150 spaces set aside as display areas, there is a large, elevated area called Centre Stage. Here special displays are presented periodically as a public service. Completely non-commercial in character, these displays serve to introduce fresh new ideas, themes and trends in all phases of design as applied to interiors for homes, businesses and industries. For example, the first all-Florida arts and crafts show was among recent exhibits on Centre Stage. It offered out-of-state visitors an opportunity to acquaint themselves with the imaginative and original design being developed here. Interior plan of the building is dominated by displays on platforms plunging into the large central hall—this, in turn, being dominated by suspended stairwell and its floor-to-ceiling screen of abstract metal sculpture. Screen is the work of James McLaughlin, whom Miami architects named craftsman of the year. Most walls within the structure are white, forming a colorless background for the colorful display items. There is an occasional splash of tangerine for contrast. Rosewood paneling also appears in several areas. Man-made materials mingle with those that are natural—marble alongside simulated marble, leather with its reasonable facsimile for a neighbor. Exterior design of the building is intentionally expressed in black and white. This choice lends classic formality to the structural silhouette, avoids the cliches of current construction symbols that

(continued)
Design Centre

might possibly “age” it prematurely. The Centre is built of masonry and steel but its facing combines panels of tiny white tiles with concrete columns that look like giant tuning forks. These are sprayed with black, flock-textured paint. An off-white brick is barely visible around the base of the building and also appears in other unobtrusive architectural details. Landscaping, because of site limitations, is confined to towering shrubs in tub-shaped white ceramic pots. There are adequate parking facilities but these are provided in an area located directly across the street from the Centre. Because the building was planned with the idea in mind that it should “live” without relying on popular design concepts that might date it, the Centre seems destined to become a Miami landmark. The Centre was conceived as a permanent showcase for products utilized in both exterior and interior design. Besides building materials, these include furniture, fabrics, floor and wall coverings, lighting fixtures, decorative hardware and all the other items that belong in the accessory category—whether it be for home, business or industry. Open daily to the public, the Centre gives all people a chance to see—at no cost to themselves—merchandise ordinarily available to architects, decorators, builders and other professionals working in the design field. While
people still must patronize these professional sources in order to purchase the products displayed, they may inspect them leisurely, learn about prices, interior or exterior application and all other pertinent information. Should the term, permanent showcase, mentioned earlier in this article, seem confusing, let it be explained that the building, itself, is permanent but the exhibitors may replace or change items displayed in their spaces whenever they feel they have something new to contribute to the world of continually-developing design. Founder-developer of Miami International Design Centre is Henry End, internationally-known interior designer who maintains his private offices in the Centre. End specializes in hotel interiors and his work in this country, as well as in South America and Europe, has been cited for numerous honors. He also is author of a comprehensive book on the interior design of hotels. End has used his talents in other phases of interior design, too. London born and educated, this fact accounts for the typically English spelling of Centre. Here is how End and Architect James Deen feel about the Centre: Its design program sets forth objectives beyond mere exhibit space. It establishes a "gallery" for designers, an attraction for Florida visitors and for the people who live here. It upgrades the standards of their taste by bringing the designer and the people closer together by exposing the visitor to unlimited sources of supply—and information—on design trends.

Brick again adds interesting note of contrast in contemporary setting — the conference room.

Centre stage is reserved for continuing series of special design projects, such as this display by the U. S. Rubber Co.
Episcopal Sanctuary

NILS M. SCHWEIZER • Architect
To build a place of worship which functions liturgically continues to be one of the great challenges to the congregation and its architect. Christ the King achieves this with dignity and repose. In an Orlando suburb this neighborhood church building is the result of a dedicated congregation formed seven years ago, and limited to $100,000 budget. For a final sanctuary to seat 600 people, the vestry issued two requirements: one, that the building retain the characteristics of a suburban community, and two, that the liturgical acts could be performed properly and graciously. Designed on the basis of an historical liturgy, this church symbolizes the awakening of this century's Christendom to the quality of theology which is dedicated to action, and which embraces the entire laity as well as the clergy. The Baptismal font is in its medieval position at the entrance into the nave. The entire clergy can be seated around the altar space, and the Holy Eucharist may be celebrated facing the people. The choir is seated in a rear balcony over the narthex and Baptismal font. There is a small chapel used for overflow space during large services. Four sacristies, one for the priest, one for the women of the church, one for the acolytes, and a work sacristy are the four rooms opposite the chapel area. The bell tower is constructed of precast concrete elements, though the bases of the tower are poured concrete disappearing into large reflecting pools. Exterior materials are concrete, dash stucco, and county stone. Stained glass windows are on either side of the nave. Spaciousness within is achieved by the variance which occurs in laminated wood bents, and natural cedar decking over these structural members. Flooring is colored concrete, while pews are open end solid mahogany. Air conditioning system consists of two heat pumps located in the mechanical rooms by the church entrance.

Graceful curves express the intersections of the tower and the church.

The varying heights of the main structural members achieve a spacious interior and a significant altar area.
The University of South Florida has been conceived, planned and constructed literally "from scratch" and is now in its third year of operation. Eleven buildings, valued at more than 13 million dollars, are in use, and three others are under construction. The advantages of planning an entire new campus are evident in all phases of the project which have been completed. For example, while a number of different architects have designed the buildings, their characteristic features have been blended with a unifying use of buff brick, vertical white columns and decorative sunscreens. All of the buildings are completely air conditioned by distribution of hot and chilled water through underground insulated pipes from a central plant. All design and construction is coordinated by the Board of Control architect, Forrest M. Kelley, Jr., AIA, through a zone office on the University of South Florida campus. Fred E. Clayton, a professional engineer, and his staff of inspectors oversee all phases of each building project, from architectural design through final construction. As a result of this careful planning and coordination, the long range construction program is resulting in one of the most distinctive college campuses in the nation.

One of two glass mosaic murals flanking the entrance to the building.
Administration Building

The University of South Florida's Administration Building is situated at the end of a broad four-lane approach from the main entrance and is itself the gateway to the campus proper. The two-story structure has an open-air courtyard in the center onto which most of the building's offices and classrooms open. Its design allows gradual conversion from a multi-purpose office-classroom-laboratory building to one of exclusive use as administrative headquarters for the institution. Tampa artist Joe Testa-Secca designed for the architects two large glass mosaic murals, and these are incorporated into the façade on each side of the building's main entrance. In the courtyard and near the main entrance, attractive reflecting pools are surrounded by tastefully placed beds of shrubs and flowers. The effect of openness is achieved by partly-exposed staircases and a balcony surrounding the courtyard. The building currently houses 16 classrooms, a language laboratory and an electronic computing center in addition to the University of South Florida's administrative offices.

Pullara, Bowen and Watson
Architects

- Wm. B. Grindell, Consultant, Interiors
- Jones-Mahoney Corp., Contractors
- Black-Baker, Photography

Decorative concrete sunscreens are a characteristic feature of all buildings on the campus.
The five-story Library is the tallest of the University’s buildings and is situated in the center of the campus, symbolic of its vital role as the heart of the University program. Throughout the building’s 110,000 square feet of area, careful use of colors, lighting and glass have resulted in a restful blend that is easy on the eyes. Furnishings have been selected for the ultimate in function as well as durability. The building features open, well-lighted stacks sufficient for 250,000 volumes. Interspersed among the stacks and throughout the building are lounge areas conveniently located for the browsing reader. In all, seats for 1,600 library users are provided. In addition to the stacks and reading rooms, there is also a permanent art gallery, a music lounge with soundproof listening booths, a fifth-floor lounge and conference room for the University staff and two other major divisions of the University. One of these is Evaluation Services, which includes facilities for testing on an institution-wide basis; the other is Educational Resources, which provides facilities for audio-visual, graphic arts, radio-television and photographic services. The reading terrace just off the main entrance to the Library provides both landscaped beauty and a quiet outdoor study area year around.

Library

Smith, McCandless and Hamlin
Architects

- W. H. Grindell, Consultant, Interiors
- Dignam Associates, Structural Engineers
- Ebough and Goethe, Mechanical Engineers
- W. H. Cooper Const. Co., Contractors
- Black-Baker, Photography
This restful reading lounge is just inside the main entrance to the Library. At left is the patio shown on the opposite page.
As its name implies, the University Center is the hub of campus activity. Cafeteria and dining facilities on the east end of the first floor are placed to serve second-floor dining rooms as well, and a receiving area below the ground on this end of the building is accessible by truck. On the opposite end of the building, a similar receiving area services the bookstore and a small duplicating plant. Classrooms and offices which can be converted to meeting and activity areas are in the building, and a number of lounges, music rooms and study areas are well placed for maximum use. The University telephone switchboard and distribution machinery for the air conditioning system are on the third floor. The fourth floor, surrounded by the familiar sunscreens, has 23 rooms used variously as student residences, infirmary quarters or counseling rooms, as demand dictates. Free-standing fire stairs at either end of the building are accessible from the top three floors of the building by way of concrete walkways. Like the Administration Building, the University Center has identical entrances on both the north and the south. The former faces onto a circular drive leading to the north entrance to the campus; the latter opens onto a broad mall around which all the buildings are located. No roads cross the campus; instead, the area is circled by a number of peripheral streets which lead in to parking lots near the buildings, for students and faculty use.
The University Center has fire stairs (left) set apart from the building on the east and west.

ROBERT M. LITTLE • Architect
- Wm. B. Grindell, Consultant, Interiors
- Black-Baker, Photography

This is one of two serving lines of Morrison's Cafeteria in the University Center.
University Theatre

The architectural firm of Gamble, Pownall and Gilroy of Ft. Lauderdale designed the Theatre with the consulting advice and direction of George Izenour, one of the world's leading theatre designers. One of his most recent design efforts is the Lincoln Center for the Performing Arts in New York. The University auditorium's 588 seats are accessible from aisles on either side, and the seating area is sloped and curved to provide a good view from any seat. The main stage floor is 120 feet long and 30 feet deep, larger than any professional theatre in the country. Beneath it are rehearsal and dressing rooms, as well as storage areas and a sound-proof band rehearsal studio. Behind the sunscreen which spans the facade of the building is a curved entrance foyer equipped for use as an art gallery. Lighting and acoustics in the auditorium are excellent, and together with an extensive sound system provide all the necessary ingredients for the staging of successful musical and dramatic productions. The Theatre has also been extensively utilized by the University as a teaching auditorium, in which important lectures can be audited by a maximum number of undergraduates.

Gamble, Pownall and Gilroy
Architects

- D. E. Britt and Associates, Structural Engineers
- W. H. Cooper Construction Co., Contractors
- Black-Baker, Photography
Life Sciences Building

Classrooms, offices and laboratories for all areas of the life sciences are placed for maximum use and minimum construction cost in this building. The west wing contains both large and small laboratories with such features as built-in gas jets and other equipment, central storage areas and sliding partitions to regulate the size of the rooms. Grouping of the laboratories in this way provides a saving in utility connections, as well as more efficient arrangement of supply points. The two wings of the building are separated by a covered walkway, which itself is divided by a stairwell and elevator. The east wing contains classrooms and offices on both floors with outside stairways on the north and south giving access to the top floor. Science facilities for the campus are clustered in this building and the Chemistry Building, and construction will begin in January on a Physics Building to be located nearby. Construction is also underway on a Humanities Building, a residence hall — the University's third — and a core unit which will provide food service facilities and a central lounge for the three housing units. By planning the campus from the center out, new buildings can be added without disrupting activity in the completed ones and finishing touches such as sidewalks and landscaping can be completed as soon as each of the new buildings is finished.

MARK HAMPTON • Architect
• Joe C. Russello, Structural Engineer
• Bishop and Johnson, Mechanical Engineers
• Paul H. Smith, Inc., Contractors
• Black-Baker, Photography
As the first science building to be completed on the campus, the Chemistry Building was purposefully designed to accommodate a wide variety of programs. All science programs and some outside the sciences were housed here during the University's first years. The three-story structure has outside stairways on the east and west and a covered breezeway in the center, where a third stairway and an elevator are located. Laboratories are grouped in the west wing, with classrooms on the east. Faculty offices are on the third floor, away from the heaviest traffic flow. Adjoining the building is an accordion-roofed structure housing two large lecture-demonstration rooms. The rooms are back to back, and they are connected to supply areas in the basement of the main building by means of an underground passageway. While the entrance to the lecture rooms is on the ground level, the sharply terraced rows of seats places the "front" of each room on the same level as the basement of the main building. Each of the rooms seats about 200 persons. The designs on the outside of the lecture-demonstration structure were executed by Tampa artist Joe Testa-Secca and are an integral part of the walls themselves. Mr. Testa-Secca also designed and executed the mosaic murals at the entrance to the Administration Building, and in both instances these were incorporated into the design by the architects.
This view of the Chemistry Building shows the sunscreen-lined south façade and the outside staircase on the east.

MARK HAMPTON -
Architect

• Joe C. Russello,
  Structural Engineer
• Elbough and Goethe,
  Mechanical Engineers
• C. A. Fielland, Inc., Contractors
• Black-Baker, Photography

The lecture-demonstration rooms adjoin the north side of the Chemistry Building.
Morrison’s Cafeteria, Sarasota, Florida
Architects: Tarleton & Hiller, AIA, Greenville, S. C.
Art Mullen, AID, Interior Designer, Pensacola, Florida

The following firms participated in this installation:

RANGES BY...
South Bend Range Corporation
South Bend, Indiana

PLASTIC TOP TABLES BY...
Johnson Plastic Top, Inc.
Elgin, Illinois

TABLE BASES BY...
Chicago Hardware Foundry Company
Chicago, Illinois

CHAIRS BY...
Thonet Industries, Inc.
New York, New York

STAINLESS STEEL EQUIPMENT BY...
Mako Equipment, Inc.
Kenner, Louisiana

CHINAWARE BY...
Syracuse China Corporation
Syracuse, New York
The following firms participated in this installation:

CHINAWARE BY...  
Syracuse China Corporation  
Syracuse, New York

STAINLESS STEEL EQUIPMENT BY...  
Mako Equipment, Inc.  
Kenner, Louisiana

Food Service Equipment Company, Inc. maintains the following:

Complete planning department, cooperating with architects and institutions on preliminary plans and specifications.
Large stock of equipment and complete inventory of supplies such as: china, glassware, flatware and cooking utensils.
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Other Recently Completed Projects:

Wolfies French Quarter Restaurant  
St. Petersburg, Florida
Maxwell House Restaurant  
Cocoa, Florida

Hawaiian Village Restaurant  
Tampa, Florida
Morrison's Cafeteria  
Jackson, Mississippi

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The new quarters for the Daytona Beach Federal Savings and Loan Association were designed on the property adjacent to the old two-story location on Beach Street. Front of the new building extends along Beach Street, taking full advantage of the landscaping and the inspiring view along the Halifax River. Design of the front features an extended "built-on" marble solar screen. This screen incorporates the use of white crystalline marble in small slabs, placed in continuous bands to line up with the spandrel sections on the remaining portions of the building, giving the impression of cantilevered balconies in front of the glass wall. In actual use they shade the building from direct sun and glare during critical times of the year. Solid wall surfaces of the building use a greyish tan brick, pleasant contrast to the sparkling white marble. For accent, exterior areas of the first floor were covered with a range of blue glass mosaic imported from Italy. Exposed column surfaces on the exterior were faced with a black "Opal" granite from Sweden. The service core of the building which houses stairs, elevator equipment, mechanical equipment, etc. was placed in such a way that it is centrally located for access to all activities on each floor. This central core is expressed in the exterior design as an architectural feature and houses the air conditioning and any unsightly roof installations. The high walls of this service core also provides an attractive background for the illuminated signs on the (continued)

KEMP, BUNCH & JACKSON • Architects
• Vern Currie, A.I.D., I.D.I.,
  of Richard Plumer Business Interiors, Interiors
• Van Wagenen & Van Wagenen, Mechanical Engineers
• The Auchtur Co., Contractors
• Black-Baker, Photography

Side entrance to bank from parking lot. Tellers' adjacent drive-in windows an added service.

Third Avenue entrance looking toward Beach Street.

Small marble slabs form balcony-like sun screen for glass walls of building.
Mural designed by architectural firm depicts barter system from earlier days, is striking motif against dark wood wall.
Carefully integrated decorative elements in the main banking area provide a spacious and dignified atmosphere.

east and west elevations. For the convenience of customers who park in the Association's parking lot a large secondary entrance is placed at the rear. One of the principal features of the exterior and interior design of the building is the placement of the glassed-in observation room on top of the building. This room was planned to provide a space large enough for meetings of company personnel and for the use of community service clubs, when requested. This room gives a panoramic view of downtown Daytona Beach, as well as the Halifax River and the ocean strip in the distance. Along the back wall of this room is featured a historical mural incorporating a map of the river, together with scenes of historical events, painted on a natural walnut paneling. Bright, multi-colored stack chairs provide auditorium or conference use, and are easily stored for party occasions. The first floor interior is two stories in height with the east wall in glass looking out to Beach Street. Tinted glass and use of a large translucent curtain on the interior wall minimizes glare of the sun. At the south end of this two-story room there is a large slab-like wall of walnut paneling from floor to ceiling,

Officers' area in lobby where new accounts are serviced.
and centered on this wall is a decorative and colorful abstract metal sculpture mural depicting historical objects used for trade and barter. The mural is executed in textures of brass and bronze and becomes a dominating motif for the entire space. In front of the second floor level opening into this room is a screen composed of sculptured walnut fins and random spaced perforated brass grilles. This screen serves as a protective barrier to persons using the second floor corridor. The large two-story columns exposed in the banking lobby are faced on two sides with Loredo Chiaro marble imported from Italy. Contrasting with this marble on the column is an insert panel of diminutive mosaic tiles in tones of green. The interior designer selected these tiles to complement the textured green carpeting used in the officers' area. The tellers' counters are finished in laminated plastic surfacing combining the use of walnut and teak woods. Furnishings selected for this building are complementary to the architecture, with walnut woods, bright leathers and vinyls creating a striking unity within the building. The utility core of the building provides two elevator shafts, elevators having fully automatic electronic controls with self-service operation. The cab design is nicely detailed, having a fully luminous ceiling and side walls, of natural butternut paneling applied in large slabs against a dark finished metal background. An oversized wood handrail in dark teak at the back of the cab is a refinement of design which the discerning will recognize as being indicative of the care which has gone into this building in planning each small detail. The elevator lobby is so placed that it is easily accessible to the banking lobby and to the upper tenant floors of the building. In this way the public can come and go to the upper floors without disturbing the work areas after normal banking hours.

Local service and civic clubs may use these spacious facilities.
Your Savings and Loan Association of Distinction

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INTERNATIONAL
Centrally featured in front of showroom Knoll's best known furniture designs.

Furniture Showroom

RAPIDLY becoming the accepted way to best serve the architectural and interior design professions, the Showroom seeks to locate in an area of building activity, where, with other Showrooms, a sort of Shopping Plaza is created as a one stop center for the busy designer. There are not a dozen major Showroom groups in the country. Northeast Fortieth Street in Miami is one of the newer areas growing daily in trade importance. With competitive operations rapidly renting space, the few pioneer Showrooms on 40th Street like Knoll are moving into larger quarters, re-modeling, and making bids anew for designer response. Just as the Knoll Associates have led the way nationally in the Showroom story, they again make their bid for leadership by lifting the Showroom once and for all out of the craftpaper-and-staplegun-display era into a quality presentation of product. With interior architecture as carefully planned as for their most valued clients, the

- Knoll Planning Unit, Interiors
- Dignum Associates, Structural Engineers
- Sparks Construction Co., Contractors
- Adlida, Photography

Color wheel provides decorative note in entrance foyer.
Rhythmic architectural motif over pebble floor plant bed is handsome area in the 4,000 sq. ft. showroom.
Florence Knoll's award-winning elliptical rosewood table desk is displayed in executive furniture setting.

Outdoor furniture is displayed against photo mural circa 1600.

Furniture Showroom

Miami Knoll Showroom is a classic example of professionalism in a business presentation. Centrally featured in the front of the showroom are some of Knoll's best known furniture designs, displayed in a living-dining room setting with a sunny color scheme of red, orange, and gold. Eero Saarinen's famed single pedestal dining table and chairs, in shimmering white, are set against a bright lemon yellow wall; seat cushions upholstered in a red-gold tweed. In the adjoining living room setting the scheme is reversed—orange and gold-upholstered seating pieces offset by a stark white wall. Sofa and chairs by Florence Knoll and Saarinen's moulded plastic lounge chair are among items featured. A low white brick planter, filled with yellow chrysanthemums, extends the width of the showroom outside the glass facade, lending continuity to the total scheme. Alternating black and white awnings afford protection from glare and add dramatic visual interest. Photomural of a sixteenth century illustrated map of the Caribbean area covers one wall of the section devoted to Knoll's outdoor furniture collection. Separated from the vaulted central area by a circle-patterned white plastic screen, the display includes Harry Bertoia's wire-formed diamond chairs; chaise lounge and petal tables designed by Richard Schultz. Covers are in bright colors of red, blue and yellow.
Striated pattern above mural is an open-slat wood grille which conceals air conditioning ducts. This 18" high grille extends the length of the showroom on both sides, providing a unifying and decorative architectural element while hiding unsightly mechanical equipment. Office furniture settings range from reception and secretarial areas to a luxuriously-appointed 16' x 19' top executive office, furnished with sofa and lounge chairs and Florence Knoll's award-winning elliptical rosewood table desk. Other office displays include conference rooms and several smaller versions of the executive offices. Most dramatic architectural feature of the showroom is a barrel vault ceiling which covers the central area, giving a sense of enclosure while retaining the overall feeling of spaciousness. The ceiling treatment also contributes to the modular definition of the individual display areas, which are further defined at the floor level by the pebbled plant bed and by separate area rugs in each setting. Open Infinalite plastic screens at either side of the center court add vertical division without blocking the view into spaces beyond. Solid wall areas painted in clear strong colors, also repeat the basic modular system, resulting in a harmonious spatial relationship throughout. Basic flooring material throughout the showroom is a precast white concrete tile, selected for its clean, cool appearance and wear resistance to showroom traffic.
Flight Center

Air travel in the jet age is undeniably exciting. It is an exhilarating experience, whether the traveler is young or old, whether he is worldly wise in his travel habits or about to be initiated into the fraternity of the air-borne. Despite the excitement, the exhilaration of flight, itself, these qualities are often lacking in the facilities provided for plane passengers. The TWA terminal at Idlewild, New York's international airport, is among the more imaginative — perhaps the most imaginative architectural achievement of the air era in transportation. Immediately it impresses the traveler with its highly individual identity. It is unmistakably a flight terminal. It could never conceivably be confused with a structure designed for any other means of travel. This was Architect Eero Saarinen's intention — to establish a highly individual identity. A fitting epitaph to his design career in this country, the building.

EERO SAARINEN AND ASSOCIATES
Architects

- Ammann & Whitney, Structural Engineers
- Jares, Baum & Holles, Mechanical Engineers
- Grove, Shepherd, Wilson & Krage, Contractors
- Bolt, Beranek & Newman, Consultants
- Stanley McCandless, Consultant
- Ezra Stoller, Photography

Boldly beautiful in design, TWA Idlewild terminal utilizes sweeping power of curved line.

Passengers enter terminal beneath overhang which is projection of central dome roof. Overhang repeats basic design form of building.
Spillik of flight, with all its attendant excitement and exhilaration, is captured here in an architectural concept that is fresh and forthright. captures the spirit of flight by expressing in its structural delineation all the excitement and exhilaration the air traveler feels. Saarinen, whose Finnish father also was an architect, always strove — and succeeded admirably — to symbolize purpose in his architectural plans, to fulfill function to the fullest in an artful manner. Saarinen looked to the future, too, envisioning his buildings as they would appear with the patina of age upon them. The American Embassy in London is an excellent example to cite in illustrating this concept in architectural thinking. Saarinen chose Portland stone for this structure, since it would meld, with the weathering of the years, into surroundings where existing buildings had been standing for eons. The TWA terminal in New York is such a structure. The character of its design is completely integrated with its function and the future of that function. The building is fresh, forthright — bold and beautiful to behold. The challenge presented to Saarinen was the creation within the complex of terminals that comprise the world’s largest air

(continued)

Even terminal information desk is shaped along climbing curves that characterize design of the entire structure. Steps beyond counter lead to central seating theater, framed in this photo by the bridge above it.
Flight Center

transportation facility a structure that would be distinctive and memorable. The peculiarity of the terminal site helped determine its design. The site is directly opposite the main entrance to Idlewild, at the apex of the curve in the far end of the terminal complex. The problem which Saarinen solved so adroitly was to design a structure relating to the surrounding buildings in mass but asserting itself as a dramatic accent to the complex. Above all, he wanted this structure to present itself as a vigorously vital symbol of flight. Therefore, the terminal is a place of movement and transition, rather than the usual static, enclosed space ordinarily associated with “depot design”—no matter what type transportation is involved. Basically, the building consists of a huge concrete shell that joins four barrel vaults into a giant umbrella that spreads itself over all areas. The vaults vary slightly in form but are supported on four Y-shaped columns. Forms of these vaults were deliberately chosen to stress an upward soaring quality of line instead of the customary downward gravitational line common to many contemporary domed structures. Continuity of this curving skyward sweep is found in the design of the columns. The four vaults are separated by bands of skylights. These
Concave shapes are subtly integrated in both exterior and interior features. Within the building they contribute cathedral-like grandeur.

heighten the sense of being propelled upward into space. Terminal interior has a cathedral-like grandeur that is almost awe-inspiring. There is no ecclesiastical "clutter" in interior appointments, however, and spaces are carefully coordinated to spell out service in capital letters. Since speed is an important part of service these days, perhaps this accounts for the lack of impeding clutter in the interior of the structure. One peak of the central vault extends in a flared flange over the main entrance to provide shelter for plane passengers and a continuous visor-like marquee projects over the walkways where motor-powered vehicles deposit and pick up passengers. To enter the terminal, passengers proceed through electronically-controlled doors to counter that stretches 150 feet in length. Here they pause for ticketing and check-in procedures. On this same level, to the left of entrance doors, is information desk with large, legible arrival and departure board above it. To the left of the information desk is baggage claim area for arriving passengers. Main waiting area is ringed by service shops. Easily accessible, these shops are set back under projecting balcony. Central, semi-circular seating area has been lowered in order to separate it from

(continued)
Flight Center

Foot traffic to and from other areas. Upholstered seats are arranged theater style—in tiers—facing unbelievably wide expanse of glass, through which passengers may watch the spectacle of planes touching down and taking off. Two slightly elevated areas are positioned beneath lateral vaults to right and left of main waiting area. Restaurant and coffee shop are located on the south platform. Bar, private meeting rooms, occupy north platform. Bridge connects two elevated areas and overlooks tiered seating theater below. Huge tunnel—so well lighted that there is no hint of the prison corridor look that characterizes many passageways—leads from terminal to boarding stations in two-story round ramp house where loading is conducted on both levels. After having determined his basic architectural form, Saarinen repeated it throughout the entire building so that all curvatures, all spaces and elements—down to the shapes of signs, telephone booths, railings and counters—would be consistent in character. As the passenger walks through the “sequence” of the terminal, he finds himself in an environment where each part is the consequence of another and all belong to the same form world of architectural design.

Eero Saarinen wanted the whole building to belong to “one family of forms.”

Artificial lighting heightens traveler’s sense of adventure in tunnel approach that leads to boarding stations in two-level ramp house.
Upper levels linked by bridge where service facilities and restaurants are located. Note intersecting vaults with skylighted strips of glass.

Another view from bridge shows tiered seating arrangement in main waiting area where travelers watch planes touch down and take off at one of world's busiest airports.
High on the Hog is ideal name for vacation cottage built on crest of a hill overlooking bonefish flats of Frazier Hog Cay in the Bahamas.

Sportsman’s Paradise

West deck projects like prow of a ship above the sea fifty-five feet below.

PETER JEFFERSON • Architect

• Vren Currie, A.I.D. and Helen Macris, A.I.D. of Richard Plumer-Miami, Interiors
• Shipley & Miller, Contractors
• Muris, Ezra Stoller, Photography
Compact, completely self-sufficient as far as water and power are concerned, the vacation cottage of Mr. and Mrs. Richard C. Murphy rests on a rocky promontory of Frazier's Hog Key. This location in the Bahamas, approximately 150 miles east of Miami, led—inevitably—to the name, "High on the Hog." A busy executive who's almost equally busy in Miami community affairs, Mr. Murphy likes to spend the little free time he has in such leisurely pursuits as fishing and there is plenty of that within a stone's throw of the cottage. Shallow bonefish flats stretch far out to sea west of the cottage. To the east lies the marina and club where fellow anglers put up between forays farther afield for the many other types of fish found in the area. Air strip on the cay makes cottage easily accessible by plane to civilian pilot Murphy and other residents. Site for the cottage intrigued both architect and owner. Result of their collaborative thinking is a structure suspended from the hillside like an eagle's aerie. Cedar is the main construction material. It has been pressure treated to prevent rot, repel termites. Foundation of native rock provides fireproof base. All wood columns are securely strapped into concrete footings anchored to foundation, counteracting uplift during high winds. Cottage is wedge-shaped in design and this triangular construction conception increases wind resistance. Site was cleared only enough to permit moving in of materials. Existent vegetation is both luxuriant and dense. Cottage has a continuous deck, starting at the east and extending to

(continued)
Sportsman’s Paradise

the west, offering a panoramic view of the cay and the sea around it. Sliding glass doors open onto decks. Railing round it incorporates seating bench where family or friends may gather for al fresco meals, rail serving as plate rest. Built-ins figure prominently in furnishings since cottage was to be compact as well as comfortable. Living, dining and kitchen facilities share one central area in the cottage. Screen-enclosed loggia leads from small foyer to wing where two bedrooms, two baths, are located. Repetition of colors in various values and consistent use of same materials give cottage a look of spaciousness. For carpeting, the interior designers chose sisal with tweed-like texture that combines orange, beige and brown fibers. Linen plaided in blue, yellow, black and white covers built-in seating pieces in living area. Blue leather upholsters occasional chairs and shades of blue stripe plastic covers on dining-area built-ins. Stools at one end of hexagonal chestnut dining table have orange cushions. Unique bottle-bottom glass panels wall behind dining area. Fragments of equally interesting glass, irregular in shape and brilliantly colored, hang like wind chimes around lighting fixture
Living area, furnished for comfort and minimum maintenance, features built-in seating as part of the plan. Colors here are also sea-inspired.

Color scheme in the master bedroom is keyed to subtle blues and greens of sea it overlooks. Wide roof overhang protects balcony adjoining bedroom.
Sportsman's Paradise

above the dining table. Kitchen adjoins dining area. It is as unobtrusive as it is possible for a kitchen to be. Appliances and storage cabinets "nest" in L-shaped bank of additional storage units that form half-wall in the foyer. Semaphore door and drawer pulls that identify cabinet contents are the work of Miami ceramicists Ray Smith and Bill Straight, who also did hanging lamps in master bedroom. These lighting fixtures suspended at either side of the bed repeat in larger scale floral motif in linen bedspread. Pattern is printed in blues and greens on white ground. Headboard has built-in shelves for reading matter. There's an easy chair and ottoman, upholstered in blue-green tweed, that "sits" by the bedroom balcony window. Smith and Straight did the tile top with shell-pattern motif on built-in lavatory and storage unit. Miami artists Peg and Otto Holbein hand-dyed fish batik panel that camouflages bath door overlooking loggia. In the guest room, twin beds are built-in, placed to form an L along two walls. Linen covers are striped in orange, yellow, brown, beige and bronze. Dressing table was once the base of old baroque-styled radio cabinet. It has been lacquered orange and surfaced with slab of marble. Top of radio cabinet was stripped to natural wood finish, now stands importantly in the foyer.
Storage units built under L-angled serving counter mark off compact kitchen. Ceramic semaphore door pulls identify contents.

Lavatory-storage unit in master bedroom has tile top, back splash.

Loggia leading from entrance hall to bedroom wing is screen-enclosed.
ABOVE: Settee cushioned with U.S. KOYロン and upholstered with Doe-Vin U.S. NAUGAHYDE in citron yellow.

RIGHT: Tufted arm chair in white Doe-Vin NAUGAHYDE, cushioned with KOYロン. Walls covered with white Madras NAUGAHYDE.

For some surprising facts about this classic and elegant room...

Occasional chair in pearl white Scimitar NAUGAHYDE. Sofa in oasis green Encore NAUGAHYDE. Patio bench in turquoise Cameo breathable U.S. NAUGAWEAVE.
Did you just breathe a small sigh of gentle regret? Regret that the charm of delicate, light upholstery is not for your busy, active household. We’re happy to tell you that a small army of children with sticky fingers could run rampant in this exquisite living room—with no harm done. That’s because every single beautiful piece of furniture is upholstered with U.S. Naugahyde®, the world’s most luxurious vinyl. Soft, supple, richly finished Naugahyde and fabric-textured breathable U.S. Naugaweave® are the most successful answers to today’s demand for beauty and practicality. Both give exceptionally long wear, need only a damp cloth to keep them looking good as new.

DIX MASON, A.I.D., of Richard Plumer, Miami, who designed this sumptuous octagonal room, says, “The versatility of Naugahyde is amazing. Here is furniture in the classic French tradition—covered with the most modern upholstery. The results, I think, are more than satisfactory. More and more women are specifying Naugahyde for more formal and traditional furniture. There is something to please everyone in a selection of over 400 different patterns, colors and textures.” Naugahyde is indeed versatile, and its uses are expanding. Here, a silky-textured pattern in white has been used to cover the wall areas.

Now—think again about your home. White where you wish it...sunny yellow to brighten a corner...a delicate pastel where it’s sheer indulgence...all made possible and practical with U.S. Naugahyde...the finest in vinyl fabric.

International Design Centre of Los Angeles
opening Sept. 1963

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Antique white and natural walnut wood is the finish of this provincial French grouping, which adjoins the formal living area in background.

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**Las Olas Boulevard elevation showing entrance and use of aluminum solar screening which enhances the design of the building.**

**Architectural detail looking toward the front lobby and Las Olas entrance.**

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Looking across Las Olas Boulevard showing east side of building facing parking area.

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